

8 8

8 8 8 8 8 8

8

And in slow movement of Op. 106—

Proceedings

Royal Musical Association,
International Musical Society



* MAA

~~Music~~
Troyal

Musical

*MAA

Henry Che^r Bairstow -

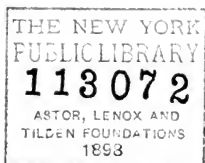
PROCEEDINGS
OF THE
MMUSICAL ASSOCIATION

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

FOUNDED MAY 29, 1874.

ELEVENTH SESSION, 1884-85.

LONDON:
STANLEY LUCAS, WEBER & CO., 84, NEW BOND STREET, W.
1885.



NOVELLO, EWER & CO.,
PRINTERS,
69 & 70, DEAN STREET, SOHO, W.

CONTENTS.



	PAGE
<u>"ON SOME BEARINGS OF THE HISTORICAL METHOD UPON MUSIC."</u> By C. H. PARRY, MUS. DOC.	1
<u>"REMARKS ON CERTAIN PECULIARITIES IN INSTRUMENTS OF THE CLARINET FAMILY, TOGETHER WITH AN ACCOUNT OF MR. WM. ROWLETT'S EXPERIMENTS WITH CLARINETS HAVING A BASSOON REED INSTEAD OF THEIR OWN."</u> By DR. CROW	19
<u>"HANDEL AND BACH."</u> By PROFESSOR SIR G. A. MACFARREN. PART I.	33
<u>"THE VOCAL ART."</u> By CHARLES SANTLEY, ESQ.	51
<u>"HANDEL AND BACH."</u> By PROFESSOR SIR G. A. MACFARREN. PART II.	63
<u>"THE EMOTIONAL ASPECTS AND SYMPATHETIC EFFECTS OF THE SISTER ARTS—POETRY, PAINTING, AND MUSIC."</u> By G. A. OSBORNE	81
<u>"MUSIC PRINTING."</u> By WILLIAM H. CUMMINGS, ESQ., F.S.A.	99
<u>"MUSICAL PSYCHICS."</u> By GERARD F. COBB, ESQ., M.A., FELL. TRIN. COLL. CAM., ETC.	117

RULES AND REGULATIONS

Passed at Three Special General Meetings of the Members, held at 27, Harley Street, W., on February 7 and April 3, 1876, and on January 6, 1879.



OBJECTS AND CONSTITUTION.

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

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

MEMBERS.

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

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

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

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

SUBSCRIPTION.

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

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

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

MEETINGS.

An ordinary meeting shall be held on the first Monday in every month, from November to June inclusive, at 5 P.M., when, after the despatch of ordinary business, Papers will be read and discussed.

An annual general meeting of members only shall be held at 4 P.M. on the last Monday in October, to receive and deliberate on the Report of the Council, and to elect the Council and officers for the ensuing year.

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

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

COMMUNICATIONS.

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

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

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

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

REPORTS.

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

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

COUNCIL AND OFFICERS.

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

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

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

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

At the annual general meeting in October, the Council shall present a balloting list, showing the names of the persons whom they propose for the offices of President, Vice-Presidents, and ordinary members of Council for the ensuing year. A copy of this list shall be given to each member present.

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

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

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

ENACTMENT OR ALTERATION OF RULES
AND REGULATIONS.

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

MUSICAL ASSOCIATION.

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

FOUNDED MAY 29, 1874.

Council.

PRESIDENT.

OUSELEY, The Rev. Sir FREDERICK A. GORE, Bart., M.A., Mus. Doc., Oxon.,
Prof. Mus. Univ. Oxon.

VICE-PRESIDENTS.

ADAMS, WILLIAM GRYLLS, Esq., M.A., F.R.S., Professor King's College.
BOSANQUET, R. H. M., Esq., M.A., F.R.A.S., F.C.S.
BRIDGE, F. J., Esq., Mus. Doc., Organist of Westminster Abbey.
CHAPPELL, WILLIAM, Esq., F.S.A.
GOLDSCHMIDT, OTTO, Esq.
GROVE, Sir GEORGE, D.C.L.
HIGGS, JAMES, Esq., Mus. Bac.
MACFARREN, Sir GEORGE ALEXANDER, Mus. Doc., Cantab., Prof. Mus. Cantab.
Principal of the Royal Academy of Music.
MONK, W. H., Esq., Mus. Doc., Dunelm, Prof. King's Coll.
OSBORNE, GEORGE ALEXANDER, Esq.
POLE, WILLIAM, Esq., F.R.S. L. and E., Mus. Doc., Oxon.
SALAMAN, CHARLES KENSINGTON, Esq., Hon. Mem. Acad. St. Cecilia, Rome.
STAINER, JOHN, Esq., M.A., Mus. Doc., Oxon., Hon. R.A.M.
TYNDALL, JOHN, Esq., F.R.S., LL.D., &c., &c.

ORDINARY MEMBERS OF COUNCIL.

BARRY, C. A., Esq., M.A.
COBB, GERARD F., Esq., M.A., Trin. Coll. Camb.
CRAWFORD, Major G. A., M.A.
CUMMINGS, W. H., Esq.
DAVENPORT, F. W., Esq. (*Hon. Sec.*)
GLADSTONE, F. E., Esq., Mus. Doc., Hon. R.A.M.
PRAEGER, FERDINAND, Esq.
PRENDERGAST, A. H. D., Esq., M.A.
PROUT, E., Esq., B.A.
SOUTHGATE, THOMAS LEA, Esq.
STEPHENS, CHARLES EDWARD, Esq., Hon. R.A.M.

TREASURER.

STANLEY LUCAS, Esq., 84, New Bond Street, W.

AUDITORS.

DAVID JAMES BLAIKLEY, Esq.
WILLIAM S. COLLARD, Esq.

HONORARY SECRETARY.

F. W. DAVENPORT, Esq, Ridge House, Barnet, N.

LIFE MEMBERS.

Alexander, Lesley, Esq.
 Beaumont, Captain Alex. Spink:
 Blaikley, David James, Esq.
 Bosanquet, R. H. M., Esq., M.A., F.R.A.S., F.C.S., Fellow of St. John's
 College, Oxon. (*Vice-President.*)
 Trotter, The Rev. C., M.A., Trin. Coll. Camb.

MEMBERS.

<p>Adams, F. Norman, Esq. Adams, William Grylls, Esq., M.A., F.R.S., Professor King's College. (<i>Vice-President.</i>) Adlington, W., Esq. Aguilar, Emanuel, Esq. Allison, Horton, Esq., Mus. Doc. Atkinson, Mrs. S. Phillis.</p> <p>Banister, Henry Charles, Esq., Prof. R.A.M.</p> <p>Barnett, John Francis, Esq. Barry, C. A., Esq. Bassett, H., Esq., F.C.S. Behnke, Emil, Esq. Bentley, J., Esq., Mus. Doc. Berger, Francesco, Esq. Bird, H. R., Esq. Blunden, G. E., Esq. Boulton, H. M., Esq. Breakspeare, E. J., Esq. Bridge, J. Fredk., Esq., Mus. Doc., Oxon., Organist Westminster Abbey. (<i>Vice-President.</i>) Browne, Rev. M. E. Brownlow, Mrs. E. F. Buchanan, Miss Jeannie. Buttery, Horace, Esq.</p> <p>Caldicott, A. T., Esq., Mus. Bac., Cantab.</p> <p>Callcott, R. S., Esq. Campbell, F. J., Esq. Carnall, A., Esq., Mus. Bac. Carozzi, G. N., Esq. Carpenter, Major Wallace. Chappell, William, Esq., F.S.A. (<i>Vice- President.</i>) Clarke, Somers, Esq., Jun. Cobb, Gerard F., Esq., M.A., Trin. Coll., Camb. Cockle, G., Esq. Coleridge, Arthur Duke, Esq., M.A. Collard, John C., Esq. Collard, W. S., Esq. Crawford, Major George A., M.A. Crow, E., Esq., Mus. Doc. Cummings, W. H., Esq. Curwen, J. S., Esq.</p>	<p>Davenport, F. W., Esq. (<i>Hon. Sec.</i>) Davison, F., Esq. Deacon, H. C., Esq. Deane, The Rev. H., B.D., St. John's Coll., Oxon. Douglas, Colonel. Drew, Miss Catherine. Dunn, Mrs., of Inglewood.</p> <p>Elvey, Sir George, Knt., Mus. Doc., Oxon.</p> <p>Fitzgerald, Miss Geraldine. Freake, Lady. Freer, Miss A. Goodrich. Frost, H. F., Esq. Foster, Myles Birket, Esq.</p> <p>Garcia, Manuel, Esq. Gladstone, W. H., Esq., M.P. Gladstone, F. E., Esq., Mus. Doc., Hon. R.A.M. Green, Herbert, Esq. Goldschmidt, Otto, Esq. (<i>Vice- President.</i>) Gray, Allan, LL.M., Trin. Coll., Camb. Grove, Sir George, D.C.L. (<i>Vice- President.</i>)</p> <p>Hadow, A., Esq. Hall, C. J., Esq. Baillie-Hamilton, J., Esq. Harding, H. A., Esq., Mus. Doc., Oxon. Harrison & Harrison, Messrs. Hecht, E., Esq. Helmore, The Rev. T., M.A. Hichens, The Rev. J. H. Hight, J., Esq. Higgs, James, Esq., Mus. Bac., Oxon. (<i>Vice-President.</i>) Hiles, Henry, Esq., Mus. Doc., Oxon. (<i>Manchester.</i>) Hill, Arthur, Esq., B.E. (<i>Cork.</i>) Holmes, Henry, Esq. Hopper, Richard, Esq. Hullett, Capt. C. H.</p>
--	--

Knott, Oswald, Esq.
Knox, Brownlow D., Esq.

Leighton, Miss Margaret.
Littleton, Alfred J., Esq.
Lloyd, Charles H., Esq., M.A., Mus.
Bac., Oxon.
Louis, Alfred H., Esq.
Loxley, Rev. A. S., M.A.
Lucas, Stanley, Esq. (*Treasurer.*)

Macfarren, Sir George Alexander,
Mus. Doc., Cantab., Prof. Univ.
Camb., Principal of the Royal
Academy of Music. (*Vice-President.*)
Macfarren, Walter, Esq.
Mackeson, Charles, Esq., F.S.S.
McCreagh, Major.
McHardy, J., Esq.
McNaught, W. G., Esq.
Maitland, A. J. Fuller, Esq.
Mar, Earl of, M.A.
Martin, G. C., Esq., Mus. Doc.,
Cantuar.
Messent, John, Esq.
Mocatta, Percy G., Esq.
Monk, W. H., Esq., Mus. Doc.,
Dunelm, Professor King's College.
(*Vice-President.*)
Mountain, Thomas, Esq.

Newall, F. S., Esq.

Osborne, George Alexander, Esq.
(*Vice-President.*)
Ouseley, The Rev. Sir Fredk. A. Gore,
Bart., M.A., Mus. Doc., Oxon., Prof.
Univ. Oxon. (*President.*)

Padel, C. G., Esq.
Parratt, Walter, Esq., Mus. Bac., Oxon.
Parry, C. H. Hubert, Esq., Mus. Doc.
Pearson, J. W., Esq.
Pole, Wm., Esq., F.R.S., Mus. Doc.,
Oxon. (*Vice-President.*)
Pontigny, Victor de, Esq.
Pope, Dr. Campbell, M.D.
Praeger, Ferdinand, Esq.
Prendergast, A. H. D., Esq., M.A.
Prescott, Miss Oliveria.
Prout, E., Esq., B.A.
Puckle, Maurice, Esq.

Ramsbotham, Dr. S. H.
Randegger, Alberto, Esq.
Rayleigh, Lord, M.A., F.R.S.

Rhodes, Alfred, Esq.
Rosa, Carl, Esq.
Rose, George T., Esq.

Salaman, Charles K., Esq., Hon.
Mem. Acad. St. Cecilia, Rome.
(*Vice-President.*)
Santley, C., Esq.
Saunders, J. Gordon, Esq., Mus. Doc.
Shedlock, J. S., Esq., B.A.
Smith, Hermann, Esq.
Solla, Isidore de, Esq.
Southgate, Thomas Lea, Esq.
Stainer, John, Esq., M.A., Mus. Doc.,
Oxon., Org. St. Paul's Cathedral,
Hon. R.A.M. (*Vice-President.*)
Stanford, C. Villiers, Esq., M.A.,
Organist Trinity Coll., Camb.
Stark, Humphrey J., Esq., Mus. Bac.,
Oxon.
Stephens, Chas. Edward, Esq., Hon.
R.A.M.
Sterling, Madame Antoinette.
Stratton, Stephen S., Esq.
Sullivan, Sir Arthur S., Mus. Doc.,
Oxon.
Swinburn, Mrs. C. A.

Taylor, Sedley, Esq., M.A., Trin. Coll.,
Camb.
Taylor, James, Esq., Mus. Bac., Oxon.
Taylor, Franklin, Esq.
Thomas, J., Esq.
Threlfall, T., Esq.
Tunstall, John, Esq.
Turpin, James, Esq., Mus. Bac.,
Cantab.
Tyndall, Professor John, F.R.S.,
LL.D. (*Vice-President.*)

Vance, Miss.
Vincent, Charles, Mus. Doc.

Ward, Miss.
Ward, H., Esq.
Webster, W., Esq.
Weekes, Samuel, Esq., Mus. Bac.,
Cantab.
Welch, W., Esq., M.A.
White, F. Meadows, Esq.
Wilkinson, Richard, Esq., M.D.
Williams, Miss A. M.
Willmott, Miss E. A.
Wingham, T., Esq.

Yeatman, Harry O., Esq.

Zimmermann, Miss Agnes.

MUSICAL ASSOCIATION.

TENTH SESSION, 1883-84.

REPORT.

THE Annual General Meeting of the Musical Association was held at No. 27, Harley Street, Cavendish Square, on Monday, October 27, 1884:

JAMES HIGGS, Esq., in the Chair.

The following REPORT of the Council was read by the Hon. Secretary:—

The Council of the Musical Association, in presenting the Tenth Annual Report to the Members, are glad to record the continued usefulness and prosperity of the Association.

During the past Session the following papers have been read:—

November 5, 1883.—“On Theoretical Study as an assistance to Execution,” by DR. C. J. FROST.

December 3.—“On Photographs of the Throat in Singing: how they were taken and what they teach,” by EMIL BEHNKE, Esq.

January 4, 1884.—“On Cipriani Potter, his life and work,” by PROFESSOR MACFARREN.

February 4.—“On Form,” by FERDINAND PRAEGER, Esq.

March 3.—“On Words for Music,” by the Rev. M. E. BROWNE.

April 7.—“On the Maltreatment of Music,” by J. S. SHEDLOCK, Esq.

May 5.—“On certain Principles of Musical Exposition considered educationally, and illustrated in their application to current systems of Chord Classification and Musical Notation.” by GERARD F. COBB, Esq.

June 2.—The same subject, in continuation, by G. F. COBB, Esq.

The volume of Proceedings has been printed, and a copy sent to every Member. The Council have arranged that Members of the Association shall in future be entitled to purchase from the Hon. Treasurer extra copies of the several volumes of the Proceedings still in print, at 2s. each.

The Council feels that all the Members will be glad of an opportunity of recording their regret at the loss the Association, in common with all who are interested in music and education, has sustained through the death of one of our Vice-Presidents, the late JOHN HULLAH, Esq. His work speaks for itself; the quiet courtesy and gentleness of his life won the respect and affection of all who knew him.

The Council are happy to say that, in accordance with the expressed wish of the Members, a Testimonial, in the shape of a silver tea-service, was presented early in the session to the late Honorary Secretary, JAMES HIGGS, Esq. His services to the Association are too familiar to need particularising; and the Council hope that he will regard the Testimonial as a token of the gratitude of the Association for his willing and earnest care of its interests.

As a material proof of the prosperity of the Association, the Council beg to inform Members that Stock to the value of £100 has been purchased in the names of Dr. BRIDGE, OTTO GOLDSCHMIDT, Esq., and STANLEY LUCAS, Esq., who have consented to act as Trustees.

In accordance with the Rules, five ordinary Members retire; and while recommending two for the position of Vice-President, the remaining three for re-election, and two new Ordinary Members of Council, Members are reminded of their right to nominate other gentlemen to serve on the Council.

NOVEMBER 3, 1884.

DR. STAINER
IN THE CHAIR.

ON SOME BEARINGS OF THE HISTORICAL
METHOD UPON MUSIC.

BY C. H. PARRY, Mus. Doc.

IT appears to me that in this world all things move onwards together, and that just as in things external, and what we are accustomed to call material, so in things which concern the mind, there is no department of philosophy, or science, or art which goes on quite by itself, without influencing and being influenced by the progress which goes on in other lines. The tone and predisposition of men's minds, and the character of the prevalent courses of speculation, seems to be determined by causes which affect all branches of mental activity in a similar way, and the tendencies which show themselves strongly and effectively in one branch are sure to appear sooner or later in another.

The general tendency of thought, in our time, in science and philosophy, has been shown most strongly in the common adoption of the theory of evolution, and the attempt to explain phenomena of various kinds, and all manner of philosophical questions, on a system which amounts generally in the end to a study of the history of successive stages of change, and inferences based upon similarity of action, or uniformity of general tendencies in a long succession of events. It is in this way that people commonly agree, in these days, to study the history of races of beings, or the history of languages, or politics, or even of superstitions, and, on a broader and grander scale, even the history of the universe itself. We associate this way of looking at things chiefly with the name of Darwin; but he himself also was the product of the tendencies of the time before him, and though a great work fell to his share to do, it seems as if the accumulation of evidence and the accurate habits of observation, cultivated by the study of sciences, must have inevitably brought about the same condition of things in time, even without the advantage of having so much of the work centralised in him.

Now it seems to me that there is scarcely anything which concerns the mind of man, which is more suitable to be

studied in its historical development than music. It is unlike other arts in being essentially modern, and we are in a position in these days to piece together a tolerably continuous record of the progress of musical art from the earliest times when its modern forms presented themselves, and we can trace the gradual development of the various forms of art both in our own times and in the past, even in the minutest details; and we can judge how and why men were driven in particular directions by the limits of their opportunities or the circumstances of their lives, and why certain forms of art were prosperous at certain times in history, and different ones at others. Why, for instance, a particular kind of choral music came to its highest perfection first, and how and why a refined kind of instrumental music was brought to perfection at a later period, and why certain men and certain nations were drawn to the development of organ music and certain others to violin music, and certain others to operatic music. And it seems that if we observe the facts which lie ready to our hands carefully, and endeavour to frame our conclusions from them patiently without allowing preconceived ideas or prepossessions to get the better of us, we ought to find many things which will be of the most inestimable service in criticism, theory, and even the application of such abilities as we have to execution and composition.

It may, no doubt, appear to many people that such a method has always been the habit of wise musicians, and that the observation of the works and ways of great masters has always been the chief basis upon which we build our theories. Men appear to have tried to find out what it is right to do and what to avoid by the study of their works; and they have cultivated their taste and their perception of art mainly by frequent hearing and study of them, and they think their judgment secure in so far as it seems to be borne out by their practice. But the way in which this has commonly been done seems very far from that method of historical study from which we can safely reason; for it has been customary to fix all attention upon isolated individuals to such an extent that they have seemed to have no connection with anything that went before them, and very often the most erroneous impression has been produced by the way in which their greatness has been estimated and described. Even the habit of laying so much stress upon an individual, and trusting all to his wisdom and judgment, seems unlikely to give a broad and liberal view of the many-sided possibilities of art; for this is just the typical fault of all superstitions, and the besetting infirmity of many well meant but useless and exploded theories of past days. It inclines to that

common weakness of looking upon an exceptionally able man as a divinely appointed prophet whose judgment is infallible, and to ignore the fact that even the greatest men the world has produced were all of them products of the times that preceded them and of the circumstances in which they lived. Some men's judgment and powers of thought and execution seem so copious and so dazzlingly brilliant that we can hardly believe them to be made of the same stuff as ourselves, or to have only the same kind of wits that we have. They seem to work as quickly and lightly as they please and yet to be always sure of being right, and we are driven by our astonishment and admiration to credit them with almost supernatural powers, and to think of them as having received a special mission which makes them independent of all the usual courses of things. Yet in reality their work was only made possible by the work of those who went before them; and it will be impossible for us to understand its qualities and characteristics, or to realise justly the light it throws upon the state of music in our own time, without tracing the conditions which led to it, and following the steps from the small and insignificant beginnings to the masterpieces which we regard as the triumphs of our art. Such a study need not by any means lessen the pre-eminence of a great master, often rather the contrary; for it will show what he owes to his forerunners and what is essentially his work, and in what particulars his own personality expresses itself, and generally what is the real nature of his contribution to the progress and enrichment of art. It may also serve to show what principles and characteristics of his work were specially appropriate to the time and state of art when he lived, and why they may not be applicable to our own time. For the condition of art is constantly changing from generation to generation both in style and in treatment of musical materials; and till arbitrary formulas have been absorbed into first principles it is inevitable that the seeming dogmas of one generation should often be ignored by the next, and the ideals of one period become the commonplaces of another. It is easy enough to see historically why certain arbitrary restrictions, such as those of the old contrapuntal style, and many other restrictions relating to progressions of harmony, resolutions of discords, modulations, melodic progressions, and false relations, and other similar rules which are ignored by modern composers, were quite natural and necessary in those times when they were framed. For in less developed stages of the history of art it was necessary to have many such arbitrary laws to guide undeveloped musical instinct and prevent its transgressing in unguarded moments, or when venturing into paths which were not sufficiently explored

to be trustworthy. But, in so far as these laws only applied to the special periods in which they were adopted, art cannot expand healthily or vigorously without casting them aside. Its advance must force them out of the road along which it is travelling, and if it is to prosper, some more general and broadly conceived principles must be found which shall answer the same purpose more elastically. And there is no way of finding out safely what are mere arbitrary restrictions based upon the observation of ill-digested special instances, or what are deeply grounded principles, but the study of the practice of successive generations of composers. It is in such a case that the observation of the practice of a single man may be fatal. Every man must have his idiosyncracies, and some of these may be perfectly irrational; and to say that such and such a great composer avoided a particular progression is not the least of a solid argument as to its being absolutely inadmissible. A composer often avoids certain things simply because they are not consistent with his style; early composers avoided many progressions and many harmonies simply because they did not understand them, and had not discovered how to use them. The study of the steps from elementary simplicity up to our complex condition of art shows how progression after progression became admissible by being made intelligible, and by analogy it may point to the roads along which it is still safe to go, without transgressing the most deeply set principles of art. That there must be laws of form, laws of combination of sound, laws of melodic progression is perfectly obvious. Art only exists by such means. It is by making combinations of sounds in intelligible forms that it justifies itself, and where real formlessness comes in, art is not. But the nature of form of every kind, both harmonic, melodic, and rhythmic, constantly changes, and even the very principles upon which it rests. At one time it has depended upon contrapuntal devices; at another, chiefly upon the relations of tonic and dominant harmonies; and it seems as if the instinct of composers constantly pushed them into regions where the dogmas of the generation that preceded them would not seem as lights, but rather stumbling blocks, and stones of offence. There is hardly anything more conspicuous to the superficial observer of history than the way in which composers have been at variance with the theorists of their day on such questions; but the commonplace inference that composers are always right and theorists always wrong, is not at all helpful or likely to be of service to anyone. What a more careful study of the matter shows is how far theorists have been wrong by mistaking a *special instance for a principle*; as by saying that such and such a modulation is wrong, or such a point of structure vicious, when they

ought to have said that it had always been wrong when it violated some principle of broader significance, but it might be right if a composer could use it without such violation. But we can no more hope to get to first principles in music than we can in the affairs of every day life, and all we can really do is to take the broadest view possible of the facts with which its history supplies us, and make sure of tendencies and the consensus of opinion which it shows us, and use them as the guides and supports in our own ventures.

It is not possible for an artist to train or develop himself to the full on the summary teaching of other men. He must inevitably work out his own salvation for himself. The rules of theorists are generally little more than restrictions, and they are chiefly necessary in the infantile stage of artistic development—when the instinct and judgment have been so little aroused that the hopeful scion of art can hardly distinguish between the safe roadway and the ditch, or the solid grass-covered ground and the pool hidden by the smooth coat of duckweed. But the artist does not only want to avoid pitfalls, he also wants to know where and how to walk and run, and how to explore new and fruitful lands of art; and to do that no teaching but the works and ways of men who have done what he wants to do will serve. His instincts must in the end be his guide, and these he can only educate by studying the education of the race from its infancy to its maturity, which is similar, but on a grander scale, to the education of the individual. A theorist may tell him so-and-so did this, and some one else did that, and that may serve to direct his attention to the *manner* in which a thing was done in special instances; but he does not want to do the same thing over again. To reproduce the form which some one else used exactly, is little better than plagiarism at any time; and it is all the worse if it is deliberately done. Ordinary people can see plagiarism of ideas, so most composers try to avoid them; but on the whole they are less objectionable than wholesale plagiarisms of form which the general public have not the cultivation to detect. If a theorist lays out the plan of a sonata of Mozart or Haydn, that may be an excellent basis to help a man to find a principle, and he may really find it with success if he traces the way in which Mozart and Haydn brought the form to perfection, in its way, by following and improving upon the lines of their predecessors: but it is not a fit thing for a man to reproduce the structure and call the work his own. There is individuality in structure, as in every other element of art, and no two composers of any great mark have treated it quite in the same manner, in works which are fit to be called representative of them. Haydn

and Mozart resemble each other more than any other two composers in this respect, but their position in the history of art, and their relations to one another, were exceptional; and even they had their individual peculiarities. And it is not only to be noticed that certain ways of dealing with structure are characteristic of individuals, but they *are also characteristic of periods*; and the style of music which is well adapted to one kind of exposition is not suited to another. Forms of the classical sonata order seem to be thoroughly well adapted to the style of ideas common in the sonata age. The two things grew up together, and fitted one another perfectly; but since then the style of ideas and the character of expression has changed, and become less self-contained and regular; and the increase of passionate dramatic expression, and strong poetical purpose, which is a feature of the music of the age we live in, makes the simplicity and well balanced evenness of the old structure almost impossible. Of course, composers can make sonatas of the old order, as they can make madrigals, or suites, or church music, in the old style, but it is not in such works that there is any chance of finding the genuine musical product which is representative of the time; for men can only produce real music, with life in it, in the spirit of the age in which they live. The condition of life, the condition of emotions, the state of men's nerves, are not the same at spaces of time only fifty years apart. Men do not feel the same with regard to music in two successive generations, and the conditions under which it is produced make it impossible to put the new wine into the old bottles. All the parts of the new product must be new. Genuine ideas of the year 1884 cannot be put in the form of the year 1800. The forms of 1800 may lie there in principle, but it must have expanded, and if art has gone on in the same lines, its law of cumulative progress must make that form more complex and more variable. Composers cannot go on saying the same thing over and over again, even the fact that they are differently constituted one from another would make that impossible, so they are inevitably driven to add their work to the sum of what has gone before. The known is their starting point, and the unknown their destiny, and it has been so from the beginning of art to the present day. But the only means of knowing how to direct their footsteps into the unknown, and to educate the instincts, which must in the end be their chief guide, is to watch the steps of greater men in the past days, and, accepting the line of art which is characteristic of their time in its highest and noblest forms, endeavour to work from that standard in the same spirit and the same manner as they did from the work of their predecessors. But the mere study of the works of great masters will not be sufficient to make their

journey secure, except in cases where these great composers follow close upon one another. The study of isolated instances is merely bewildering, and the very greatness of some man when separated from their context is so dazzling that it almost numbs the judgment. But if we could study the successive steps, and follow the progressive stages up to the great achievements, we should not only understand those achievements better, but see how to direct our own footsteps accordingly.

The stories of all great composers illustrate this clearly, scarcely one of them went through a regular course of academic training in art, and very many of them were reduced to develop their own education almost without help. Many of them found the most serviceable part of their education the careful study of the works of craftsmen of their art, more especially of those who were living nearest to them in point of time, and they always applied the knowledge they gained, as nearly as possible, to the style of their own age and country. Their instincts taught them to find principles, to escape from the trap of mistaking habits for truths, and to say what was natural to themselves, in forms in which it was possible to put their own ideas, and so it must be in modern times and in different countries. It seems probable that the time of great composers is past, and that the world will see no more of them in the highest sense; but even if composers are destined in the future to be mere illustrators and commentators upon the work of previous times, they cannot be true to themselves or to the art they profess to serve if they do not recognise the constant process of change, to which historical study of the art alone can give them the clue; and the fact that all genuine products must be outcomes of the time they live in, real expression of their own individuality and in consonance with the character of the nation they belong to. In all cases the real principles of art in the work of other times and other countries apply to their own case; for the principles, if we can get at them, are universal; but the mode of their application must vary with the varying conditions of men, and in the ways that are consonant to the race to which the composer belongs, or attaches himself in spirit.

There is an obvious analogy between the progress of music and the progress of the development of sciences and all kinds of discovery. While the civilised world was small, and knowledge limited, a man might make discoveries a few days' journey from his own door, and prove some fact of science with but a short stretch of observation. But when a great part of the world, and the universe, too, has been explored, and an enormous quantity of science mastered, it is a long journey to the new country were a man may set his seal on a new achievement, and if he wants to make his mark in science he

must master all that is known of his own subject before he is fit to judge of what has yet to be known and proved. So it was in Mozart's time with the country of instrumental music and opera, and in Bach's time with organ music, and in Handel's with oratorio; and they did master the essence of the work that had been done before them, before they matured their own achievements. In our time the accumulation is vast, but the necessity of mastering the known is not less imperative, and before we can set our seal upon a great point of art we must do as they did, and know and understand what has been done before us.

I have been forced to confine myself to the bearings of this question on the department of composition, because of the largeness of the subject, and the necessary limits of time; and I have chosen this branch of the art in preference to discussing the influence of historical study upon executants, and critics, and the musical public at large, because it appears to be more generally appreciated, and is far more easily understood in connection with these latter. To critics it is obvious that an accurate knowledge of history is absolutely indispensable. They can neither deal rightly with the performances of the work of great masters of the past, nor estimate the true value and importance of such of their works as are brought forward, nor can they be just to rising musicians without it, and it is not only a question of dates, but of the why and how things came to be as they are. To say that the study must be serviceable to executants seems almost a truism, for though they may sometimes be inspired to grasp a composer's purpose and meaning, inspiration is not *always* ready, and tradition is very often required to guide and supplement it, while the knowledge of the ways in which such musicians as John Sebastian Bach, or Scarlatti, or Philip Emmanuel Bach, or Mozart, or Hummel, or any of the great school of early composers for the violin used their hands and heads, and the real condition of the instruments they wrote for must give them a far better chance of rendering their work in accordance with the composer's intentions; while far beyond that the knowledge of the condition of art in general, and the usages and conventions of previous times, is often necessary to explain much that is not intelligible from the bald and incomplete condition of the works as they are printed. To the public the matter is equally important; for they often fail to appreciate great works, simply because they do not see how to take them, and cannot trace the connection between those kinds of beauty which they are familiar with and the beauties of a strongly different style. Appreciation of art is with them, to a great extent, a matter of experience and opportunity, and they may be led to enjoy many things, which at first seem strange and uncouth to them,

by merely showing what the true place and position of such music is in the progress of musical development, and in what the art of it consists, and when they have learnt the technical side of the question, it is no long step for people who have any musical perception whatever to learn to understand and enter into the ideas which the form of art is meant to convey.

I am sorry I have not been able to treat my subject with more reference to detail, but I found its dimensions made it impossible. I console myself with the reflection that the details always lie ready to the hand of anyone who looks for them, and the study of them is as interesting and as full of surprises and discoveries of unexpected beauties and touches of human character as it must be serviceable for whatever purpose it is applied. Men may make their inferences from them differently, but difference of opinion is not always an evil, and if those differences are based upon broader grounds, and upon more real understanding of the points at issue than has frequently been the case on previous occasions, it will be a real gain to the art.

DISCUSSION.

The CHAIRMAN.—I am sure we are all greatly indebted to Dr. Parry for this very admirable paper. I am quite sure, also, although I agree with every word of it myself, that there must be some here who do not agree with it, and I should be very glad if anybody who has any remarks to make will do so, so that the subject may be beaten out a bit. It is a capital opportunity, and a capital place for it, because we do not lose our tempers in this room; whereas when people write to the newspapers they very often lose their tempers, and very often also when they write books, but here we may have a general discussion on this very important subject without that danger. The few points which struck me as being so valuable, and what I believe Dr. Parry intended to be most important, referred to the growth of Form in composition. It seems to me that that is a subject which has been grossly misunderstood up to the present time, and I think this is the very first time I have heard it stated in what appears to my mind a reasonable and proper shape. Having heard what he said about it I seem to breathe freely, for it seems to me perfectly monstrous that an art like music should go on expanding in every direction by the gradual development of instruments, by the greater powers of executants, by the different language it speaks so fully to our emotions, and that when a man sits down to compose he should be required to pack the whole of that material into a small case of a certain size and shape which has

been brought from previous centuries. That is practically what musicians have been ordered to do. If he has the ability, and ventures outside of that, the critics are down upon him at once, they say his writing is perfectly formless, that the laws of beauty are permanent, and, therefore, he ought to stick to them when they have once been discovered. That has often been said; I have no doubt you have all heard it said, and read it again and again, that the laws of beauty are permanent, and that, therefore, all these experiments on form are mischievous. But there is one logical fallacy lying at the bottom of that statement. It is perfectly true to say that the laws of beauty are permanent, just as it is to say that the laws of the universe are permanent, but although the laws of beauty are permanent, the way in which nature expresses beauty will be constantly varying. There is nothing more beautiful than the rose, but can anybody say he has seen two roses exactly alike? If you were to apply in art the same thing, we should have people never copying a real natural rose, but copying the conventional rose which we used to see stamped on our wall papers, because they are all alike. This notion, that one must be confined to one particular form, reminds me of a trifling incident which happened in a place well known to Dr. Parry—the kitchen of Magdalene College, Oxford. We used to go there sometimes, and talk to the old cook, who was very fond of cutting camelias out of turnips, and putting them on all the things he sent up to the Hall, and I remember on one occasion we said, "Well, you have ornamented your dishes very prettily to-day," and he said, "Yes, my camelias are much more beautiful than nature." Of course, we looked rather astonished, and I said, "Really, why is that?" and he said, "The fact is, mine are so much more regular in form." Now, gentlemen, there is a large army of musical critics and musicians who would very much prefer turnip camelias to the real ones. I appeal to Dr. Parry as a historian whether that is not the fact, that we have examples before us and types of music which show the results of the persistent efforts to drag them all down to one form until they have at last gone down to the conventional rose, and the turnip camelia. One other thing I should like to say, which I dare say Dr. Parry would have worked out very elaborately had time permitted him, which is that music seems now to have a different function and different object entirely to what it had in its earliest history. Of course, I am making an exception of the Greek music, because we cannot say whether the stories we hear of the effect of that upon the people are absolutely and literally true or not—whether it is true that their emotions were wonderfully affected by it. If the music was on an equality with the exquisite taste

and beauty of the plays in which it was executed it must have had that effect, because nothing has ever approached them. A very fine Greek scholar made a very acute remark to me once when talking about the beauty of the Greek plays, and the religious associations which they had amongst the people, and he said the nearest approach to a Greek play in England at this moment he believed to be the Passion Service in St. Paul's Cathedral. It may seem rather blasphemous to some, but there is a deep truth at the bottom of it. They went to hear some history, or legend, which appealed very deeply to their feelings from a religious point of view. I hope Dr. Parry will give us a valuable book on the difficult subject of the gradual growth of what people thought music might do for them, what it should mean, and what it should say. The old form, very likely, was suitable for the age, but now music has a most curious and direct appeal to our emotions; the straight-jacket form is not adapted to it. The charge of formlessness is one of the nice things which one constantly meets with in the daily papers. Some of the men who write for the daily papers I know, and I have a great respect for them, but I think, as a rule, the musical criticisms in English papers are perfectly wretched. They generally fall into one of two extremes, either the man loves a thing without form, because it is without form, or he says it has no form, because he does not understand the form. I consider either of those two equally bad in its effect on art; a man has no business to profess to be a critic who can only come to one of those two conclusions. It is like the old stories of the sailors, who, when they heard languages in foreign ports, used to include them all under the term gibberish, because they could not understand them.

But the reaction in England against advance is to me a very remarkable thing. English people—and I am an Englishman myself, although I have a German-looking name—seem to be in the habit of going off in a certain direction with a splendid dash, and then suddenly the nation stops to consider whether it is not a dangerous expedition, whether it has not already proved itself to be a great nation, and might not as well stop and leave things to go on as they are. That seems to be the case in music; there seems to be at this moment a tremendous re-action for restoring old forms. But I should like it to be distinctly understood that the new point of view has nothing to do with the appreciation of the beautiful things of times past. I have just as much pleasure in listening to a mass of Palestrina as to going and listening to some glorious music of Wagner. One of the difficulties we have to contend with in England now is to try if we cannot knock out the party schools and make an eclectic school. Why should people, if they like Mendelssohn, abuse

Wagner, and if they love Wagner, why should they abuse Mendelssohn? I am perfectly prepared, if anybody will give me the opportunity, to listen to a fine performance of the "Elijah" one night, and to go and listen to "Tannhäuser" or "Lohengrin" the next night. But I appeal to you whether that is the feeling of the leading critics of the time. I think it is not. They would, if their opinions were powerful enough, drive us all into two camps, the old and the new, and that, I think, would be one of the most unfortunate results which could possibly be anticipated. I know that Dr. Parry is exceedingly eclectic in his tastes for music, and I think that every man who has at all a historical mind must be. As a church musician, I have often had to go to meetings of the clergy. I do not very often go now, but I used to go and read Papers at Church Congresses, and it did not matter what the Paper was, but one man immediately got up and said "Gregorian," and another "Anglican," and then it went on hammer and tongs, and there was nothing left for the rest of the evening, but an indiscriminate argument about those two things. Now, in church music, as in other branches of music, there is a regular progress upwards. I have the greatest pleasure in listening to a fine Gregorian or to the *Tonus Peregrinus*, and I have also the very greatest pleasure in listening to some of the fine double chants of my predecessor, Dr. Goss, or to a motett, or to any other good church music, but there seems, unfortunately, to be two schools, one of which is anxious to turn out every single thing written in the present day, and the other is anxious to have everything that is written in the present day. I beg most heartily to appeal to everybody to be more eclectic in their tastes.

Sir GEORGE GROVE.—I unfortunately missed the greater part of the Paper, and, therefore, can only gather what it consisted of from the Chairman's remarks. It seems to me we have got for the moment into rather a difficult position; we have forsaken principles, and have got into a sort of animated denunciation of persons, in the shape of critics, which I think we had much better let alone. As far as I can gather, we have, in the discussion that has taken place, confused two things. We have confused progress in music with adherence to form. Now, to take an analogous case, it does not seem to me that poetry has made less progress in the last hundred years because poets have adhered to the old forms. Wordsworth wrote as fine sonnets as anybody ever wrote, and also as fine an ode—that on immortality. These are in the same forms that Dryden and other persons used in their odes and sonnets before. And with regard to form in music, I cannot understand how anything can be very much better than the old forms that we

have in large works, for instance, the form that is observed in the first movement of a sonata, or the first movement of a symphony. It seems to me that that form is grounded in the very nature of the art, and in the essential differences between the eye and the ear. If you read a poem, and you come upon a passage or line which puzzles you, you can go back, you can look over that again, until you find out what it really means, and you can go on looking over a picture again and again, until you have mastered all the different details of the treatment; but in music, owing to the fact that sound is so very rapid, and passes by you, you must hear a subject over and over again, until you see what its relations are, and see how it is connected with the rest of the movement, how one subject agrees with another, and so on. It has always seemed to me that it was by a kind of inspiration that Haydn—if it was Haydn who did it—hit upon that form with which we are so familiar in the first movement of a sonata or symphony. Only the other day, when I heard a Brahms symphony at the Crystal Palace, I said to myself, "Thank God there is the repeat," because I had the chance of hearing over again a part of the movement which puzzled me very much, but which, when I heard it over again, became much more clear. I speak under a very great disadvantage, because I did not hear what Dr. Parry said on this subject, but it appears to me until you get a better form than that you must adhere to that form. It is the same thing in other arts, the landscape painter, or the figure painter, or the poet, they all work on a certain particular form, or principle of form. Beethoven has shown you in music, and Mendelssohn and Schumann, how the forms, adopting the general form, are susceptible of all sorts of additions, extensions, and compressions, and yet the form remains the same; but you must have that principle, it seems to me. You must, in long complicated movements, have that principle of order. You must be able to hear over again the different subjects, and be able to apprehend their relations to one another, and you can only do that by hearing them over and over again. Unless you do that it seems to me you must be in the position that one is when one hears a symphonic poem; at the end of it, unless I have a book with me, I am in a state of fog. Of course, I am only a miserable amateur, but what is music written for but for amateurs? It is written for those who hear it, for the general public, it is not written only for musicians.

The CHAIRMAN.—As Sir George Grove heard more of my remarks than of the paper in the first place, I must protest most strongly against music being compared with any other art whatever. If musicians are only weak enough to allow that music is to be guided by the rules which have guided

the other arts, they are giving up one of the most important positions. Music is now comparatively in its infancy; we do not know what future it has before it, and why should we confine it in that way? Let me turn for a moment to architecture. Can anything be more deplorable than the architect's duty? If you ask him to build you a church he says, Will you have a Gothic church, or a classical?

Sir GEORGE GROVE.—Architecture is a dead art, but music is a living art.

The CHAIRMAN.—Just so; but I think if music is a living art the forms in which music is to be expressed should be living also. Surely form is a part of the art. As regards the beauty of the repeats, because one has been puzzled, I think Sir George Grove's remark would be very applicable to a new work one has never seen; but, I ask, when the first movement of a well-known symphony is heard are you very much puzzled at the development? Allow me to say it is very tedious indeed for me to have to go through the whole of those things again, and if I were puzzled I should say it was my own fault for not having studied the work.

Sir GEORGE GROVE.—You are a musician, you are not an ordinary hearer, that is the great difference. Music is not written for musicians, it is written for the world, and that is one of the things that I fear you are forgetting. If everyone took the enormous pains that Beethoven and Mendelssohn did to make their intention clear, and their instrumentation intelligible, it would be very much better for the hearers.

Dr. PARRY.—I should like to add one or two words; I do not know whether they will come quite within the lines of the discussion, but I think I might enlarge a little on what I have said so far with regard to form. I have said plainly enough that I consider form is absolutely essential in some way or other. I recognise, and we must all recognise, the fact that in art there is no such thing as leaping across a gap; and the point I aim at is to show as far as I can that form, of whatever kind, whether operatic form, or symphonic form, or any other form, must be in its history continuous; that is to say, that those who have to stride into the unknown must make the known their basis. But in estimating the form which you see before you, as a composer's product, I fear that you are often too hasty in thinking that analysis is so much of your business. The pleasure of art ought not to come solely from analysis of form. I am sure that even in times when form was so extraordinarily prominent as it was in the days of Haydn and Mozart, it was not form only which gave people pleasure, although I think it was so to an exceptional extent, simply for the reason that for more than a century composers had been working at the definition of form. That was their principal object; and when they determined it in the works of

that time their audiences felt pleasure and delight in the certainty of it. That was peculiar to that period, but I think when we go beyond that time we come to a period in which the musical material, the musical feeling, the musical emotion is very much more prominent than the form. People make a great mistake in modern times in thinking that the great pleasure of music comes from their capacity to analyse the form of any given movement. Music has to absorb and to take possession of you. If you are listening to the Ninth Symphony you are not thinking of one particular subject, and how it is developed; it is the work as a whole takes possession of you, and you are swept away by the torrent of it. Form must be part of the art, but you need not analyse it and see it at every moment. That is no reason, however, for saying that a thing does not follow in the ordinary development of history, but at the same time it may be absolutely beyond the capacity of contemporary people to say what the form of a new work is. I do not see that we can lay down any particular laws about the strides that any composer may take, or that his instincts may lead him to; what I wished rather to point out was that the safest guide which a composer has must be a study of the course which has been pursued by the great composers of the past. I do not think the form ought to be the prominent point to the public, but I think the composer must be always conscious of it, and must strive with himself until he feels assured by his instinct that the form is satisfactory, and hereafter possibly he may satisfy other people.

Mr. PRAEGER.—Will you allow me to say one word on this question? It has been said that a composer writes for the people, and that it is his duty to make them understand what he writes. I totally deny that. The man that does that keeps a shop, and sells his wares. It is a very respectable thing to be a shopkeeper; but the real composer has no business to think of the public; if he does he is already untrue to his art. He composes what he feels. If the *furia* takes him he puts it down according to the form that is most natural to him, which must depend on his previous study as much as on the genius which some people have, and which you find even in quite young beginners, whilst others only gain it at a later age, as you see in sundry of the great composers, Gluck for example. But the composer who thinks will this please, or will that not please, is not an honest man in an artistic sense. Another thing is, if a musician or an amateur listens to music and he does not understand it, I have said many times, let him take the work afterwards and study it. Some people will have to study a work 150 times before they understand it, and some will never understand it, they will take little bits out of it. If you take

any common event, and ask anyone what did a person say; I have many times asked school girls what was the sermon about, and you hear the most ridiculous little bits given you, a little bit here and a little bit there, but you do not get a concise notion of what has been said in one case in 10,000; it is exactly the same with music. As Dr. Parry says—you take it in until your heart mounts up, but if you want to make a special acquaintance with a thing, you must take and study it. Whoever understood a poem at first reading, if there be any sense in it? Take the poem of any great man, and could you say you knew it very well in one reading? I am speaking only of those who really compose, who cannot help doing it. Those who merely learn composition and make the best of it are very respectable people in their way, but they are not like men who cannot resist composing, who must compose; that is something different, it is something sacred in the fullest sense of the word, and with these men other people must study to understand what they mean.

SIR GEORGE GROVE.—The last speaker seems to me to confuse invention with expression. You might just as well say an orator has a noble thought in his mind, and it does not matter whether he stutters or not. Expression in music is like expression in oratory, or in poetry; one man will make clear poetry, and, therefore, you will enjoy it much more than another's which you will take a long time to discover the meaning of.

THE CHAIRMAN.—With regard to that point of expression, I do not follow my friend Sir George Grove's idea at all. Of course, an orator would not be such a good man if he stuttered, but is that an analogy? It is very much like saying that the music of such and such a man played on a violin would be as good music if the bow from nervousness danced about on the strings. Of course it would not be, because the result of the music has to be considered. Surely there was a time when the whole mass of books was written pretty much in the same form, but they have now wonderfully developed. If we had never got out of the Johnsonian style how very deplorable it would have been. As regards Sir George Grove's first remark about poets all having their form, what great pleasure has George Herbert given to all of us. I dare say everybody here knows almost every line of him, but is not that due to the immense variety of his forms?

SIR GEORGE GROVE.—I should have thought it was due to his fancy, his piety, and the beauty of his thoughts, much more than to the form. I should have thought the forms were drawbacks in George Herbert's poetry.

THE CHAIRMAN.—I do not; I think the form is one of the greatest beauties of his poems. I could hardly be so foolish

as to suppose that any rubbish turned into those forms would be beautiful, that would be absurd; but one of the essences of the beauty of George Herbert's poems is the wonderful variety of form under which they are issued. As regards a sonata, a man may write a beautiful sonata now just as Brahms can write a beautiful symphony, but does that affect the case? I do not think it does. Because the symphonic form is so beautiful it seems to me no reason why it should not go through any amount of evolution commencing from the present time, and I sincerely hope it may.

The CHAIRMAN then proposed a vote of thanks to Dr. Parry, which was carried unanimously.

DECEMBER 1, 1884.

EBENEZER PROUT, Esq.,
IN THE CHAIR.

The following Paper "On Certain Peculiarities of the Clarinet Family," by Dr. CROW, was read by the Hon. Secretary.

*REMARKS ON CERTAIN PECULIARITIES IN
INSTRUMENTS OF THE CLARINET FAMILY,
TOGETHER WITH AN ACCOUNT OF MR. WM.
ROWLETT'S EXPERIMENTS WITH CLARINETS
HAVING A BASSOON REED INSTEAD OF THEIR
OWN.*

DURING my residence in Leicester, some years ago, I was connected with a most interesting little body of amateur wind-instrument players. Our band consisted of flute, oboe, clarinet, corno di bassetto, and bassoon; the pianoforte being called in to do duty as "strings," and this fell to *my* share.

We met weekly, at the house of an enthusiastic and veteran amateur, Mr. William Rowlett, J.P., whose pen was constantly at work transcribing and arranging for us every good thing he could lay his hands upon.

London musicians have so many opportunities of hearing orchestral music, that they can hardly appreciate the value of such meetings to their brethren in the country. For *my* part, I may say that I learned more about "the wind" from those meetings than from all other sources combined; and when I add that the members were not only really excellent players, but as thoroughly genial and hearty good fellows as ever I met, it may well be imagined that I look back on those gatherings as among the most pleasant of my reminiscences.

One evening, after our work was done, the following question was put to me, as the only professional musician present, by our flute player: "Can you tell me how it is that the clarinet differs from the oboe and bassoon in repeating its fingering at the twelfth, and producing its twelfth when over-blown, instead of the octave?" I confess I was a little "taken aback," but I had recently been reading "Tyndall on Sound," and it occurred to me at the moment that possibly *he* had solved the mystery, in his account of reeds and reed pipes (page 192). I answered, therefore, that "I

imagined it was in accordance with the law laid down by Tyndall, that 'reeds, if associated with organ-pipes, sometimes command, and are sometimes commanded by, the vibrations of the column of air. When they are *stiff*, they *rule the column*; when they are *flexible*, the *column rules them*.' The oboe and bassoon have *weak* reeds, which I presume are ruled by the column of air, and the *overtones are those of the tube*; but the clarinet having a *stiff* reed, it *rules the column of air*, and the *overtones are those of the reed*."


Mr. Rowlett at once said, "I'm very much interested in hearing you say that, because I've held that opinion for years, and I was not aware that Tyndall had stated such a principle. I once tried an experiment in connection with this matter, which some day I mean to repeat more thoroughly. I intend to try the effect of fixing a bassoon reed on a clarinet. The usually received explanation of this peculiarity of the clarinet is, that it is a *stopped* pipe, and follows therefore the same order of producing its overtones. But I dispute that. As a matter of fact, it is no more stopped than an oboe or a bassoon, and not so much as a flute. There must be *some* reason at the bottom of it, and I believe myself that the stiff reed is the cause. In that case, the overtones will naturally be those of the *reed*, which happen to correspond with those of a stopped organ pipe. This correspondence has probably given rise to the accepted theory; which, with all due deference to the eminent men who have taught it, has, I believe, been taken for granted without sufficient examination."

Here, for a time, the subject dropped; but, my interest having been excited, I occasionally jogged my excellent friend's memory on the subject, and urged him to repeat his experiments, so as to find out the truth if possible, and to give me an account of them in writing. I rejoice that I did so, and before it was too late; for our little society has come to an end, and my old friend has filled up the measure of his days, and passed to his well-earned repose. His account of his experiment I have the pleasure of laying before you in his own words. I wish it to be quite understood that *my* answer to the question was quite a chance one, which my reading suggested to me at the time. The credit of having solved the difficulty belongs entirely to Mr. Rowlett, for Professor Tyndall did not apply his own law to the *clarinet*. That, in common with other authorities, he regards as a stopped pipe—a theory I never could understand. I fail to see how a pipe can be stopped *at the end the wind goes in at*. If the clarinet *be* a stopped pipe, then certainly all the reeds of the organ are stopped pipes also, which will, I think, hardly be seriously asserted by anyone.

Mr. Rowlett says—

My attention was attracted many years ago to the anoma-

lous position of the clarinet, as to compass, scale, and mode of production of harmonics, covering the following particulars, which naturally assume the form of questions for enquiry.

(1.) How is it that the C clarinet, which is only about 18½ inches long, gives such a low note as 

(leaving out the low E♯ key, which is an added one, a semitone below the fundamental sound of the instrument) ?

(2.) Why is it necessary to provide for the sounds between the octave and the twelfth before repeating the fingering for the second register with the chalumeau key; instead of repeating from the octave as in other keyed wind instruments ?

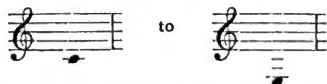
(3.) Why does the clarinet, even without using the chalumeau key, overblow its twelfth instead of the octave ?

Until I had the opportunity of hearing wind instruments well played at home, I could not at all comprehend the bearing of these questions.

The anomaly of the scale, I found to be susceptible of a simple explanation—viz., that the names of the C, B♭, and A clarinets are misleading; as the other instruments are named from their *lowest*, or fundamental, sound; which is not the case with the clarinet.

I further noticed that it had been advisable to *lengthen* all other keyed wind instruments, so as to enable them to produce the note a semitone below their natural scale.

The scale appears, in a C clarinet, to extend to a sixth below the keynote, namely from



but, on running up the scale on the instrument, I found the actual keynote of the low register to be F, and not C; and the low E♯ key to be an addition, similar to those on the flute and other instruments. The three clarinets being therefore really in F, E♭, and D, instead of C, B♭, and A. I have lately found that the original clarinet must have been much longer than our modern ones, for Mozart, who was one of the earliest writers for the instrument, has runs and florid passages down to the lower C.

The question why an instrument only 18½ inches long produces such low notes is difficult to answer. I have sought in vain for information, both from the profession and from books. The different fingering of the clarinet, as compared with the other wind instruments, is obviously caused by the fact that the clarinet cannot overblow its octave, as they can; they have consequently only an octave of notes to

provide for before the fingering is repeated, while the clarinet has a twelfth to fill up before the second register can be commenced. This brings me to the most interesting point of the enquiry—viz., Why does the clarinet overblow its twelfth, and not its octave?

It clearly is not on account of the chalumeau key, because it will do it without that key being used. The key renders the production of the twelfth more certain and easy, but it does not originate it.

What then is the cause?

Disputing the theory that the clarinet is a *stopped* pipe—I believe the truth to be as Professor Tyndall puts it, that stiff reeds rule the column of air, while flexible reeds are ruled by the column.

Some years ago I tried the experiment of fixing a bassoon reed to a clarinet, and still more recently, in consequence of the interest which Dr. Crow, and as I am gratified to know through him, Professor Sir G. A. Macfarren, also, have taken in the matter. I repeated it, in the presence of Dr. Crow, who came down from Ripon to Leicester to witness it. On this occasion I used the corno di bassetto. It will be understood that I regard the corno di bassetto as really in the key of B♭. The low A being an added note, as in other wind instruments. The length of corno di bassetto is 30 inches.

The natural scale of the corno di bassetto is as follows—

ACTUAL SOUNDS. *First register.*

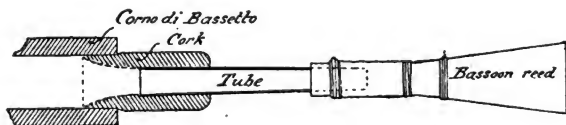


Second register.



Chalumeau key open.

A bassoon reed was now fitted to the corno di bassetto crook, in the manner shown by the rough drawing below.



Bassoon reed attached to Corno di Bassetto

With the bassoon reed, the pitch of the first register remained as before—played with the usual fingering—and it was available through its usual compass—viz., up to the E♭—



But on overblowing to form the second register, with the chalumeau key open throughout, the *octave* was produced instead of the twelfth. The five notes—



were playable in *two* ways (which is impossible with the ordinary reed)—viz., in the lower register; and in the second, by overblowing, with the fingering of the octave below.

The tone produced was very rough and coarse, like the loud bleat of a calf; and could be flattened or sharpened fully half a tone each way; but the *octave* harmonic was unmistakable; and the fundamental pitch of the instrument unaltered. It will be seen that the range of fingering still extended over the compass of a twelfth, so that the first register still ascended to E♭, but the repeated fingering for the second register invariably went back in pitch to the *octave* sound.

I have tried to produce the same results with a C clarinet (so-called) and an oboe reed; but the reed was not powerful enough to set the air fully in motion, and I therefore abandoned the attempt; though an octave, and even double octave, harmonic was produced.

I now took off the mouth-piece and short plain shank-piece from the clarinet, and fitted the bassoon reed, as with the corno di bassetto; and found, to my surprise, that the pitch was unaltered, while the octave harmonic, as I expected, was produced as before.

This evidence appears to me to prove that the change of reed does actually change the mode of production of the second register.

It is not a little remarkable that the saxophone, which has a clarinet reed, actually plays the octave harmonic like the other wind instruments.

In conclusion. It appears to me I have abundantly proved that clarinetti with a change of reed will obey the general rule of other wind instruments in the production of their overtones, and that it is improper to call a clarinet a stopped pipe when it has its own reed, and an open one when it has a bassoon reed. I cannot see how a pipe, pierced with holes, and varying in length of vibration for every hole, can possibly be other than an open pipe.

A great authority on acoustics, Mr. Bosanquet, speaks of my being at sea "through ignorance." It is very probable. I do not estimate my knowledge of *theory* very highly; but I must remark that my experience of *facts*, lately, has not tended to confirm my reliance on *theory*, except facts *precede* it.

I think an *a priori* argument to make facts agree with theory, the wrong end foremost.

I find the clarinet has the harmonics of a stopped pipe.

I think the clarinet an open pipe.

I therefore enquire whether the stiff reed is not the cause of the abnormal condition, and I find that, by changing the character of reed, the pipe becomes normal, and agrees with the rest of the wood-wind instruments.

I conclude, therefore, that the reed is the cause of the abnormal condition. If I am wrong, I shall be glad to learn in what I have erred, from those who are fortunately better able than myself to judge impartially the whole question.

WM. ROWLETT,

Leicester, 1883.

I should have been glad if this matter could have been cleared up during my friend's lifetime; but I have thought it my duty to bring it forward, notwithstanding his decease, in deference to the wish of Sir G. A. Macfarren, and because I think it only right that the name of William Rowlett should be associated with the discovery of the truth, should his idea be found, on enquiry, to be sound.

With regard to the low pitch of the clarinet compared with its length, I think there is a simple way of explaining that, which I have recently learned. I find that in the swell department of organs, when space is scanty, there is sometimes put in a 16-foot reed, with only an 8-foot pipe. The tone suffers somewhat in *quality*, but, providing the tongue is of the proper length, the tone is of the proper (16-foot) pitch. A pipe $18\frac{1}{2}$ inches long will give 356 vibrations per second. Half that number—viz., 178—is sufficiently near the pitch of low F (which, taking C as 256, will be 170; and at concert pitch rather less than more) to show that the clarinet reed, like the swell contra-trumpet, has been associated with a pipe of only half the normal length. The saxophone, on the other hand, appears to have its tube of the *proper* length. What influence this may have on the relations between reed and pipe, as concerns the production of overtones, I leave those who have the special knowledge required to determine.

The point of greatest interest in this enquiry is the answer to the third question—viz., *Why* does the clarinet overblow its twelfth and not its octave?

That question I believe Mr. Rowlett's experiment satisfactorily answers. I pretend to no special acoustical knowledge. I can only vouch for the facts, which were exactly as they have been described. There could be no doubt whatever about the octave harmonic, with the bassoon reed instead of that of the clarinet. It was perfectly unmistakable up to the top of the first system of fingering.

I can only hope that in the discussion which may follow, the true reason may be discovered and the mystery cleared up.

DISCUSSION.

Mr. PROUT.—I am sure we all regret that Dr. Crow was not able to come down and read the paper himself, and take part in the discussion. For myself, I can certainly say I have been very much interested, and I have no doubt that those of you who are much accustomed to deal with matters connected with the orchestra will have the same interest. I will ask Mr. Blaikley if he will kindly supplement the paper with the results of his own experiments.

Mr. BLAIKLEY.—Through the kindness of our Secretary I have had an opportunity of reading through the paper. At that time we both hoped Dr. Crow would find it convenient to be present himself this afternoon, and I brought a few instruments here in the hope that I might, if he thought I could aid him in any way, help him to illustrate the paper during the reading of it. I feel I must speak with much diffidence in his absence, but at the same time I am encouraged by Mr. Davenport to speak very freely, as he believes it is Dr. Crow's earnest wish that the matter should be thoroughly discussed. At the outset, I must say that in the main I cannot agree with his conclusions. I shall, with your permission, show one or two illustrations, which I think will help to clear up the difficulty he has found in explaining this matter. The first point is the mutual control between the reed and pipe, to determine in what cases the pipe controls the reed, and in what cases the reed controls the pipe. That is simply a question of which is the stronger, like any other case in which two forces are in opposition or conjunction. If you have a very strong reed, and what we may call a weak pipe, a small pipe with a small body of air, the pipe has very little power in controlling the pitch of the reed. If you have a large heavy mass of air, and a comparatively weak reed, the mass of air has great power in controlling the pitch of the reed. If we take a bassoon reed, with a very small length of pipe to it, such as Mr. Rowlett took, the air set in vibration in the pipe which should act the part of a pendulum, or governor of a steam engine, in

keeping the reed action regular, in this particular case does not exercise much control; the reed itself, which we may compare to the piston of a steam engine, has greater power than can be controlled by the governor in conjunction with it. I can vary the pitch of this reed and attached pipe about a fifth; so that with a varying pressure on the reed, the reed being strong, you can get considerably different rates of vibration. But if you put that reed, or a precisely similar one, in conjunction with a large mass of air you can control the pitch very slightly indeed. I will endeavour to sound pedal B \flat on this bassoon; I can vary that about half a tone up or down; a good player might vary it more, but you cannot vary it to anything like the extent to which you can a reed in connection with a very slight mass of air. Here is a little instrument, of torture I may call it, a hunting horn made for the convenience of gentlemen who cannot sound the real hunting horn; it has a strong metal reed in the mouthpiece. That reed is of the pitch of the horn itself, and the two act in conjunction. If the horn were considerably longer the pitch would not vary much; the reed being so strong would control the pitch; but if instead of this metal reed you put a small clarinet reed with an elongation of the pipe you would alter the pitch; the mass of air in that case being the stronger of the two. But it is always a mutual action; however slight the reed it has some control over the air, and however small the mass of air it has some control over the reed. Mr. Rowlett states, I think, that the clarinet reed is stronger than the bassoon reed; on the other hand, I consider the clarinet reed not nearly so strong as the bassoon reed. However, that is a slight matter, which I do not think influences the question. As to the name of clarinet, its being said to be in C, for instance, instead of in F, it is a mere matter of custom and convenience, I take it. The pitch of all clarinets is taken from the name of the note given when the left hand holes are covered. Mr. Rowlett suggests that the C clarinet should be called F, because that is the lowest note; that is to say, when all the holes are covered it speaks F. We now come to the great point as to whether the length of the clarinet is in any way abnormal, and not to be accounted for by the generally received laws of acoustics. I cannot say that I see any difficulty in the matter myself, either as regards the clarinet, the oboe, or the bassoon. The C clarinet, or any other Dr. Crow suggests, is very much shorter than the wave length of the note given would lead one to expect. This is a C clarinet, speaking C from the third hole upwards. I have here a tube which speaks C slightly lower in pitch, being 256 vibrations, but you notice the length is very nearly the same as that of the clarinet from the mouth-piece to the speaking hole. Here is a stopped pipe of a quarter

the wave length of C, of 256 vibrations. It is perfectly immaterial whether such a pipe is sounded at its open or closed end. For instance, this is a C fork, and the sound of the pipe agitated at its open end much in the same way as a stopped organ pipe corresponds to it. I will now put the vibrating fork to the closed end, and the tube gives an equally good resonance. That is in effect the same thing as a clarinet; the air is agitated at the closed end of the pipe. If you take off from this same tube the cap which closes it and sound it with one's own double reed, the lips, you get the same note. I will now put the bassoon double reed in it, but not in connection with a small tube, as Mr. Rowlett connected it, and it still produces the same note. Whether agitated by a reed, or agitated at the open end, or at the perfectly closed end, by a fork, there is no difference in the pitch. Applying this result, then, to the clarinet, we have a column of air agitated at the closed end, the only difference between that and a perfectly closed pipe, such as this, is that there is a very slight opening where the reed plays. I have here an alto clarinet, which is the nearest approach I could find to the corno di bassetto, which is in F, this being E \flat , and slightly larger in calibre, but the difference is very small. You hear the twelfth by opening the speaking key, and that is exactly the same result as one can get by applying the clarinet without its mouth-piece and reed simply to the lips. You hear the twelfth exactly as given by the reed. I will now put in a bassoon reed, and you notice the difference between this, and the manner in which Mr. Rowlett experimented, there being as little departure from the cylindrical form of the instrument as possible. With the bassoon reed in this way I could not succeed in getting the octave, but exactly the same intervals as with the lips simply, or with the reed proper to the instrument.

The CHAIRMAN.—You get one harmonic which you do not get with the ordinary clarinet reed. You get the double octave, the fourth harmonic. That seems to show there is some difference.

Mr. BLAIKLEY.—What you heard as the double octave was simply the pitch of the reed itself, sounding separately in the pipe. I think an error has crept into Mr. Rowlett's experiments in that way. Then there is a difference between conical and cylindrical pipes. A conical pipe, to give the same pitch as this, would have twice the length, but such a pipe would have the same harmonics as an open cylindrical pipe. This was first demonstrated by Sir Charles Wheatstone; Professor Grylls Adams brought forward Wheatstone's observations at one of the early meetings of this Society, and one or two years after that I brought forward the matter in some detail in connection

with its practical application to instruments. The notes of a clarinet, then, are those of a stopped cylindrical pipe, the clarinet being sounded with an ordinary clarinet reed, and, to my judgment, the same thing happens when it is sounded with a bassoon reed, provided there is no alteration in the proportions of the tube. The notes of the bassoon and oboe and saxophone, which are conical instruments, are those of a stopped pipe also, but of a stopped *conical* pipe, and those notes are the same identically with those of an open *cylindrical* pipe. It is here where many persons find great difficulty in reconciling the two things. The saxophone, which is approximately a *conical* instrument, has the harmonics of an open *cylindrical* pipe or stopped *conical* pipe, which comes to the same thing. I think Mr. Rowlett has rather lost sight of the difficulty which must occur to the mind of anyone when he refers to the saxophone as having the harmonics of an open pipe, although it has a clarinet reed; he does not get over that difficulty at all. Here are two instruments—a clarinet and a saxophone—having exactly the same reed, one has certain harmonics which, according to the ordinarily accepted laws of acoustics, are due to its being a cylindrical pipe; the other has certain harmonics due to its being a conical pipe. If we modify a cylindrical tube by opening it at one end so as to make it slightly conical, we modify the intervals. A stopped cylindrical pipe having as its first interval the twelfth, if we open that tube a little we make the interval approach to that given by a complete cone; the first interval of the cone being an octave, the same as the first interval of an open cylindrical pipe. Here is a tube, slightly conical, and the first interval of which is about a tenth. As you go on opening the tube, so as to more nearly approach the cone, you get the interval less and less, until you get the octave in a perfect cone. Now, Mr. Rowlett, in his experiments, used a bassoon reed in conjunction with a portion of the bassoon crook, which is a small tube. He inserted that tube into the corno di bassetto, of which this alto clarinet may be taken as a type. He, therefore, obtained a combination of a short length of small tube, with a considerable, but varying length, according to the key which was opened, of a large tube, the two together being in effect an approach towards a cone. He commences at the reed with a small size, and ends with a large size. On trying to repeat his experiments, I cannot say that I succeeded very well; some of the notes I did get, copying his arrangement as nearly as I could. I succeeded in getting an octave here and there instead of the twelfth; the twelfths, as perfect intervals, are gone directly you put on such an addition of small tube. As you can easily control such a powerful reed on so small an instrument, you

can get something very near an octave in most cases, but I do not feel that he has proved his case, that there is anything in fact in the change from the single reed of the clarinet to the double reed of the bassoon. I can show you in one instance that I get the octave with this arrangement, but Mr. Rowlett got it through a larger range of the instrument than I have been able to do. But when I change his particular arrangement, and put a bassoon reed, with no small tube in conjunction with it, I find the result is gone. And that is exactly what I anticipated when I read the Paper in the first instance. I thank you very much for the attention you have given me. I am very sorry Dr. Crow is not here, as I should have had very much pleasure in getting him to show me the exact manner of his experiments, but Mr. Davenport encouraged me to speak freely, and I have done so.

Mr. HERMANN SMITH.—In this little instrument you have an inverted cone with an oboe reed, and you can get the octave. It is a Japanese national instrument and it gives the note of a tube double the length. With the oboe reed you get the octaves with a difference of $\frac{1}{2}$ in the ground tone. One of the reasons why I think we are able to produce our perfect scale in these instruments is that the length from the open or thumb hole that we use to the hole from which the note is produced corresponds to the exact wave length which theory demands, or nearly so at all events. The reason we get a perfect scale is that from this hole to the hole from which the note is emitted the wave length is pretty nearly correct. The peculiarity of the Japanese instrument is that though it was never intended so to be used, yet you can get tones from it without any reed at all. As used in Japan, they have different shaped reeds according to the kind of music—according as it is a love song, or a war song, or a dance; one is quite straight like a bassoon reed. This sounds the 2-ft. E flat, although the length is only $8\frac{1}{2}$ inches, and notes can be produced simply by blowing into it. I think, therefore, that in all these instruments there is that same correspondence that enables us to overcome the difficulties of the relation of the reed to the tube, because at one time the reed is very powerful in relation to the tube, and at other times the tube is largely in excess; but practically the clarinet is giving the octave harmonic of the space that is opened, that is between the end and the thumb hole, it is the actual wave length of the note. Therefore it is in the first use of the clarinet the reed is controlling the vibrations of the air, but in the harmonic range the tube is regulating it entirely. I have heard several oboe players try this instrument, and they have produced from it those series of notes. Being an

inverted cone it shows that the cylindrical form is not absolutely necessary.

Mr. F. PRAEGER.—I should like to get some information as to a clarinet which was invented in Paris, which has no difficulties, but plays in all keys with the same felicity, and thus does away with all the trouble one has in writing for the clarinet at the present day.

Mr. BLAIKLEY.—I have not seen it. I have heard of such things being invented from time to time, but have not heard much of them afterwards.

Señor CARROZZI.—There was a clarinet brought out in Milan, in 1881, by Professor Orsi. I think you can find an account of it in the "Gazetto di Milano" by Ricordi.

The CHAIRMAN.—I am afraid, ladies and gentlemen, that this subject is not very fruitful of discussion, because I do not think it is a matter which many of us have had time to look into to any great extent. But I am quite sure you will all agree with me in giving our very best thanks, first to Dr. Crow, for his very interesting paper, and, secondly, to Mr. Blaikley for all the trouble which he has taken to illustrate it. We have certainly had a great deal of information on the subject from Mr. Blaikley. I was rather inclined, after hearing Mr. Davenport read the paper, to think that Dr. Crow had got to a solution of a difficulty that I confess has often puzzled me, but after what Mr. Blaikley has said I am disposed to think that the reason is what he has said, if I understand him correctly. Put in the simplest possible form, it comes to this, that the reason why the clarinet only gives its twelfth instead of the octave as its first overtone, while the oboe and bassoon give the octave, is that the clarinet is a cylindrical tube, and the oboe and bassoon are conical tubes.

Mr. BLAIKLEY.—That is the fundamental difference.

The CHAIRMAN.—With regard to what Mr. Rowlett says as to the notation of the clarinet—viz., that the C, B flat, and A ought to be called clarinet in F, E flat, and D, I cannot agree with that. What I have always understood to be the system on which these transposing instruments are based is this. We take C, the key-note of the natural scale, as our starting point, and every instrument which, when the fingers are put down to produce the note, sounds C, is called an instrument in C, or non-transposing instrument, but if the same fingering on the clarinet produces B flat you call that a clarinet in B flat, and the same with a clarinet which gives A for the same fingering. Then you get to the question, Why retain a transposing instrument? Why do we not write the real notes? Because then the clarinet player would have the trouble of recollecting in what key he is playing, and he would have all that mental transposition, whereas if he sees the note C he knows it means the note produced by stopping the three

top holes with the three fingers, but as to the note that comes out, that depends upon the pitch of the instrument which he is using. It takes all the labour off the unfortunate player and puts it on the composer. It is as easy to write for a clarinet in A as in C, whereas it is a great trouble if the player has to transpose everything. The simple reason is that we take C as being the keynote, with the open key, as the standard by which we measure all the others. We have a clarinet in F and in E flat, that is the *corno di bassetto*; the same three holes which are covered to produce C on the C clarinet produce E flat below on this instrument. I do not know that anything else occurs to me to say, but I ask you, gentlemen, to agree in passing a hearty vote of thanks to Dr. Crow and to Mr. Blaikley.

Mr. G. A. OSBORNE.—I have heard clarinet players say that they go into the opera house with only one clarinet, and never thought of changing, but always transposed the music if required. I asked that particular question, and was told they take generally the B flat clarinet, and never think of taking the others.

The CHAIRMAN.—And then when they get a particularly low note, the lowest note on the A clarinet, it is not on the instrument at all, and has to be left out, or played an octave higher, which spoils the whole effect.

Mr. SOUTHGATE.—I should like to ask Mr. Blaikley whether the flute is not also an instrument that would not give him some light on this question;—on that the first harmonic is the octave?

Mr. BLAIKLEY.—That is open at each end, and it is not strictly cylindrical. The so-called cylinder flute is conical at the upper end, and the so-called conical flute is cylindrical at the head end, and is a reversed cone at the lower end.

Mr. HERMANN SMITH.—This Japanese instrument gives the clarinet harmonics with a cylinder reed, but if you put the oboe reed through it, it gives the oboe harmonics. It is a great puzzle to me to accept the reed pipe as a closed pipe; it is not at all like the closed pipe of an organ.

Mr. SOUTHGATE.—The organ pipe is blown from a hole at the bottom, whereas, in the flute, you blow at the embouchure.

Mr. HERMANN SMITH.—The analogy of an organ pipe, I think, will not apply; it must be taken on its own ground, that is, controlling the power of the reed.

Mr. F. PRAEGER.—We all know the difficulty there is in writing for the clarinet, especially in teaching it, not only to the male sex, but the great trouble the unfortunate professor has in teaching it to ladies. The transposing is something dreadful. In connection with that I may tell you that in the scores of Spontini he wrote everything for the C clarinet, and left it to the clarinetist to transpose.

The CHAIRMAN.—So does Cherubini.

Mr. SOUTHGATE.—I believe Spontini generally wrote for military bands, and they are principally in C.

The CHAIRMAN.—Cherubini uses a B flat clarinet in the overture to "Elisa," but in "Medée," and in "Les deux journées," he uses the C all through. In one case they have to play in four sharps, and in the other in four flats, which is an almost equally uncomfortable key. But, as a matter of fact, in the printed editions of the orchestral parts of those two overtures the clarinet parts are transposed and written for the A and B clarinet. My own impression is that Cherubini simply wrote the actual notes as sounded, and gave the players the trouble to transpose them, but did not intend the C clarinet to be used all through.

Mr. SOUTHGATE.—May I ask whether the bell form of the clarinet has any effect on the pitch, and whether if that bell form at the end were attached to the flute it would make any difference?

Mr. BLAIKLEY.—It modifies the tone of the clarinet, and also causes the series of harmonics to depart slightly from the series of a strictly cylindrical tube. In the clarinet we practically use only the first and twelfth, beyond that the harmonics do not agree strictly with the series, owing to that enlargement of the bell end. You get a slight resonance of the even numbered harmonics, sounding as the second, fourth, and sixth partials, it is scarcely appreciable in the second, but to the fourth and sixth there is stronger resonance.

The vote of thanks having been carried, a similar vote to the Chairman was carried, on the motion of Mr. HIGGS.

JANUARY 5, 1885.

H. C. BANISTER, Esq.,

IN THE CHAIR.

HANDEL AND BACH.

BY PROFESSOR SIR G. A. MACFARREN.

PART I.

THIS year, on whose threshold we are now standing, is a notable date in musical history, notable by reflection of the past, and let us hope notable in the manner in which that past will be commemorated. It is 200 years since Handel and Bach were born. The Greeks, Egyptians, and Chaldeans insisted on the relationship supposed to exist between music and astronomy. They counted the seven planets as representative of the seven notes. Fiction lies at the root of this supposition, since then the earth was regarded as the centre, and the sun as one of the planets revolving round it. But supposing the idea to be metaphorical, it may give license to another figure of the same kind. I will suppose these great men who have been named to be double stars, influencing a planetary system that yielded, on the principle of gravitation, to their attraction and repulsion. The planets which surround those double stars are the men whose works they studied, or they rivalled, or surpassed. George Boehm, an organist and composer for the organ, was resident in the town of Luneberg where the youthful Bach spent three years. Buxtehude, the Dane, who for long resided in Lubeck, was visited by Handel and by Bach. Fuchs lived through their time, and his "Gradus ad Parnassum" was the authority for counterpoint throughout Germany for an entire century. Johann Kasper Kerl was a notable composer of the period. Reinhard Keiser was the man who established a national opera in Germany, several years later than English opera had been instituted; but, by his multitudinous productions, and by the assistance he gave to other composers, he advanced theatrical music in his country to a very prominent state of perfection, and laboured also in the service of the church with very admirable effect. Kuhnau is notable as having been the first German to apply the term "sonata" to an instrumental composition, extending the plan of such a work very largely from the first pieces ever so defined, namely, the organ com-

positions by Gabrieli, in Venice, in the last portions of the sixteenth century. Mattheson was the friend of Handel's youth, he was a composer, singer and historian. Muffat, father and son, were two great notabilities of the period. Pachelbel was still more famous than they, and it is to be supposed that his writings had a very large influence on the style of Bach. Rheincken was admired, not alone for his written compositions, but for his remarkable power of improvisation on the choral tunes of the Lutheran Church. Telemann was in several instances placed in rivalry with both our composers; and Walther was the fellow townsman for many years of Bach, whose intimate friend he was, and one who left many biographical particulars with regard to him. There must also be considered three very famous Italian violinists, two of whom were in Germany, and one still remaining in his own country, but exercising a very large influence on the development of music in Germany. These were Albinoni, Vivaldi, and Corelli.

If you accept this fancy of the musical planetary system, you will be perhaps indulgent of another. The chemical and electrical phenomena that have induced the geological formation of the earth, may be presumed to have some correlation with the natural influences which work on the spiritual as powerfully as those do on the material composition of the universe. The fact that these two great men worked together, and that they only followed by a very brief period another man, who may well be counted a third of so illustrious a party, who lived ten years through their lives—I mean Henry Purcell—it is fair to suppose that there may be some influence at work that affects the higher mental powers, and that induced at that particular period such an exceptional organisation as resulted in the genius of each of these three men.

Comparison is not criticism, and in speaking of these men, who have many things in common, one would rather use disparison to point out the incidents in which their personal characteristics, their artistic powers, and their biographical careers differed; but if one will not compare, one may make a parallel of the incidents of their lives. Handel was born in Halle, now a university town, but the university was not founded until a few years after the birth of our master. It is also a cathedral town, but does not possess a cathedral of remote antiquity, for the building dates from somewhere about the period of our Henry VIII. The composer was born on the 23rd of February, though strangely that date is mis-stated on his monument as the 24th, but some persons who have been diligent and careful in research have proved that the 23rd was truly his birthday, and the 24th his baptismal day, it having been the custom at that period to baptise a child on

the day after its birth. It was in that year which according to the New Style is counted 1685, but on the tombstone in Westminster Abbey is stated to have been 1684. This perhaps needs a word of explanation. At the period when the Old Style prevailed the year began in March, so that the names of the months then accorded with their positions in the year. September, October, November and December were the seventh, eighth, ninth, and tenth months, while January and February were the eleventh and twelfth, consequently, on that particular day in February, Handel was born in the year then reckoned as 1684, but in the New Style, which threw the first of the year back to January, instead of March, it corresponded with 1685. His father was a physician, who looked upon our beautiful art of music with disdain. He considered that it was a fair amusement, but no occupation for an intelligent and respected citizen. He had taken long to mature this view on an important subject, for at the time of Handel's birth, the father was sixty-three years old. That fact was curiously stated or mis-stated by a biographer, some five or six-and-twenty years since, who begins his book by saying "the father of Handel was sixty-three years old when he was born." The mother of Handel was then thirty-five. As a smallest child his disposition for music was already evinced. It is not shown by what means he obtained the placing of a spinet in an attic or loft. The spinet itself has a very faint sound, and this sound was deadened by weights on the lid; the spinet was at the top of the house, and the boy could go to it and try his musical experiments without being over-heard by his father. At seven years old, he learnt that his father, the doctor, was to visit an elder son, the child of a former wife, who was in the service of the Duke of Saxe Weissenfels, and the little boy, Handel, wished to accompany him. He was refused, was persistent, ran after the lumbering travelling coach, protesting that he must go, until at last his father relented, and carried the urchin with him. In the Duke's chapel the child found his way to the key-board of the organ, and to the surprise of everybody, played in such a manner as to show that he had already obtained some mastery of the finger-board, and it was on the persuasion of the Duke that then the physician allowed his son to be thoroughly trained in music.

Now, let us look to the infancy of the other star of our musical firmament. He was born twenty-six days later than Handel, in Eisenach, another town of the Saxon territory, a town interesting in musical history as having been the gathering place of the Minnesingers, when they assembled for the tournaments of song which in the thirteenth century were held in the Wartburg, a castle of one of the Saxon

Princes, which overhangs the town. This castle of the Wartburg is also interesting as having been the place of protection of Luther when he came from the Diet of Worms, and was pursued by the opponents of the Reformation. There he was screened, there he made his translation of the Scriptures, and, after ten months, found opportunity to pass into the world again. Thus there is a religious as well as a musical association with the town of Eisenach, and the castle of Wartburg. The father of Bach and his twin brother are said to have been so much alike in figure, in face, in voice, and in manner, that their two wives knew them not apart except by their dress. The family of Bach had been notable in our art for 200 years, and continued for almost another century most strongly to represent music throughout all the district of Thuringia, and the surrounding portions of Germany. The earliest of the family of whom is any record is supposed to have fled from some religious persecution in the early part of the sixteenth century into Hungary, and to have returned when matters were quiet into the district where his sons, and their several sons and grandsons, generation after generation, practised music. These many cousins had the habit of assembling at a particular period every year, and it is said that upwards of 300 of them, all having family relationship, all being musicians, and all of them bearing the name of Bach, have sometimes met together. The occasion of their meeting was to compare their musical productions of the year, and to perform such of them as were practicable. The father of Bach was especially a violinist, hence it may be thought our infant composer heard very much of the violin, and doubtless practised it himself. The mother of Bach died before he was ten years old; in seven months his father married again, and, two months after the marriage with the second wife, himself died, so that in the year 1695 Bach was an orphan. He was taken then into the protection of his elder brother, Johann Christoph. One remarkable point throughout the annals of the family is the very frequent use of the name of Johann. There was obviously no scruple or hesitation about applying to several brothers this same name, so the father of our great Johann Sebastian was Johann Ambrosius, his brother was Johann Christoph, a nephew of whom, the elder brother of Bach, was also Johann Christoph. He probably continued to Sebastian any musical education which had been begun by a kind of natural inheritance; but he seems to have had a very remarkable reticence as to the manner in which he would pour forth his instruction. Music printing was very little practised at that period, and the multiplication of copies of musical works was principally made by hand. The elder brother possessed a book with some choice speci-

mens of the compositions of the time, which Sebastian desired to study. His brother forbade him a sight of the book, declaring that it was far too advanced in character for his comprehension. It was locked up in a closet with a trellis-work door, and Sebastian on moonlight nights put his small hand between the breaks in the trellis; the MS. was happily unbound, and so he could roll up the sheets and draw them forth. He took them to the moonlighted window and copied the music; but having such sparing opportunity as the full moon afforded, the task occupied him for a year. At its conclusion, the brother discovered the transcript and took it from him, and the boy did not recover it until many years afterwards. When Bach was fifteen, namely, in the year 1700, he aimed at independence, and proceeded to the not remote town of Luneberg, where he was admitted to the community called the *Matin Singers* of St. Michael's Church. Here was given an education in literature as well as music, and he studied Latin, and, as far as was within the possibilities of the place, organ playing, particularly making the acquaintance of Boehm, to whom I have already alluded, from whom it may be supposed that he received counsel.

Throughout this period let us look at what was the work of Handel. He was placed under Zackau, the organist of the cathedral, and almost instantaneously developed such remarkable ability as to excite the surprise of every one who met him; nay, even in that early period, before he was eleven years old, his master declared the boy had learnt all that was within his power to teach. After very urgent persuasion, his father consented that young Handel should go under the care of a relative to Berlin. Thither he went, was taken to Court, and became the admiration of all who heard him; but more than that, he became the object of jealousy to an Italian composer, who afterwards became his rival in London, but was then a mature man engaged in the Court of Prussia in the capacity of composer—Giovanni Bononcini. Another of Handel's subsequent rivals, Ariosti, was likewise in Berlin at the time, and showed as much kindness and encouragement to the boy as the other Italian displayed the reverse. The Elector of Brandenburg was so much pleased with the boy's manifestation of talent that he proposed to send him under proper protection to Italy, to continue his musical studies; but his father, having an independent spirit, withdrew him from Berlin, and would not allow him to accept this seemingly valuable proposal. In the course of young Handel's twelfth year, his father died. It appears that then he must have worked on under the direction of Zackau, having acted as substitute for him when other avocations took him from the cathedral duties. This in so young a child is itself a matter for admiration. Then

one Johann Christoph Schmidt, by a few years Handel's senior, made his acquaintance. He was not a musician, but he seemed to have the power of perceiving, if he could not emulate, the talent of our young hero. He attached himself to him, used to accompany him to the organ gallery, perhaps to draw his stops, perhaps to turn his pages, perhaps to walk with him home after the Cathedral Service; but, as is to be noticed in other instances of satellites of men distinguished in society, Schmidt attached himself to this boy at the time, and anon renewed his acquaintance and became the associate of his later life. Handel at this time was in constant intercourse with Telemann, whom I have named. In 1703, the year at which we had arrived in the history of Bach, when he left the school at Luneberg, Handel went to Hamburg, where was a flourishing opera under the direction of Keiser. There he met with Mattheson, who introduced him to the musical manager, from whom he obtained an engagement to play in the band. Mattheson had to sing in an opera of his own composition, the subject being "Anthony and Cleopatra." It was the custom then to accompany throughout the recitatives, and largely also in the rhythmical music, upon the harpsichord, in addition to the instruments of the band; and it was the composer's office, when present, to accompany his own work. But this of course was incompatible, in the case of Mattheson, with his singing the character of Anthony, and he therefore deputed Handel to take his place at the harpsichord on the first representation. The story was so arranged that the hero of the opera died in the second act. In the third act Mattheson came down and insisted on the seat as the accompanist of the recitative. Handel said, "I am here for the evening, and shall not quit my place." The performance went through, but when the two left the theatre a strong altercation took place between them, which resulted in their drawing swords, and a duel, which would have ended fatally but for the peculiar good fortune that the sword of Mattheson broke upon a large coat button of Handel's. Think of the value of a coat button! We owe to that coat button all the compositions which are known, and loved, and respected of the mighty master. We should have had no Italian operas, no oratorios, no suites of lessons, no concertos but for the happy fortune of his having a coat with large buttons.

We come now to a particular point in the history of Bach, namely, that he was engaged in the year 1703 as one of the members of the band of the Duke of Saxe-Weimar to play the violin. But before the year was out an appointment as organist was open at the small town of Arnstadt, to which he went rejoicing in the opportunity to exercise his ability on a larger scale than playing a ripieno violin in the

orchestra. In the year following his appointment there an elder brother, another Johann, Johann Jacob, accepted an engagement to play the hautboy in the military band of the famous Charles XII. of Sweden ; and on the occasion of his departure, Bach wrote a capriccio to present to him as a farewell gift. It had been previously in two notable instances exemplified, that instrumental music might be made the medium for expressing or depicting feeling totally independent of sound. Buxtehude produced seven pieces, each of which pretended to represent the character of one of the seven planets, a curious metaphysical problem, the working of which is difficult to conceive. Kuhnau had produced a series of pieces, each entitled after some incident in Scripture history, and each pretending, so far as might be, to tell the story. Bach's capriccio runs thus : the first movement represents the endeavour to persuade his brother to forego his journey ; the second represents the perils that he may encounter on the way and in the army ; the third shows the grief of his relations at his persistence in his object ; the fourth shows their bidding him farewell, finding that he would yield to no entreaty ; the movement called *aria di postiglione* is chiefly constructed on the sounds of the post horn, and the finale is a double fugue, in which there is a subject and counter subject representing respectively the sounds of the post horn and the grief of the abandoned friends. This is almost the single instance in which avowedly we have any humorous expression from Bach, but there may be traced in many of his compositions such a spirit of humour as I feel to be indispensable for the completion of the character of every great artist. The man who can only be serious, or can only be devout, who knows not how to smile, or to draw forth the pleasantries of others, never attains to the highest standing in any one of the arts.

From Hamburg, Mattheson and Handel in company went to Lubeck on a strange quest. Buxtehude had grown old, and proposed to resign his office of organist, which he had filled with great recognition, and which made him an attractive centre for musical pilgrimages from many parts of Germany. They went to enter in friendly competition for the post ; but when they arrived, they found this strange condition, that the person who should be appointed to the office of organist must marry the daughter of the retiring representative, a lady who was many years older than either of the young men, and if one may believe the notices that are left, was neither in person nor temper of an attractive character. The two aspirants to the organ aspired not to the love of the lady, but returned to the theatre at Hamburg and resumed their places, sometimes in the practice of composition, and sometimes in the band. In 1706, Bach

followed them to Lubeck on the same errand, found the same condition, and retired with the same dissatisfaction. It is very notable that at this period, when we have only heard of a strangely fanciful composition of Bach, Handel was writing four German operas, "Almira" being one (it is needless to recite all the other names), and not only these four German operas, but a setting of the Passion of our Lord. It had been ever since the Reformation a custom, instituted by Luther, in all the Reformed churches, to have a celebration of the Passion with a recital of the history. This was an appropriation by the Reformed Church of the prior use of the Roman Church. In the first instances, the musical portions of this Service were of the most simple character, being limited to the Plain Song; but by degrees this class of composition was largely developed, by interpolating arias with modern verses, by swelling the extent of the work with many of the Chorals—the songs or hymns which every child in North Germany has to learn, and which may be sung by them at a moment's notice, both words and notes. Keiser made one such setting of the Passion, and Handel, also, at this period wrote one.

In the year 1706 Handel went, under the auspices of some perceptive patron, to Italy, produced an opera in Florence set to Italian text, went thence to Venice, and subsequently to Rome, and to Naples. In Venice he met with Domenico Scarlatti, a son of the famous Alessandro, who was greatly renowned as a player on the harpsichord; and at the urgent request of many music lovers of the city, a competition was arranged between these two famous players, Handel and Scarlatti, each of whom played to the utmost of his skill, in accordance with the use at that period, which extended until our own century, not only prepared pieces, but improvisations, and at the close of their contest shook hands, and each congratulated the other on being his superior; thus was the friendship of these two men expressed in their mutual emulation, and in their mutual admiration.

During this while, great complaint was made of Bach's performances, that he so largely ornamented the hymn tunes in his accompaniment as to mislead the singers, and that with his contrapuntal involvements he veiled the tune so that it was impossible to sing to his playing. This may have probably induced his ready retirement from the town of Arnstadt, and his proceeding to Mühlhausen. Possibly a larger salary may have been likewise a temptation. Be this as it may, his going to Mühlhausen in 1707 was coincident with his marriage with his cousin, Maria Barbara Bach. It is remarkable that, throughout his organ compositions, there are no directions for registering the organ; remarkable, because tradition declares that he had extraordinary taste

in the choice of stops, and extraordinary power in combining them, and there are intrinsic indications in the music again and again, in the organ compositions of Bach, that variety of stops was designed, although not expressed. He seems to have entertained remarkably free views as to the treatment of the organ, in so far that while at Mühlhausen he had to make a specification for the erection of a new organ on which he was to play, and among other peculiarities in the arrangements of this organ, he required a peal of 24 bells, certainly something unusual in organ structure, and we may see from that that he entertained at any rate a very liberal sense of the application of the organ. From all this we may count that his style, even when expressed in vocal music, took its rise from organ practice, and from his construction of music expressly for that instrument, and his study of the works of the organists who have been named. After one year at Mühlhausen, he was engaged to go back to Weimar, not in the character of violin player, but as court organist and music director, and there it was that he wrote the first of his Church cantatas, and there it was that he made the friendship of Walther. In the course of the years when he had dwelt successively in the other towns that have been named, he used to make many pilgrimages—on foot necessarily, because of the inconvenience of carriage conveyance and the total absence of means to pay the fare—to the places where remarkable and famous organists exercised their talents, especially to Hamburg, where Reinken was organist of one of the chief churches. In 1717 he made such a journey to Dresden, where Marchand, a French organist and clavecinist, had gained the ear and held the admiration of the Court, and with him Bach was invited to enter into competition in an open trial of skill. Unlike Handel and Scarlatti, however, these two rivals never met, for the Gallican fled the city on the morning of the day appointed for the musical joust. In the same year Bach obtained a change of office; he went to the city of Anhalt-Köthen, where he was appointed kapellmeister, that is to say, supreme director of the musical arrangements of the place. Prince Leopold of Anhalt-Köthen was a true lover of the art, and the chamber music of his Court was made of very great importance, but the chapel service afforded no musical opportunity. This introduced an entire change in the method of Bach's working for a time. He wrote then for combinations of instruments particularly. In this period it may have been that he produced the many pieces he wrote for the violin, the construction of which is in itself an evidence that he must have had such powers on the instrument as very few of our contemporaries possess. With Prince Leopold of Anhalt-Köthen he would often make journeys, and on these journeys, when

periods of rest were come, he would exercise his ability in compositions where no opportunity of reference to any kind of instrument was possible.

Let us now look at Handel for a while. He returned from Italy, he went to Hanover, where he obtained an engagement as kapellmeister to the Elector, and there met with another musical celebrity, the Abbé Steffani. After having been there but a short time, he received invitations to come to England to compose music for the projected Italian opera in London. Hither he came in 1710, and undertook to compose the opera of "Rinaldo," which still has some claim on our attention, from its containing the often repeated air "Lascia ch' io pianga." This opera was written so quickly, that the author of the Italian text apologised in his preface for imperfections on the ground that he could not supply the composer with words quickly enough for him to set them to music. The opera had an enormous success, Handel was received at Court, and when he left, after some twelve months' sojourn in our capital, it was with entreaties that he should revisit this country. After being at home in Hanover for some while, his desire for greater publicity, greater splendour of surroundings, and greater opportunity than the town of Hanover could afford, induced him to return to England. The Elector, it is supposed, took some offence, not unnaturally, at the desertion of his officer. In 1714 Queen Anne died; the Elector of Hanover became our George I., and when he came to his acquired kingdom, Handel was no longer received at Court; but the husband of one of the King's mistresses, Baron Kilmansegg, devised a scheme to bring him again into royal favour. There was to be a pageant in the year after the King's accession, a water pageant, in which the royal barge, with a large train of accompanying water craft, was to accompany the King from Westminster to the Tower, and it was planned that Handel should engage a band of musicians, place them in another barge, compose music for them to play, and that this barge should cross and recross the procession, so that the King should be constantly within hearing of the music. This music pleased him so well that he took the composer once again into his favour. We owe, perhaps, something to the King's favour of Handel; but we must bear in mind that the King brought with him his own countrymen, and that the Court was a German Court. The courtiers and the Royal Family could not speak English, there were no performers here who could sing in German, and therefore was established on firm ground the Italian opera, which has been perhaps an example, perhaps a hindrance to the growth, of English music in all subsequent time until our own generation. In 1716 the King returned on a visit to Hanover, and Handel went in his suite, and

while there he wrote a second setting of "The Passion," interspersed, as the other had been, with secular verses. On his return to London, he accepted an engagement from the Duke of Chandos, who had a splendid mansion at Whitechurch, or Little Stanmore, a village some half-dozen miles down the Edgware Road. The Duke entertained all persons whom he could attract to his mansion of literary and other artistic celebrity. The building had been designed by the chief architect of the time, Italian painters were brought there to decorate the walls and the ceilings, and Pope, Gay, Humphrey, Hughes, and the choicest wits of the period were constantly there, where Handel was officiating as organist when wanted. A little later, was devised a scheme of opening an Italian opera at the King's theatre at the Haymarket, which went by the name of the Royal Academy of Music, and Handel was appointed to go abroad and engage singers for this undertaking. In the course of his journey, he visited his native town of Halle. This was in 1719, and Bach hearing that he was there, and living about sixteen miles distant in Anhalt-Köthen, walked to Halle for the sake of offering his homage to the other great musician of the time, but arrived there in the after part of the day on which Handel had left in the morning.

After one of his journeys with his patron Prince in 1720, Bach reached home to find that his wife had been buried a week, having died in his absence, and he had no notice or intimation until he reached his own homestead. By her he had had seven children, of whom four survived. It was but in the exercise of music and the education of these children that he could find solace for his loss. He went, however, in the course of this year once again to hear the famous Rheinken in Hamburg, who was then very closely verging on 100 years of age, and he went not only as a listener, but upon invitation played upon the organ which Rheinken owned. He played to the admiration of all who were by, and most especially of this great master of the particular art of improvisation, who at the end of an hour's performance exclaimed, "I thought this art would die with me, but I find in you it has a more powerful representative than I." It seems to have been, as was instanced in the case of Bach's father, a fact bordering on the impossible for any of the family to remain long in celibacy, and so in a year and a half after the death of Maria Barbara, Bach again married, and the second mate of his heart and his home was Anna Magdalena, the daughter of a trumpet player. She had a fine soprano voice, and great aptitude for music. Bach composed much for her express use and for that of his children by his former wife, especially Friedmann and Karl Philip Emanuel. A book exists which has on the cover in gold

letters the three initials of his wife, "A. M. B.," and it holds, in his own writing, pieces of gradually progressing difficulty for the wife and her stepsons to practise, some exercises in harmony and counterpoint worked in the handwriting of the wife, and some instructive comments. In this book appear some compositions that have become known in connection with larger works, especially some of the preludes of the famous collection, "The Well-Tempered Clavier." This work was completed at about the period at which we have now arrived. Bach was a very remarkable originator with reference to executive music. Previous to his time the thumb and fourth finger were not used in harpsichord playing, or, if ever, only in very exceptional passages. The thumb had to rest on the frame of the instrument, and the other fingers, sometimes each overlapping the other, were employed to play successive passages. He introduced first of all in Germany—though co-incidentally with him, François Couperin introduced the same innovation in France—using the extreme fingers in playing on keyed instruments. Up to the time of Bach all instruments had been tuned upon pure temperament, so that the key of C had satisfactory because truthful intonation; but every sharp or flat that was introduced in the music disturbed the propriety of the scale, and thus it was only in the keys most approximate to the key of C that music could be played or tolerated. Bach instituted the use of equal temperament. He preferred to the harpsichord the clavichord, an instrument which would yield to the pressure of the player a different quality of tone, whereas the harpsichord was incapable of inflexion of sound. This clavichord, Bach used to tune with remarkable rapidity. Hence his writing a collection of twenty-four pieces, one in every major and minor key, to prove the application of his equal temperament, and to prove the application of his new method of fingering. In all these pieces he distinctly aimed at an expressive style of playing; so the records I have had the opportunity of consulting aver. Hence it must be radically wrong, as some persons maintain, upon the ground that the harpsichord would not yield louder or softer tones, to play the compositions comprised in that collection with an inflexible, even quality of tone. It must have been the intention of the author that the tone should be varied to the utmost possibility of the player's touch, and the powers of the clavichord diversified according to the expression and suggestion of the music. We find, I believe, internal evidence of this where there are no written records. In the preludes, especially, there is a necessity for a modified expression from phrase to phrase, and from section to section of each piece.

It was in 1722 that the post of organist in Leipsic became vacant by the death of Kuhnau. The Town Council were

slow in filling his place; some persons who were chosen declined the office, Telemann especially, because he would not consent to combine with the musical duties those of teaching the boys of St. Thomas's School Latin. In this case it was urged upon Bach by his friends that he should apply; but he held the office of kapellmeister, which is the highest musical dignity throughout Germany, and in going to the School of St. Thomas he would have been cantor, a word which has scarcely a parallel in our English usage, but that denotes a functionary very far lower in general esteem than the kapellmeister, and he was to be organist of the two Churches of St. Thomas and St. Nicholas, but to bear no remarkable title in consequence. However, a consideration of his family necessities, of the higher salary, and of the broader field for the exercise of his ability as organist and composer, induced him to apply for this post, and with a view to distinguish his first entrance on office, he composed his setting of St. John's version of the Passion; but as this was to be performed in the Passion Week, and as he did not receive his appointment until May, it could not be publicly produced in the year of his entering office, 1723. It appears that the work was given in the ensuing year, and it is surmised that the desire to have it ready for the preceding year would account for some appearance of haste in the compilation of the text, and in the composition of some portions of the music; especially it is supposed that Bach must have taken some old libretto and have altered this himself, possibly to improve it, but certainly to fit it more for his use. We have now established him in his permanent residence at Leipsic, where he remained generally at cross purposes with the authorities who appointed him. They seemed to have no power of perceiving his remarkable merit, and to have made constant complaints of his inefficiency in the particular functions to which they required his attention, among others his teaching of the boys of the school Latin, and his superintending their general education, his preparing music for all public occasions, and his working rather as a journeyman than as a musical artist.

His music must have appeared under very large disadvantage, for the solo parts the soprano and alto voices were sung by the boys of the school, or else by men who had high falsetto voices. Such voices have gone very much out of use; perhaps for the effect of music we may be glad it is so, but possibly many of you may call to mind the somewhat strange sound of a very high piercing voice coming from a very large burly person, for most of the falsetto singers were men of deep bass voices, particularly vigorous, with smiling faces, and with this artificial, let us call it, or false voice, as it is technically named, they would sing the soprano or alto

parts. You may perhaps remember one particular instance, which may be cited exceptionally as having given a true musical colour to the caricature performances of the kind, in our old friend John Parry, who would represent a singing lesson, giving the part of the master in his own natural voice, and in a thin falsetto tone would signify the pupil. Such was the material at the command of Bach for the performance of very expressive solo pieces. Now it appears to have been his view throughout, that music for Divine Service must not be representative of the personal feelings of those engaged either in witnessing or in executing the performance; so to distinguish the sacred character from the secular entirely, and to make a marked line between what should be written for the theatre and chamber and what was written for church performance, the organ part was always very largely in excess of power above that of the voices and other instruments, and very special attention was given to the performance of this organ part. Whereas in England, when choral performances were instituted, the idea prevailed of making the voices predominant, and the organ and the bowed instruments and hautboys subordinate to them. This may in a large degree account for the differences that occur in the compositions for the Lutheran Church, and those which were made for English use in the oratorios of Handel. We find that two styles of recitatives were in use, one for the theatre, which must be declamatory, and which was to be sung strictly as written; and another for the church, which could be more melodious, partaking of the character of what is called *arioso*, if not rhythmical at any rate always with a graceful flow, and this was, generally speaking, to be ornamented by the singer. Bach exceptionally wrote his recitatives as he would have them sung, and as composers of the present day write recitative. The alleged unalterability of his written notes must, however, give way when strange words are adapted to them in translations of the text, in which a larger or less number of syllables necessitates changes in the musical phraseology. His organ part was to be melodious, but not to consist of florid counterpoint; it was to produce an amplitude of tone, but not a diversity of parts. In writing for the orchestral instruments, Bach differs very materially from Handel. One finds that however many instruments are employed by him, with rare exceptions every instrument has a separate melody; however many voices, every voice has a distinctive part of its own. One finds that in Handel the bass part is often the only written accompaniment to the voice, and it was left to the player on the harpsichord or the organ to complete the musical effect by filling up the harmony perhaps with contrapuntal figures, perhaps with merely sustained chords; but always it appears to have been Han-

del's use to make the accompaniment wait upon the voice part, support and nourish it; whereas in the instance of Bach, it appears to have been his practice to give ascendancy to the organ accompaniment. In the performance of his works in church, there were not separate solo singers, but the singers of the chorus stood forward when a solo passage was to be rendered, and sang it, and some fine effects may perhaps have resulted from this. In those pieces where a solo voice is alternated with the chorus, the chorus being divided to make what in our Church is called an antiphonal effect, the choristers on one side may have accompanied the solo voice belonging to the opposite choir, and thus have introduced naturally such a separation of tone as must have enhanced the effect of both. Let us notice further of the orchestration of Bach, that he for the most part begins a piece with a particular selection of instruments—perhaps hautboys and bassoons, perhaps flutes (and among the hautboys those several instruments of the class which have now become obsolete), or perhaps bowed instruments; but that he will employ the whole of this choir of instruments throughout the entire number, making in fact the same sort of effect with his band as an organist will make who draws out the stops of his choice at the beginning of a piece and holds them throughout that piece, and when he goes to the next piece changes his quality of tone. In the instrumentation of Handel, on the contrary, we notice that, in the songs especially, the violins rarely have to accompany the voice, but the accompaniment is left to the bass part with such harmony as is played upon the harpsichord, and the violins come in interludes to vary the effect and to contrast the vocal quality of tone.

Handel, all this while, was engaged in his duties for the Italian opera, and in intervals of that engagement wrote for the Duke of Chandos, and for private performance at the Duke's mansion, firstly the English oratorio of "Esther," subsequently a secular work on the same plan, the serenata of "Acis and Galatea." These were given privately, both in the year 1721. In the same year he produced Italian operas, and from time to time always did so. It was not until 1732 that these two works came to a public hearing, and this was because some speculators obtained copies of them, and gave public performances from which Handel himself obtained no benefit, and he was thus to some extent driven to public production for the sake of the profits which might come to him. Accordingly, at the King's Theatre was produced the oratorio of "Esther"; but people at that time seem to have had strong scruples as to religious propriety, therefore, though the work is written in dramatic form, being to a great extent a translation of Racine's tragedy, it was expressly

announced that it would be given without scenes and action. When "Acis and Galatea," which is also in dramatic form, was produced, it was announced that it would be given after the same manner as "Esther," that there should be a scene depicting an arcadian landscape, and that the singers should be dressed in suitable clothes, but that there should be no action; and thus they sat in rows and sang the whole of that impassioned music with books in their hands as though they were performing a Church Service. The success of these two works induced in the following year the production of "Deborah," which is a remarkable compilation of previous compositions of the author, having in it some adaptations of pieces from Latin psalms he had written in Italy, and other single numbers that were to be found in earlier compositions. From this we might suppose that it was brought together in some haste. In the same year as that was produced, 1733, "Athaliah" was written, and publicly performed at Oxford on the occasion which is now called Commemoration, but which then was called Public Act, and in consequence of the great effect which this work made, the University offered to Handel the degree of doctor of music. He declined the intended honour, feeling, it must have been, that if in his works he could not command respect from the world, his title would draw nothing to him. Thus we have Handel with the degree which must ever glorify him, of having been the composer of those great, those matchless oratorios, but without the frippery of the title before his name. Nay, let me quote the words of Charles Dickens on some occasion when he said "the great composer had an everlasting handle to his name."

The Italian opera did not succeed so fully as was anticipated by the nobility who instituted it. Naturally the patronage of our German King gathered together all the nobility round about him; there was then a quarrel between the King and the Prince of Wales, which rose to such a height as to induce advertisements in the public newspapers that whoever attended the levees of the Prince of Wales would not be received at Court. Now the Prince of Wales and his friends instituted an opposition opera to that in which Handel was concerned, he having become the manager of the theatre on his own account, no longer the agent of the Royal Academy of Music, and the partizans of these two opera houses were each so zealous to overthrow the other, that every possible means were exercised to carry out that intention.

I am very prudently advised that I am drawing too largely on your patience. The subject is inexhaustible; it is only the treatment which fails. I must ask your indulgence for saying less than I should have said on the subject, and

perhaps with the privilege of resuming it on some future occasion. I will but say that in this bi-century year of the birth of Handel and Bach, it will be becoming in every musician to help in the occasions that are offered of doing justice to these celebrities of the art. It is usual to speak of these men as immortal, but in what is their immortality? In their influence on art, in the reverential love that we entertain for them and their works, and in the bequest of this reverence to those who are to come. In the interim between the death of those two men and the present time, art has undergone a large modification. I heard in this room, two months since, some most intelligent remarks on the evolution of art. Let us see how art has been evolved from the works of these men. We have from the suites of Bach and Handel, and from many preludes of Bach, found an evolution into the modern sonata and symphony. We have found also from the dramatic character of Handel's music has been evolved the opera as we know it in perfection. From that there have been aberrations, but let us distinguish between evolution and abortion. So long as music flowers forth into larger and larger manifestations of the same principles, greater and better things are evolved; when it departs from those principles, which have been slow in their development and guarded in their application, art loses the character of art and becomes caprice and extravagance. If we regard these men as deities, we do injustice to them and to ourselves. They were human, they have their faults, and we shall appreciate them most truly if we sift their faults from their virtues. No one can admire the consecutive sevenths which are often to be met with in the part writing of Bach; no one can admire the occasional mispronunciation of English that occurs in the work of Handel; but, whereas such things would be conspicuous features in the compositions of any one of us were we to write them, they are so surrounded by the glorious beauties which constitute the main portion of these men's productions that we are dazzled and unable to see the less desirable portions. The year has come when the experience of two centuries has given us the opportunity to know and to judge our great heroes, and let us be the conservators and transmitters of the homage that is due to Handel and Bach.

The CHAIRMAN.—I feel sure you will all agree with me that, seeing that our lecturer has been compelled by the lapse of time to shorten that which he would have said to us, it would ill become me, and I think it would ill become any of us, to occupy any time with any remarks with respect to the paper we have listened to. For so interesting a *resumé* of the biographical and historical side of music at the time

of the birth of these two great men, and for the admirably clear manner in which the parallel stories have been related, I feel that we are all greatly indebted to Professor Macfarren, and I ask you all to join with me in giving him a hearty vote of thanks for the interesting paper we have heard. I hope at some future time he will be able to say that which he has been compelled to leave unsaid this afternoon.

The vote of thanks was carried unanimously, and a similar vote of thanks was passed to the Chairman, on the motion of Mr. J. D. COLERIDGE.

(For continuation of this Subject, see p. 63.)

FEBRUARY 2, 1885.

W. H. CUMMINGS, Esq.,
IN THE CHAIR.

THE VOCAL ART.

By CHARLES SANTLEY, Esq.

ADAM, when he got into a scrape, endeavoured to excuse himself by laying the blame on the partner of his joys: I, a true son of Adam, having got into a scrape, will endeavour to excuse myself, by laying the blame on the partner, not of my joys, but on the partner, or rather the instigator, of my audacity.

Some months ago, Mr. Davenport, in the course of conversation, proposed to me that I should read a paper before the Musical Association. I, at first, was inclined to believe he meant it as a jest, but finding he meant it seriously, I tried to avoid it, pleading diffidence of my capability, and other pleas suggested by my innate modesty; I at last promised to think over the matter, hoping that time would prove my friend, and Mr. Davenport forget all about it; however, a month or two afterwards he spoke to me again, urging his request, and I then promised to consider it seriously, and if I could hit upon a subject which I felt I could treat respectably, I would accede to his desire. He took this for consent, fixed the day and hour, and—here I am.

Now, I fear, I have only very dry and meagre fare to offer you, so if it displease you I beg you will visit your displeasure on Mr. Davenport, the real culprit, and not on me, his innocent victim.

The subject I have chosen is, as you are already aware, singing, or the vocal art, and the influences on it of the singer, the school, and the public.

Singing is the art of declaiming poetry, through the medium of music or song, rendering it more emphatic by reason of the greater amount of deliberation with which it is uttered.

The first great requisite is a sonorous voice; but this, without elocution, would not be sufficient for perfect declamation; enunciation is requisite to make the sense of the poetry understood; and modulation, in order to adapt the voice to the expression of the different sentiments and passions.

In the course of my remarks I speak of the singer as the

person who devotes his time to the study of the vocal art, with the object of making it his profession. I speak of singing as the art, not as an amusement or source of income.

It is said that when Rossini was asked how many things were necessary to make a singer, he replied three. What were they? First, voice! Second, voice!! Third, voice!!! This has been repeated to me when I have taken the liberty of criticising a singer for lack of art, the person quoting it, evidently being under the impression that Rossini meant, to make a singer nothing more than voice was necessary; yet, judging from the music he wrote for singers to execute, that could surely not have been his meaning. Rossini was a very witty man, and rarely missed an opportunity of sharpening his wit, when he came across any substance apt for the purpose. I imagine some inquisitive person asked the question, and Rossini gave him, by way of reply, an enigma to puzzle over.

I have often thought over this reply, and I think the solution of it must be this. First, voice! Second, voice! cultivated so as to be capable of execution. Third, voice! cultivated so as to be capable of execution applied to the performance of a work.

The voice, the raw material so to speak, is naturally indispensable, as it would not be possible to produce any sound without a voice; and yet that voice could not produce any agreeable effect unless cultivated; and again, when cultivated, without the power of applying the cultivated voice to express the passion, sentiment, &c., in a work, although the performance might make an agreeable impression on a large portion of those who were listening to it, it could not be called the performance of a singer.

The influence of the singer on the vocal art is in proportion to the perfection of these three properties necessary to make a singer. Voice alone can have no real influence, although an extraordinarily sonorous organ, or an extensive compass, does excite admiration in hearers who have no artistic feeling themselves.

The mechanical skill acquired by cultivating the voice has a much greater influence, being the result of great perseverance and industry; the execution of rapid passages and difficult intervals possesses a great charm for the major part of an audience; but without the power of applying it to the delineation of passions or sentiment, it cannot satisfy the artistic ear and mind. Herein lies the charm of the "vocal art"; without this power, the singer cannot speak to the hearts of his hearers, and so his song does not fulfil its end.

The school has not so direct an influence on the art as the singer, the work of the school being done through the singer; yet, though indirect, its influence is powerful. The master ought to be able to decide the register of the voice to be trained; whether soprano, mezzo-soprano, or contralto;

whether tenor, baritone, or bass; but how often mistakes occur in this; simply, I believe, because the voice has been judged by its compass instead of its quality. The master ought to be capable of judging, but in the case of the slightest doubt, it would surely be better to obtain one or more opinions, rather than ruin a voice that, if trained in its proper register, might have been a treasure. It is often difficult to decide whether a voice possesses sufficient volume to be serviceable in the concert-room or theatre; some voices that in a small room seem not to possess any great volume, in a larger space, where they can vibrate more freely, are barely recognisable, whilst many voices which in a small room are overpowering, in the theatre or concert-room are next to inaudible, especially if accompanied by an orchestra. For this reason, where an individual's future is at stake, a hasty judgment ought not to suffice; a time of probation should be insisted on, during which the master can judge whether the voice is strong enough to bear the strain of necessary study, and whether the student has sufficient aptitude to make a singer. Six or even twelve months are not too long a period; the lessons ought to be daily, and sufficient time allowed for each lesson, that the young voice may rest at intervals, so that it may not become fatigued in any way; and, also, that the master may have time for necessary explanations without hurry, and for studying the idiosyncracies of his pupil. This last is most important, as the system of training must be varied accordingly; one pupil will sing with ease what in the same way would be impossible, or at any rate much more difficult, for another; though in a different way the latter might execute the passage with the same ease as the former did in *his* way.

Every strength or weakness of the pupil the master ought to know, so as to bring out the one, and bridge over the other. The first period of study ought to be entirely devoted to exercises, and not until the pupil has acquired a certain amount of facility of execution, and equality of tone throughout the entire register, should the application of the studies be made to the execution of a work.

When this period arrives, the master ought to have nothing further to do than direct the application of what the student has learned to the execution of a few good works of different character; beyond this he ought not to go. If the pupil still requires his master's aid at every step, either the teaching has been faulty, or the pupil has mistaken his vocation.

Except on very rare occasions the singer ought to be able to master his work alone, and yet it constantly happens that singers, even those who have been before the public for a considerable time, fly to their masters to have the breathing, marks of expression, &c., marked, and cadences arranged in

every new work they are called upon to perform. The result cannot be called singing, it is merely repeating, parrot fashion, another person's ideas. In studying the first work or so under the master's direction, such a thing might be allowed, so that the pupil may have the example at hand to refer to, or to impress it more deeply on his mind; but, once launched into the profession, I consider it a disgrace thus to reap the fruits of the labour of another person's brains.

The usual cry at present is for more teaching. I think people are too much taught; they go on leaning on others, until they have no power left of leaning on themselves. The only way to learn thoroughly is by making mistakes, and it is much better that a young singer should make a few mistakes, which will open his eyes, than that he should go on for ever never using his own eyes at all.

That a young singer should seek for advice on some difficult point is but natural and right; he would be a conceited coxcomb who would not; and to no one could he apply for advice with greater security than to the master under whose care he was trained, and who knew all his capabilities and defects; but it is one thing to carry the material for your brooms to a friend, to procure advice as to the tying of the last knots, and carrying off your friend's brooms ready made and palming them off as your own manufacture! The accommodation in the school or master's house has some influence on the pupil, and therefore indirectly on the vocal art, but as it is of minor importance I will not stay here to speak of it.

The influence of the master lies in his judgment of the voice; in training the voice so that it shall be uniform in quality throughout its register, and capable of executing whatever may be required of it; and in directing the application of the result of such training to the performance of those works adapted to the singer's means.

The public I divide into two classes: the inside, by which I mean friends, acquaintances, and social relations; and the outside, by which I mean the frequenters of musical entertainments.

The influence of the first class is chiefly exerted on the singer before and whilst under tuition; as a rule it is bad, owing to its lack of judgment and readiness to judge. Only those who are placed in, I may say, the painful position of being called upon to give an opinion on the marvellous phenomena, which are constantly cropping up, can understand the harm done by the inside public. I need only speak from my own experience, although I know all my fellow artists suffer from these marvels of genius. Week after week I am requested to hear young aspirants, either by themselves or their admiring friends, and to give my opinion of their

prospects in the vocal profession. In nine cases out of ten it is shocking to hear the miserable attempts of these ill-advised young people; and yet, generally, so impressed are they with the idea of their own talents, and their friends' superior judgment, they do not attempt to conceal their dissatisfaction at hearing the truth. Of course, there is only one course to pursue. You have asked my opinion; I give it you, but as it is only the opinion of an individual, you can accept it or leave it as you please.

One instance I will cite to you, as it is a fair sample of what I have experienced in this line. A young man wrote to me, begging I would spare a few moments to hear him sing, and advise him, as his friends had all told him he had a remarkably fine baritone voice; and already, without tuition, sang with a certain amount of taste. He told me he was engaged in a Merchant's office in the City, at a salary of £120 or £150 per annum, with which he was not satisfied, so if my opinion were favourable with regard to his prospects as a singer, he would give it up and study singing. I replied, making an appointment with him, upon which he again wrote giving me a description of his personal appearance, and about six pages of closely written matter, which did not interest me much. He arrived at the appointed time; I found him a short thick-set young man with a lisp; he made a great many apologies for disturbing me which I cut short by telling him I had little time to spare, and must therefore proceed at once to business.

I tried his voice, to hear what sound he could produce; I found nothing much there. I tried him first with a single note, which he could not take from the piano, but only when I sounded it for him on my voice; a simple passage of three or four notes he could not repeat. I then asked him, as he was in the habit of singing for his friends, if he had brought a song to let me hear if he had any taste or style. He produced a song, and after many false starts, managed to get through a few bars; I found it was useless going any further, but I determined to be patient and try to find out if he had any qualification whatever. I asked him if he knew anything at all about music; he replied not much, but if I thought his voice sufficiently good, he would be able to learn enough music in three months, to carry him on. I said, do you know what key you are singing in? Yes, in A flat. The copy I played from was in B flat, so I asked him to let me see the one he was singing from, I found it was printed in A flat; so, hoping I had found a small oasis in the desert at last, I said, How do you know it is in A flat? He replied immediately, Oh, it's printed on the outside! I advised him to stick to the £120 or £150 per annum, and leave music to somebody else.

It appears to me strange that the world in general deems

itself competent to give an opinion on matters of art, poetry, music, or painting, without, having made any study of them; whilst at the same time it would hesitate to give an opinion on matters of science under the same circumstances, and yet a knowledge of the former is quite as necessary, in order to be capable of judging, as in the latter. This question, however, is foreign to my present subject; so I only mention it, inasmuch as it bears upon the instigation of young people, not possessed of the qualifications to make singers, to abandon their employments to run after shadows.

"A little learning is a dangerous thing," applies to no subject more than to that of music; an amateur who can get through a song or part in a glee, or play indifferently on an instrument, does not scruple to criticise the most eminent composers and artists, and decide on the qualifications of this individual or that for any branch of the musical profession. This influence is a very bad one as it only leads people into the field who do not possess the necessary qualifications, and therefore, even though they may succeed so far as to earn a living, can do no good service to the art.

The last influence of which I propose speaking now, is that of the outside public; the public which remunerates the singer for his industry and perseverance, and therefore that which he is bound to amuse; it has a right to demand whatever will amuse it; and its influence on the vocal art will be according to the quality of the amusement it requires. I cannot enter into the question of public taste here; being public property I have no right. I can only say, supply waits on demand, and if the public wants artists it can have them, if it is satisfied with voice and mechanical dexterity, it can have them, and in greater quantity.

In concluding, I beg you to understand that in the foregoing remarks there is no allusion intended to any individual or institution; they are the result of my personal experience, and I simply mention them to you as I have turned them over in my mind; if there is but a grain or two of anything worthy of your attention, I shall be very glad, as I only promised you dry and meagre fare; if I have wearied you, I can only express my regret, ask you to pardon me, and refer you for redress to Mr. Davenport.

DISCUSSION.

The CHAIRMAN.—Ladies and gentlemen, our first duty is a very pleasing one indeed, and that is to return our hearty thanks to Mr. Santley for the very terse and admirable paper he has given us. I am sorry it has been so terse, because I am quite sure he could have added much more on this very

interesting subject, on which no one is more able to speak with authority than himself.

(The vote of thanks having been carried unanimously)

The CHAIRMAN said, I have listened to the paper with a great deal of attention myself. I confess I am delighted with the words which have fallen from Mr. Santley, and I only regret that they will be by-and-bye, when they get before a larger public by being printed in our proceedings, they will come under the notice of all people who have to do with singers, whether professional musicians or those amateur friends of the inside public Mr. Santley has spoken of. It would be of good service to both if they are fairly read and carefully considered. It seems to me that there is a great deal of enlightenment necessary in bringing forward aspirants for vocal honours. About a year ago a very curious circumstance of this kind occurred to myself. A gentleman was brought to me at Dulwich, who had been studying singing in Milan for three years; he was brought to me by his father with a request that I would hear him sing; he thought he was quite ready to begin singing at the Albert Hall, the Sacred Harmonic, or the Crystal Palace. He sang fearfully out of tune to begin with; I, of course, was as kind as I possibly could be, and suggested what he quite well. That was a capital excuse for the young man. He said he was not, he had not been well for some time. I said, he had better let me hear him again—I was hoping it would be some very distant time—when he was thoroughly well. However, in about a month's time I had a letter again from the father, saying his son was very well, and accordingly he came again. I again found he sang fearfully out of tune, and I said, "Well, my opinion is that your son has either not got the capability, or he has not been properly trained; I do not think it would be wise for him to take to singing"; but his father said, "Cannot it be put right?" I said, "Possibly it might be, but it is a very doubtful thing; when people sing out of tune it is a very difficult thing to cure." He begged me to take him as a pupil. I objected strongly. I said, "I have a great objection to such a thing, because I have given you a very decided opinion, and it would be better for you to go to somebody else." However, it was no use, he pressed me so strongly that I consented eventually to take this young man for six months, to try what was to be done. He came to me three times a week, to Dulwich, and at the end of that time I reported to his father that he was even worse than when he began. His father came to see me, and looked very serious indeed; of course, it was a very serious matter for him, as he had spent a deal of money for his son's studying in Italy, for three years, and he had a heavy bill to pay to me also. He said to me after we had conversed over this matter, "what is to be done?" I said,

"Well, I have not any suggestion to make, but had you not better put your son into business, find him something or other in the City, you can find him something to do there." "Oh, no," he said, "he is not capable of business. No, art is the thing for him, he has always had artistic tastes." I said, "Yes"—what could one say more? Then he said, "What do you think; if he will not succeed as a singer, shall I put him to learn composition?" And thereupon I suggested he had better take him to Sir George Macfarren and get his opinion. That is the sort of thing that one meets with in the inner public, and I do feel that an honest paper, such as our friend Mr. Santley has given us, may be of very great service when it comes to be read in other quarters. I now invite any remarks, from members or friends, on the paper we have just heard. I will ask Signor Ranegger if he has anything to say.

SIGNOR RANEGGER.—I was here on a former occasion when the senior professor of singing in London, and a much respected one, Mr. Garcia, was present; he was called upon to offer some remarks, and I think I can do no better than do what he did on that occasion—viz., say that I came here to learn and not to preach. I am sure we are all much obliged to Mr. Santley, but really I could not add a word to what he has said, I can only echo sincerely the hearty thanks which have been already expressed.

MR. PRAEGER.—If you will kindly allow me, I should like to say a word or two. I observe that Mr. Santley said the demand should regulate the supply. Now, I have a very strong feeling on that point, it is not the public that is to judge, but the artist. It is the duty of the artist to elevate the public, not to encourage a vitiated taste. If what I say touches any one's interests I should be sorry, I fear I have always had the good lot to put my foot into it, to use a humble phrase. I would allude especially to the vile ballads that are being sung every day; the "pot-boilers," as they are called by the musicsellers, especially, should be weeded out of the programmes. But then the singer says, "I want to get my living, I want to make the most money I can, and I get a royalty out of them." It may be so, but whether honest art is not more important than the twopence or threepence a copy is a serious-question. Whether people live only to get money, or whether they live for something beyond that. I have myself never understood money-making in art, though I have always been anxious to gain the little that one needs when one has a family to keep. One should always avoid those things which are pernicious to art. I know the first thing a musicseller tells you is this, "It is a beautiful song, but it would not sell." Yet we hear bad songs that are a disgrace to the composer, and the composer chuckles over the simplicity of the public, not to say stupidity (which

would be impolite), and gets for them £600 (in a late instance £1,000 I know was offered for a song that I should be extremely sorry to put my name to), the question is whether singers have under all circumstances done what they should do, whether they have not neglected their duty to teach the public. I have been amongst the public, and, as a critic, have noticed these things applauded in derision; the people have applauded, but it was as if they said—What rubbish after all! The applauding seems to be a physical excitement which must have a vent somewhere, and the people have the satisfaction of showing that they have paid for their places. I strongly urge that musicians should elevate the taste of the public, and should guide it. They can do it, and they have a moral duty to do so, especially those who are not obliged to work for the penny that brings the bread, and who can afford to refuse the bait; I think it would be, under all circumstances, a help to true art. I must say I have found more of that money-getting here than elsewhere. I will not say that there is less greed of gain anywhere else, but in art I must confess that abroad the money-getting has always been relegated to an inferior race of artists. Unfortunately, here I have found that the highest and most respected and most capable have indulged in this money-getting. There is not the slightest doubt that an immense deal can be done in elevating the taste. I would now point to some facts that might be pleasant to hear. For instance, I consider that the English singer ranks high above most of the foreign singers, for this reason, they have all execution, which is often lacking abroad, except among the born Italians, who have by nature's decree very little need to study. But all the English have studied, and, as they have in manufacturing, and, indeed, in everything, a genius and capability of imitating up to a high degree, they sing with a perfection of execution that astonishes foreigners. No one was more astonished (and, I think, he is an authority) than Richard Wagner, whom I took, when he was here, to the principal theatres. He was very much amazed at a little theatre, even like the Adelphi, where he heard Mrs. Albert Smith and others sing arias. He said "Our best singers do not sing shakes nor make runs like that." He was perfectly amazed at the skill of the vocalists. But the thing lacking is that deep feeling which is found with those singers who do not sing to the public but sing for themselves. Then they sing as though they were in confession. They are before their divinity, and then only they produce the best effect on the public as well, because that feeling is the genuine art requirement. In execution, and even voice, English singers stand very high. The enormous number of fine voices here is perfectly astonishing. I have lived here fifty

years, and I have had the opportunity of testing it, but what I have more often found lacking is that outpouring of one's emotional feelings, and this, I think, to a great extent, can be traced to the general character of the English, who always keep their feelings somewhat under control, and think it by no means right to cry at the grave of a father, because it is not quite proper to cry in public. I think the keynote lies in this, but there is a time coming when the artistic feeling will overcome this fear of expressing one's feeling too much. I should say that in all respects but that of emotional feeling I rate English singers as far more advanced than they are generally credited with being.

The CHAIRMAN.—If no other lady or gentleman would like to say anything, I will call on Mr. Santley for a few words in reply. With reference to the particular point put by Mr. Praeger, I do not want to enter on the large subject he has touched upon, but I would say that I feel very strongly with him; however, the question of royalties is not a modern one at all. It does not follow that because you have a royalty you have a bad song. Haydn, when he lived in London, published his music on the royalty system, that is ascertainable from the fact that you will find many of his songs have his signature. Other composers, such as Hummel, did the same. It is not a new thing by any means, and it does not follow because there is a royalty attached to a song that the music should necessarily be bad. I think the evil system Mr. Praeger refers to will have to be traced out in a different form, and it is very largely a publisher's question, and not an artist's question.

Mr. SANTLEY.—Mr. Chairman, I just want to reply to a few words of Mr. Praeger, who is mistaken in what he says. I perfectly agree to some extent with his remarks, but he was not answering what I had stated. I was merely speaking of the vocal art, not of the songs that people sing. If the public want good singers they must listen when they have good singing brought before them. I am not speaking about the music they sing; that is a matter between themselves and the public. I am a singer myself, and I accept royalties on certain songs, but, as a rule, I do not think they are the class to be despised; but that is not the question. Mr. Praeger referred to one thing, and my statement referred to another; I merely spoke of the vocal art, not of music. Another thing he said refers to a matter which I intended to have mentioned, but could not very well bring it into the paper; but as he has started it I will make a remark now—that is on the reason why you find a greater amount of good execution in an English singer than you do in any other; and I say it, although I am an English singer, that you will find in no country in the world as good, clean execution as

you do in England. The reason of that I think is this (I do not say I am right, but I have always thought so); our singers have to execute the highest style of music, that is the oratorio, and to sing an oratorio you must have a greater amount of execution, especially when you come to Handel, which requires the most perfect execution of all. There is none like it. It is very easy to get through it, but to execute it is quite a different thing. I think our training in that school is the great reason why in England you find much cleaner execution than you do in other places.

Mr. SEDLEY TAYLOR.—I should like to ask one question on a point which seems to me exceedingly interesting. I should like to ask whether, in the opinion of those present who have experience in the matter, if a child shows a defect of intonation, I mean in pitch, and sings out of tune, whether that is to be regarded as a disqualification for his pursuing the vocal art, or whether there is a good hope of curing it. I do not speak of an exceedingly exaggerated case, where a child is unable to distinguish between two notes at all, but whether it is the opinion of those present from their experience that a defective ear admits of being tuned up, as it were, with a certain amount of practice.

The CHAIRMAN.—I can answer that question practically. I have had several cases, particularly of blind pupils at the Normal College, Norwood, where it is essential we should train their mental faculties. I have frequently had children brought there who cannot distinguish one note from another, and, as money is no object, and time is no object, we depend simply on kindness and patience, these children are taken in hand, and in four instances I could mention such children are now able to sing scales, chromatic and otherwise, perfectly well. Of course, I should never dream of recommending that those children should be trained as artists. The training is to qualify them to appreciate good music when they hear it, and to take some pleasure in it. That is essential. If you had a child a cripple surely you would not leave that child a cripple all its life, but you would adopt the best means possible for strengthening its limbs; and, in the same way, if it has a defective ear your business is to put that right, and I may speak plainly that it can be done, and has been done, over and over again.

Mr. BARRY then moved a vote of thanks to the Chairman, which was seconded by Mr. Santley and carried unanimously.

MARCH 2, 1885.

MR. WILLIAM CHAPPELL
IN THE CHAIR.

*HANDEL AND BACH.**

BY PROFESSOR SIR G. A. MACFARREN.

PART II.

IT is a gratification to me to be invited to resume the subject which was broached to you on the last occasion of our meeting. It is personally a gratification to myself, and more than this, I esteem it for the fact that the subject has proved so interesting to the Musical Association as to elicit a second day's attention to it. The present year, being the two-hundredth since the birth of the illustrious musicians whose names head this dissertation, draws attention particularly to them and their merits. Handel's birthday is passed by a week, Bach's will be on the fortnight after next Saturday. Here we stand between the two, who are more than any other two musicians parallel to each other. I attempted, when I had the gratification of speaking to you before, to collate the several periods of their lives; and I will, with your patient indulgence, resume from the point at which it was necessary on that occasion to break off.

We had arrived, with Handel, at the moment when the production of his third Oratorio of "Athaliah" at the public Act (or as it is now called the Commemoration) of Oxford, in 1733, when on this occasion had been offered to him, but had been refused by him, the title of Doctor of Music. Previous to this, some important events in the life of Bach had occurred, which to a considerable extent may be compared with the progress of Handel. He had received his appointment at Leipsic, he had issued his first publication. Music printing at that period was far more scarce than at present, and voluminous as were the productions of this master, and highly as they were esteemed, there were but seven works in all of his compositions printed during his life, and even four of these were a series in four parts "The Clavier Uebung," the first part of which was issued in 1726; three other parts of these exercises for the clavier, as he modestly named the work—a cantata which had been written many years earlier, "The Art of Fugue," which was framed upon a theme that

* Continued by request.

Frederick the Great of Prussia had given him for the composition of a fugue, and one other work—were all that he ever issued; and the work by which he is most known here, if not everywhere, “The Well-Tempered Clavier,” very remarkable to relate, from all the circumstances that can be traced, appears to have been first printed in this country, and in this very City of London, in the year 1799, forty-nine years after the master’s death.* Thus England has the glory of having put into an accessible form that remarkable work, by which we have the surest means of becoming intimate with the master’s skill, since his large choral works require assemblages of persons, and his organ works require an instrument which is not at everybody’s command. Bach, in his office of cantor in St. Thomas’s Church, and director of the musical department of the School of St. Thomas, in Liepsic, was under the jurisdiction of the school Rector, and was at very unfortunate variance with him. Many most vexatious circumstances passed between them, and not only between those two, but generally throughout Germany there seems to have been a contention between the professors of words and the professors of music, and in the public Gymnasia and other establishments where music and literature were studied together, there seem to have been very frequent contentions between the heads of the two faculties. Bach had in this instance been to a great extent the sufferer, because the Town Council, who had supreme jurisdiction over even the rector of the school, supported the rector, and thus added to the discomfort of the musician; on which account the cantor tried to raise his own social condition, and therefore applied for the post of kapellmeister to the King of Poland and the Elector of Saxony, with the view to obtaining which, he sent as a specimen of his ability, the Kyrie and Gloria of his great Mass in B minor, with a letter of urgent request that the author of this composition might receive the Court appointment. This was in the year 1733, to which we have brought Handel’s proceedings. Handel was at the very time in high esteem at Court and at the University, having the offer of the scholastic dignity which he refused. Bach was vexed, irritated, one may not say despised, but wholly unappreciated by the persons who surrounded him; and in order to raise himself in their esteem, since they had not the power of forming an opinion of his great merits, he sought the dignity of this Royal appendage to his name. Observe the coincidence, that, in the very year 1733, when Handel refused a proffered title in Oxford, because his musicianship commanded the respect that was due to him, Bach sought a title in Dresden in order to induce that regard in Liepsic which was vexatiously with-

* Reasons have come to light since the delivery of this address for believing that Kolmann’s projected edition, though announced, was never issued.

held from him. There appears strong reason to suppose that other portions of the Mass, the Creed — Sanctus — the Dona Nobis — may have been earlier written for service in one of the churches at Leipsic in which he was organist, for he had alternately to officiate at the Churches of St. Thomas and St. Nicholas. It was not until 1736 that he received the appointment, but then he was duly installed as the Court composer to the Elector of Saxony and the King of Poland. He held at the same time the office of composer to the Duke of Saxe Weisenfels, and he retained the office of kapellmeister to the Prince of Anhalt-Köthen, in whose service he had been for some years when he was elected to the office at Leipsic, his presence being dispensed with, and his services being to furnish compositions when occasion should call them forth. A great reason for his leaving the post in Anhalt-Köthen had been that the Prince had married a lady who had no taste for music, and who discouraged all musical performances. This lady had died, the Prince had married again a great music lover; and especially with reference to the birth of the first child of these two, Bach sent for the infant a copy of one of his most elaborate harpsichord compositions, with a long dedicatory letter to the said child. This letter, with its dedication, contained very fervent wishes for the mature musical taste and art culture of the probable future Prince of the race; but the child died at two years old, and the good wishes of the composer were thus frustrated.

Bach went on four particular occasions to Dresden, and there displayed his truly unique powers of organ playing. One was mentioned at our last meeting, another occasion was when Hasse and his wife, the famous Faustina, first arrived in Dresden for the sake of performing at the Italian Opera House. On another occasion Bach went when his son Friedmann received the appointment of organist in the Church of St. Sophia in Dresden, and then he gave what we should now call an organ recital, which was attended by the musicians of the town, but not others; and yet another time, when he went to receive formally the patent, as it was called, of his office, namely in 1736, he again displayed his powers as an executant, and this performance was attended by all the members of the Court, as well as by the musicians of the city.

It is now particularly to be noticed that, throughout the career of Bach, his whole course of art works appears mainly to have been directed to the services of the Church, and to the expression of his own religious feelings. There were two strong Church parties in North Germany at the period, the orthodox Lutherans and another sect who called themselves the Pietists. Bach's inclination appears to have been more in favour of the orthodox party; but, without entering ardently

into the disputes between these, he still seems to have executed most of his works with a view to the service of the Church in general, and the expression of religious feeling. For long his art was chiefly exercised in organ composition. He considered the organ as especially the instrument of the Church. Most of his writings, for a long period, consisted in elaborations of the Chorale tunes. These tunes, unlike our English hymnody, are especially distinguished by being each one appropriated to the text of some particular hymn, and thus, whenever the poem is brought to mind, the tune rises in association with it, whenever the tune passes through the memory, the text rises parallel, and it is thus but to play the tune to remind one of the whole purport of the hymn, and it is only to say the lines to bring the tune instantly into knowledge, because the education of all children throughout North Germany begins by teaching them these chorale hymns—verses and melodies together. This, a point which is almost beyond the appreciation of persons out of Germany, is very noteworthy; as everyone would know these tunes everyone would feel interest, and be able to perceive the peculiar treatment to which they were subjected in the remarkable compositions which were not peculiar to Bach, but which were common among the German composers of the period, the compositions evolved entirely out of the hymns of the Church. Pachelbel had established a particular form of composition which consisted in the insertion of interludes between the lines or strains of the hymn tune, and these interludes were continued as the figures of counterpoint to the succeeding lines of the melody of the hymn. This kind of organ fantasia was really but extended by Bach in his church cantatas, which are all based, one or other, upon the accepted hymns of the Church. Each one of them comprises some particular hymn. In all the instances I have been able to examine, the melody of some hymn, the text of which constitutes the whole subject of the cantata, is presented in different forms throughout the several numbers of the work. The first number will generally be a chorus, consisting of the first verse of the hymn with its appropriate tune, having such interludes and counterpoint as have been noticed; then will come a song or a duet, in which some phrase of the hymn will still be apparent. Several such numbers will succeed; and then, in plain counterpoint and with no ornamented accompaniment for instruments, the whole will terminate with the final verse of the hymn, the entire composition being thus an amplification for voices of what was the ordinary use in works designed for the organ. Such industry had Bach, that in one year he wrote no less than twenty of these cantatas, besides many other compositions. He set music several times to the story of the "Passion,"

the reflective passages being different in each case, and the biblical text being taken in each work from a different gospel. The "Matthew Passion," which has been more frequently given than the "John Passion" in this country, the others never having been heard here, was first produced at the Good Friday Celebration of 1729, and we may account as chronological curiosity that the master-piece of which I speak remained almost obscure from the date of that performance until 100 years afterwards, when it was reproduced, under the direction of the youthful Mendelssohn, by the Singing Academy of Berlin, in 1829. The "Matthew Passion" might hence be compared with the aloe which after it has spread its blossoms to the sun, flowers not again for a century, save that on its second blooming, on its re-awakening, nay, let me say, on its resurrection, this work has proved such strength of life as assures us that it cannot again relapse into forgetfulness, but will keep permanent hold on the admiration, the reverence, and the study of musicians.

You may remember how, when under the pupilage of his brother, Bach accomplished the difficult task of transcribing a collection of compositions of which only a MS. copy was within reach, because his brother forbade him access to the work; and how, when the copy was completed and discovered by the brother, it was taken from him. Such exercise as this appeared to have injured the sight of the writer, which in later years failed more and more, so that in the year of his death, 1750, he subjected himself to an operation in hopes to improve his sight, which, however, was unsuccessful. He became totally blind, and the medical treatment to which he was subjected in consequence of the operation appears to have affected his constitution so as to have induced his death six months afterwards. Very remarkably, ten days before his death, his sight entirely returned; but this by no means relieved the state of his health, and on July 28 he expired.

Bach appears throughout his whole life, though he held the very greatly prized friendship of Prince Leopold of Anhalt-Köthen, in all other instances to have lived in a most frugal, most temperate manner, having for his associates musicians, but shunning at all times the courtly classes of society. He appears to have exercised his power as a teacher most widely; many and many are the highly distinguished musicians who boasted themselves his pupils. Never did a musician come to the town in which he dwelt but Bach felt on his part a pleasure and a duty to welcome him to his house, to interest himself in his capability, to hear specimens of his performance and of his power of production, and to encourage him in any way he could; and, again, to accept any

person as a pupil who possessed ability likely to flower under the culture of such a master, and who had such confidence in the master to place himself under his teaching. The list of distinguished men who traced their culture to this source would be too long to bring before you, but one may dwell on a phase of Bach's character in citing the remarkable pun he made on his own name and on that of a favourite pupil, Johann Ludwig Krebs, whose father had previously also enjoyed Bach's teaching. You know, of course, that Krebs signifies a crab, and that Bach signifies a brook, and, therefore, you will understand his jest when he said—"This is the only crab that swims in my brook." Exceptional from his general habit of retirement, was his visit to Potsdam to the Court of Frederick the Great. He had resisted many hints, if not direct invitations, to make the journey and do homage to the distinguished King and musical amateur. A son of Bach, Carl Philipp Emanuel, held an appointment in the Court. He had been enjoined several times to suggest to his father that his attendance at Court would be acceptable; but it was not until something more approaching to a command had been issued that the father was induced to travel thither. This was in the May of 1747. It was a nightly custom of the King, when not engaged in warfare, to hold a concert, in the course of which he generally played a solo on the flute to the accompaniment of his assembled band. It was a necessary rule of the period, that whatever strangers arrived in a town in the course of the day should be reported by name and business to the chief authority of the place at nightfall. On a particular evening the King's band was assembled. The King came into the music room, flute in hand, ready to begin his accustomed performance on his favourite instrument, when there was brought to him the list of arrivals, in which was the name of Sebastian Bach. "Stop, gentlemen," said the King, "old Bach is here; we will defer our music for his." He was fetched instantly to the royal presence; he arrived in his travelling dress, and was immediately taken from place to place where the different musical instruments in the palace were kept. The pianoforte was then a recent development of the mechanism of keyed instruments, and there were several specimens in the palace. Bach was required to try one and another, and to give his opinion upon them. The King presently proposed to him to make an extemporaneous performance that should be in six real parts, and wrote him a subject for such improvisation; his own supposition being that it would be impracticable to preserve the strict identity of so many parts, when the composer could not deliberate over a written expression of his ideas. Bach did play from the King's thesis in six real parts, and amazed

everybody with his performance, but satisfied not himself; and accordingly, when he returned to his own quiet parlour at Leipsic, he elaborated at greater extent the work on the King's subject, and produced a series of compositions all framed upon the same musical theme, which he called "Musicalisches Opfer"—a musical sacrifice to the King. His joking habit manifests itself in the inscriptions surrounding the music. One of the methods of treating the King's thesis was by a canon in augmentation, namely, the same melody to be played in one part in notes of double the length of those in which it was assigned to another. He subscribes this with some words to the effect, "May the King's glory increase in proportion to that of the notes." Another is a canon that is answered successively at higher and higher intervals, and he says, "May the virtue of the King rise and rise for ever as do the notes of this canon." Thus do you see that whatever may have been his musical aptitude, his fancy for verbal joking must have been at any rate always ready for exercise. We find but few expressly secular compositions of Bach. One is a contest between father and daughter as to the merits of coffee, and it goes by the name of "The Coffee Cantata." The text runs on the father's granting permission to the daughter to marry with the stipulation that she shall take coffee daily, against which she makes strong protest. I cannot find in the music of this work such strong humour as the Caprice that was written for a leave-taking of his brother, who went into the army of Charles XII., evinces, or such humour as is manifested in these joking inscriptions that I have quoted. Another work, called "The Peasants' Cantata," has particular reference to the installation of an agent of Excise, and the peasants coming to do him homage. This is more particularly characteristic, including as it does some fragments of "Folkslieder." Another is a contest between Phœbus and Pan, in which the part of Midas is very conspicuous, and it is assumed that this part of Midas was written as an express satire upon some person who had made himself obnoxious to Bach in interfering with his musical prerogative. On two occasions, this cantata of "Phœbus and Pan" was revived, on each of which some alterations in particular passages in the text were made, applying them especially to the circumstances of the moment, when there was some contest in progress between a musical authority and a school rector; and we see in this something of rancour or bitterness of spirit, which appears otherwise unlike the general character of the man.

In all this while, Handel was writing Italian operas and was alternating the task with the production of oratorios. He had amassed a fortune, it is said, of ten thousand pounds, in

spite of the failure of the scheme of some chief members of the nobility of the country to conduct the Italian opera under the title of the Royal Academy of Music. The nobles had lost their money, but Handel had enriched himself; and, when the Royal Academy of Music collapsed, he, in partnership with the lessee of the King's Theatre in the Haymarket—a Dutchman of remarkably hideous aspect, as famous for his ugly looks as his fellow in the management was famous for his musical greatness—in partnership with this Heidegger, Handel undertook the responsibility, pecuniary and artistic, of manager of the theatre. He had as manager such non-success as the society that had lately broken up had had before him, and his difficulties were all the greater because of the institution of an opposition scheme to his own, which had the patronage of the Prince of Wales, who was at feud with the king. Hence it became as much a matter of political party as a matter of art judgment to adhere to the one opera or to the other. In his journey to the Continent for the sake of engaging singers for his opera scheme, Handel encountered Johann Christoph Schmidt, who had been his particular associate when he was still a student at Halle and deputy in the office of organist. Schmidt had established himself as a wool factor; but when he encountered his old associate, Handel, he attached himself to him again, and came to England, bringing his wife and son. He was, for ever after Handel's constant associate; he acted as his treasurer, secretary, and travelling companion, and was on terms of the closest intimacy with him. Otherwise, there seems to be no record of any personal friendship that Handel entertained. Four years before his death, Handel went with Smith, for his name was at that time translated into the equivalent word in our own language, to Tunbridge, and there had a quarrel with him. He was so implacable in his resentment, that no entreaty would bring him again into union with his friend. At the urgent request of Smith, Handel had consented to teach his son, who is here known as John Christopher Smith, and is generally supposed to have been Handel's amanuensis; but as we find that this younger Smith had lessons throughout all his period of study of another man, namely, Rosengrave, organist of St. George's, Hanover Square, there is strong reason to surmise that he had the title of being Handel's pupil though not the benefit of his instruction. As to being amanuensis, the office scarcely seems to have been fulfilled by this younger Smith until the total loss of sight by Handel, which occurred eight years before his death, and rendered him helpless in regard to pen and ink, and in the course of those eight years there appears to have been two occasions in which the writing powers of the younger Smith were called into play. An Italian work, "Il

Trionfo del Tempo," that had been written when Handel was in his early days in Italy, was translated into English and some additions were made to this which are probably to be traced to the writing of Smith, and a chorus was inserted in "Judas Maccabæus"—"Zion now her head shall raise"—supposed to be Handel's latest composition, which was written, supposedly by the same hand, for the reproduction of the oratorio, three years before the death of the master. The story is well known of Handel having officiated at the organ at the performance of "The Messiah" on April 6, 1749, this being his last performance in public. The date of his death is disputed by a few hours; some authorities believe that he died at midnight on that day week, namely, on April 13, others distinctly state that it was on the morning of the 14th, before daylight. The coincidence, if it were so, of his dying on the 13th is remarkable, since that was the anniversary of the first performance of "Messiah," a work written for production in Dublin, whither Handel went in 1742, at the invitation of the Duke of Devonshire, who then held the office we now call Lord Lieutenant, but which was then called Viceroy. The discrepancy of a few hours can signify but very little. The truly remarkable fact of the latter years of Handel's life is that he should have produced so very little as he did during this period; between the completion of "Jephtha," in 1751, and the master's death, in 1759, the two small compositions that have been named seem to have been the only products of that fertile, active imagination, which hence may be supposed to have lapsed into darkness, analogous to that which beset the visual organs of the great musician.

It may now be well to make some analogies between the personal and artistic characteristics of the two men. The very near proximity of time and place of their birth has already been noticed. The fact that they both belonged to the same Communion is again a point for observation. The facts that they were both pre-eminent over all the world except over each other as organists, and that their class of composition was greatly similar, are both noticeable. But now we begin to see divergence. Bach was of a most homely, quiet, and yet thoroughly social character, consorting greatly with musicians, little with others; having the warm friendship of one Prince, but otherwise unconnected with persons of title and state. Handel appears to have known little of friendship, and to have sought on all possible occasions the society of titled persons. Most remarkable is it that, after he had been for twenty years settled in England, he had from his early friend and associate in Hamburg, Mattheson, a request to furnish him with particulars of his

life since they had parted, which Mattheson wished to insert in a biographical work he had in preparation, and which subsequently he issued; and a letter of Handel is extant in answer to this, stating his time to be so greatly occupied with the nobility and gentry of England that he could not spare leisure to set down the particulars for which his friend applied. It may doubtless have been true that his time was thus occupied, and that his society was thus sought; but there appears to be something characteristic in his making to such a person at such a moment a statement to this effect of his occupation. Handel was truly in great esteem here. He published, and though he received for his publications infinitesimal sums in comparison with what *some* happy composers have at the present moment, the works which he wrote did find their way into print, and to this is largely due the publicity they have reached through the intervening centuries. Published copies were doubtless in all instances supervised by him, and in most instances are expressly stated to have been so corrected; and hence we may believe that in those printed copies, we have an authentic version of what were his intentions. Almost all of Bach's works, on the contrary, remained unprinted until many years after his death, and the manuscripts were so scattered that they cannot at the present time all be traced. His favourite son, the eldest, Friedmann, was unhappily of a very dissolute character. The MSS. of the father were divided among the surviving children, and those which fell to his lot were neglected or sold for small amounts, or given away, or destroyed, and thus there is great reason to believe that a very large proportion of Bach's productions remain inaccessible, if they at all exist. In Handel's lifetime, so high was his esteem, that the proprietor of Vauxhall Gardens, a place then of fashionable resort, deemed the most attractive ornament he could place in his illuminated alleys was a statue of Handel. This statue was wrought by Roubillouac, a notable French sculptor; and, after the once area of popular entertainment was disposed of upon building leases, the statue was purchased by the Sacred Harmonic Society. It has been engraved, and is very characteristic, and, therefore, probably a very truthful likeness of the original. In his will Handel especially bequeaths a sum of money for the erection of a monument to himself in Westminster Abbey. There the monument is: it consists of a statue, also by Roubillouac, which was the last work—as the one in Vauxhall was the first—that this artist accomplished during his residence in England. We are happy to bow to it as to the shrine of a great master, but we would rather perhaps that it had been erected at other cost and at other request than his own. As to the relationship between Handel and Johann Christoph

Schmidt—his youthful admirer, and the companion and zealous servitor of his after years—Handel bequeathed to this man the whole of his autographs. Later, it was intimated that the King of Prussia wished to have the MSS. for the Royal Library of Berlin, and Handel proposed to Smith (as his name was translated) to exchange the legacy of the MSS. for £1,000, from which proposal the other expressly dissented. The possession of those works in the original handwriting would be worth to him more than a fortune: his friend's productions in the very trace of his own hand would be more treasured by him than any wealth could be. Later still, Handel had the idea of perpetuating his memory by the deposition of these MSS. in the Bodleian Library of Oxford, and he made another proposal to his friend to exchange the legacy for a larger sum of money. Still Smith, with his hero-worship warm at his heart, refused the money and claimed the autographs. Handel, as he felt death was approaching, requested the son of his friend to partake with him the last offices of the Church, and share the Communion. This, young Smith refused to do, saying that he could not suppose the man to be at peace with all the world who was still in rancour with his dearest friend. This touched the old man's heart, and he consented to meet again the companion of his boyhood, the associate of his riper years, his attendant in sickness, his helpmate in his business relations with the world, the transcriber of his music, but the object of his four years' resentment; then they joined hands, and thus the author of "Messiah" departed in peace with all the world.

Bach was homely in his ways, simple in his uses, happy in his family surroundings, accessible to friendship, and hearty in its retention. His pleasure in music was enhanced by companionship in its enjoyment, and he had always happiness when he could aid musicians either in their study of art or in their quest of opportunities to practise it. He was not without enemies, but these are not to be counted among the members of his own profession; and those ecclesiastics and scholiasts with whom he was frequently at variance provoked his powers of humour to stinging sarcasm and sometimes to active resentment. Handel is reputed to have been self-indulgent. We need not give ear to the current anecdotes of his enjoyment of the pleasures of the table, but one cannot doubt that the malice which promulgated them may have seized upon and exaggerated some personal traits. He had musical opponents, between whom and him was violent rivalry, and the names of some of these are immortalised by the enmity of their owners to their great contemporary, as are those of musicians who were connected with Bach by their love and admiration of their master and their model.

Handel's genius was dramatic ; not so that of Bach. The latter had the power of poetical expression in the highest degree ; he applied this not to words alone, and sentences, and figures of speech, but in the entire conception of large designs and comprehensive works. He evinced no power of characterisation, for, even in his comic cantatas, the lord and the peasant, the father and his contentious daughter, have each the same style of music as the other, varied only by its fitness to the varying text. Handel, on the other hand, gives to every one of his personal creations an individuality distinct from that of each of the others. Compare, for example, in his last oratorio, "Jephtha," the character of the hero with his willingly devoted victim, with his passionately incensed wife, with the resigned lover of the daughter who is to be sacrificed, and with the persuasive brother of Jephtha who aims to smoothen all contrarieties with a surface of propriety and a sense of submission. Compare again the giant Harapha with the blinded but still heroic and devout Samson ; and compare also Polyphemus with the lovers, Acis and Galatea. To turn from the vitality that speaks in every note assigned to a single person, let us think of the wondrous contrast between his choruses of the faithful and of heathens, and of the prodigiously picturesque power displayed in those pieces which, in narrating such events as the plagues of Egypt, present them in veritable life to our senses. Herein is to be observed a dramatic power that proves not only the greatness of Handel, but, indeed, the greatness of the art in which he wrought.

Let us compare the habits of composition of the two masters. Handel seems to have had great rapidity ; we find from time to time, by the dates upon his MSS., which are entered at the beginning, at the end, and at the close of each Act, how long each work occupied him in its transcription, and there is perhaps nothing in the whole range of art history that appears so rapid as the production of these master-pieces. The dates at the beginning and the end of the whole oratorio of "Messiah" are at an interval of within three weeks. You may suppose that perhaps the work was pre-considered, and that the three weeks were but spent in the transcription of what was already composed. It was, however, within a month of the finishing of "Messiah" that "Samson" was entirely completed, and however much credit we may give to the comprehensiveness of memory, it is impossible to believe that two entire oratorios could be carried in the author's mind before a note of either was committed to paper. A curious and perhaps decisive evidence of both the method and the speed of the artist's work is constantly furnished by his manuscripts. The voice parts, and perhaps an instrumental bass, are generally written throughout in unbroken

continuity, and at some brief after-period the parts for the other instruments have obviously been added. One may perhaps notice a different coloured ink, or perhaps some slight difference in the writing; but more particularly, bars are erased in the earlier written parts, which bars are blank in the parts that are afterwards filled in. One finds in the closing dates of the several works some such expressions as these:—"Ended on such a day, fully completed two or more days later"; from which one may understand that the skeleton was finished on the former date, and that the accompanying parts were written in the two succeeding days. Now if Handel had conceived these works in a preceding time, and at the specified dates had only written them, it is impossible that he could in the two days have corrected ideas which had taken months to mature, have cut out bars and made other important alterations. This appears to me to be incontrovertible proof that he only conceived the works at the moment of writing them down, and that on his revision, a very short time afterwards, he found the means of improving them. It is remarkable to note, that whereas he would produce generally in the autumn, in about two months, as many oratorios, in the nine or ten months which followed there is no trace of his having written anything at all. After giving to his imagination this long rest, he would rise again, like the awakening of the seven sleepers, if ever that is to happen, to the production of a new wonder to the world. There are several instances of his appropriating to new purposes portions of old compositions. There is some reason to believe that this must have been to save himself the trouble of writing new matter for the direct requirements of the moment, for there are copies existing in which the notes are in the writing of another, and the words are written in the hand of Handel, with such alteration of the notes as will fit them to the change of text, such as the placing of two quavers instead of a crochet, and so on. Seemingly also for the sake of saving himself trouble—it could have been for no other reason, since his powers of invention never can have flagged—we find that, in a few instances, he appropriated the ideas of other composers, and not the ideas alone, but sometimes entire compositions; and it is impossible to fancy that he could have done this from either too powerful or too lax a memory—a memory too strong in remembering the work of another man, and too lax in not knowing that it was not a work of his own, because we find transcripts of pieces by other musicians, which appear in the works of Handel, in the books which he copied for his own particular study. I cannot but fancy, that when reaching such a point in the course of a work, as exacted a period of repose for the hearer's attention, he would take, from whatever source

might be convenient at the moment, something that had no remarkable power or effect, but which would not give him serious trouble in the elaboration, and insert it in his own works. Such, for instance, as the canzone of Johann Kaspar Kerl, which appears in the chorus, "Egypt was glad when they departed," in "Israel in Egypt." We have had previous to this, in the oratorio, that gorgeous succession of imitative choruses that represent the plagues. It is necessary for the renewal of such an exciting effect, as these are calculated to produce, that there should be a period of repose; a scholastic study rather than an imaginative piece will best induce that repose, consequently this chorus, which however clever, is certainly less captivating than its surroundings, this chorus written in the ungentle—to modern ears frigid—Phrygian Mode of the Christian Church is there inserted, and I think it is fair to conclude that such a reason as I have surmised may have induced its appropriation to that particular place; like instances are elsewhere to be found.

Bach on the contrary was slow in his course of production. Several copies are extant, in his own writing, of some of his pieces, which present important differences, and show thus that he repeatedly reconsidered the music, and as often strove to improve it. He seems to have loved the very act of writing, and to have occupied himself therein almost daily, sometimes in putting new conceptions on paper, sometimes in re-writing his earlier works, sometimes in adding elaboration to the music of other men, and sometimes in merely transcribing their music. He very frequently incorporated in after compositions, portions of earlier works of his own; but in most, if not in every instance, he re-composed these, not transcribed them, but inserted greater elaborations, or in other ways converted them. In proof of his practice of copying many lengthy compositions of other authors in his hand, an entire oratorio of Handel stands in the writing of Bach, an entire work of his son Friedmann, and many other instances. That he spent much time upon the appropriation of the violin concertos of Vivaldi and those of Albinoni for organ use, and inserted harmonies and intricate counterpoints where single notes were in the original, is rather to be accounted as a practical study that he imposed upon himself, than at all to be compared with the, I am bound to say, dishonesty of genius that we have perceived in Handel. It would seem then that Bach had the greatest love of pens, ink, and paper, and that whenever he was away from the key-board he was at his writing desk. But Handel, one whose earthly paradise was the castle of indolence, who when not engaged in the toils of management enjoyed the sweets of doing nothing, bound himself as by duty to periodical production, which engrossed his entire humanity during its brief time of

fulfilment, and left him then a long lapse of leisure, throughout which his fallow mind was gathering strength for its next year's exercise.

Handel had the benefit of supervised study in his first entrance into music, although hindered in that pursuit in the very days of infancy. Bach does not appear to have had teaching, but by inspection of works of other persons to have taught himself; he was, however, in an atmosphere of music from his very cradle, melody and harmony were his oxygen and carbon, and counterpoint the nitrogen which he inhaled with them as his very breath of life; he was encouraged, though not aided, in the study of music, and necessitated to its practice. He was the culmination of a remarkable race of musicians, who for two centuries before his time had filled the principal musical offices throughout the whole district of North Germany. He left sons, who, though showing much art power, fell very very far below the greatness of their parent. It would seem as if there had been the long rising of a meteor which burst in the air and broke in single sparks of which those sons are the coruscations.

Handel appears to have had no concern with the other sex except in dealings with those singers who were to execute his principal parts, and with them he seems to have had anything but tender relationships, as, for instance, when Signora Cuzzoni objected to a part in one of his operas and would not yield to persuasion, legend relates that it being summer time, and the windows of the theatre in the Haymarket standing open, Handel seized her under the arms, held her out of the window saying, "You will not sing my opera, I drop you in the street," and thus obtained her consent to the performance. Bach, on the other hand, married his cousin when he was twenty-two years old; she died in July, 1721, and he married another lady in the December of the ensuing year. By his first wife he had seven children and by his second he had thirteen. Thus in the relation of marriage he stands quite at a disparity with his otherwise rival.

Much more is to be said of both these men. They stand at a period when styles in music may be said to have parted; they are on the brink between the ancient and the modern. One finds in their contrapuntal writing the reflection of the usages of prior ages. One finds in their prodigious employment of chromatic harmony a forecast of everything that is good and which has come into general use since their time. In this last particular they were briefly anticipated by Henry Purcell, whose music also contains every specialty of chromatic harmony that after ages have displayed. In the works of Handel, one notices a breadth, a grandeur, a solidity of effect that impresses all hearers and leads us to accept the

saying that the word Handel is a synonym with sublimity. With Bach, there was such an exuberance of elaboration that save in a few instances one cannot, without a large amount of intimacy, comprehend the full meaning of the author. Bach had especially the principles of counterpoint at heart in the development of manifold melodies; but in the entanglement of his melodies there cannot be a question he introduced often such progressions between parts as are acceptable only because they are Bach's, but would be condemned in the writing of any man who placed not side by side with them such incidents of absolute brilliancy as dazzle our senses and make us incapable of perceiving the unbeautiful passages. From time to time, since musical laws were first inaugurated, there has been forbidden the progression of two parts in perfect intervals, one with another, from fifth to fifth, from eighth to eighth, and fourth to fourth. From eighth to eighth one will not find in Bach's music, but fifths and fourths are not of seldom occurrence, and still worse, and still more often, one finds that his parts proceed in seconds or in sevenths, progression so hideous that the early law-givers never deemed necessary to prohibit them, believing, one may conjecture, that nobody could be seduced to write what would be repugnant to himself and to everybody else to hear. Will you think from this that I disparage the master? Will you think from this that I slight the genius of the man who, more than anyone else, proved the capabilities of counterpoint, proved the boundless resources of fundamental harmony? Oh, no! Let me not so misrepresent the feeling that I have at heart. We should do injustice to even this great master if blindly, or may I say deafly, we accepted everything he wrote as a model for our imitation. It is only by dissecting the music and observing what is to be avoided that we may learn what is to be imitated. To reproduce his beauties is beyond our power, to avoid his faults is within the reach of everyone, and we pay him the greatest homage when we distinguish what is excellent from what is evitable.

In Handel's music the part-writing is more pure, the effect is more imposing, and let it be also said the length of some of the pieces is less superabundant. Especially in the solo numbers in the works of Bach, one will often find that the attention of an audience is not commensurate with the extent of the composition, and in instance after instance his pieces would have greater charm if they had less length.

Mention has been made of some points of likeness and of unlikeness in the minds and in the works of our double star in music, mention likewise has been made of some conspicuous incident in the biography of each. As to the latter, it may further be noticed that Handel overlived his peer by

nearly nine years. One circumstance, the saddest perhaps that can be told, is that both were blind in their later time. Handel received what may be esteemed as public honours at his death. The burial of Bach was private and unnoticed, his loss was unlamented by the authorities under whom he held his engagements, and his memory may be said to have been desecrated by the instantaneous appointment of a man to his post whose main merit was subserviency, and whose chief ability was his power to do nothing.

Let us never forget that these two authors stand as a pyramid that will defy the ravages of time, and must ever be the monument of the musical powers of the eighteenth century; but if you will accept this fancy, let it be extended by the supposition that the pyramid is inverted, that its apex was in their own era, and that its constant expansion widens with the course of time, with the capability of men to perceive if not to appreciate its vastness, and that as the cultivation of musical intellect advances so will its apparent extent. We expect in generations to come there will still be regard to what these men have done, a regard which I trust we all here entertain. In summing up the whole estimate of the characters of the two, one may apply a term, which has almost become a cant term, and say that the real "music of the future" is that of Handel and Bach.

The CHAIRMAN.—Gentlemen, I am sure you will all agree with me in giving a vote of thanks to my eminent friend, Sir George Macfarren.

Mr. G. A. OSBORNE.—We have listened to Sir George Macfarren, our very worthy professor and principal of the Royal Academy of Music, with great interest. I do not think there is anything really open to discussion on this subject, but we may all express our admiration for the professor, and the fact of so many distinguished persons having been here to-day serves to show at once in what esteem he is held. We have been sitting at the feet of Gamaliel, and I am perfectly sure we have all derived great instruction and pleasure from the lecture we have received.

The vote of thanks was carried unanimously.

SIR GEORGE MACFARREN.—I accept your thanks, Ladies and Gentlemen, as a tribute to the subject, not the poor medium through which it has been brought to your notice. I have nothing to reply to, since nothing has been advanced in disputation on what I have ventured to say to you. If any thanks are really due, they will be expressed in the interest you will take in the commemoration of this bi-centenary.

APRIL 6, 1885.

W. H. MONK, Esq.,

IN THE CHAIR.

THE EMOTIONAL ASPECTS AND SYMPATHETIC
EFFECTS OF THE SISTER ARTS—POETRY,
PAINTING, AND MUSIC.

BY G. A. OSBORNE.

LADIES AND GENTLEMEN,—The emotional aspects and sympathetic effects of the sister arts is the title of the paper which I have the honour of reading to you, but it has especial reference to the relationship of the sister arts—poetry, painting, and music. I need not say that any one of these three subjects would require a volume for itself, instead of a paper combining the three. It is therefore necessary that I should state at once the object I have had in view, namely, the throwing together of a few ideas interspersed with anecdotes when appropriate. I assign to music the position of the younger sister which she indubitably holds at the present day, but, in point of fact, in one sense, she is the elder sister, and as such I shall introduce her. I must ask you to define to yourselves this simple question—What is music? The answer must not be a preconceived idea or predilection, without a reason for your belief. A mighty river can be traced to its source, which may be a dripping rivulet; in like manner we must go to the fountain head, and trace music back to its primitive origin. What is music? To my mind music is a deviation from *monotonous sound in its strict sense*. If I hear the wild sounds which the wind capriciously elicits from the Æolian harp, and which can produce according to its force the softness of a child's slumber or the boisterousness of rage—this I call music. When I hear the gentle murmuring of a purling stream, the breaking of a wave on the seashore, the chirping of birds, or the echoing of a bell borne o'er the plain from distant hills—this I call music. If such be the case, then, music is the elder of the three sisters. Professor Tyndall shows that music differs from noise in that the sound entitled to the definition of a musical note is produced by regular and perfectly *periodic*

vibrations, whereas noise is caused by an irregular succession of shocks. The shaking of a tool-box with its various metal contents can only produce a noise, because the shaking makes an irregular succession of shocks; but the drawing of a violin bow across a string produces music.

As regards primitive music, I had an opportunity when travelling in the East of hearing some remarkable specimens. I will ask you to accompany me a short distance through the desert from the banks of the Jordan to modern Jericho, which consists of a group of squalid huts containing about sixty families. After a couple of hours' rest we mounted our horses, and off they went at a fearful gallop. Mine, which was an Arab steed, came in first, for which I got great credit. Now I don't mind telling you, in strict confidence, that my earnest desire was to come in last, for I felt very uncomfortable, being obliged to hold on my hat with my left hand while pulling as hard as I could with the right; but all to no purpose, the beast would be first, and I had to receive most unmerited hearty congratulations. These poor blacks in Jericho appear to be a degenerate race, as the hot and unhealthy climate has an enervating effect on them. After supper we were summoned to witness a war dance. About twenty men and women, headed by their Princess holding a sword over her head, were ranged before us. One of the women, who was renowned for having the shrillest voice of the company, was ordered to whisper something to each of us, which she did with a vengeance. It would be impossible to describe the effect of her high soprano on the ear. She screamed on a top shrill note, "Quacky, quicky, quacky," the meaning of which words I am unable to give you, but they were very flattering, as I was informed. The war-dance now commenced with a chorus accompaniment, men and women clapping their hands and singing the following, "Jaya ve, jaya doodley." This musical phrase was taken up higher and higher with an appalling crescendo that, as we should term it, brought down the house; indeed, these poor blacks would have gone on till midnight had they not been requested to retire; and I feel persuaded that had they heard the most pleasing chorus, as we understand one, it would not have given them the pleasure they derived from "Jaya ve, jaya doodley." I have given you as nearly as possible the two bars I heard, but when I sung them, which I did after they had finished, it was evident that my rendering of "Jaya ve" was not appreciated, for they looked unutterable things, seeming to be of unanimous opinion that music was not my vocation, therefore I failed to convey to them their emotional and sympathetic associations. When we come to consider that the Arab scale is divided into eighteen intervals instead of twelve, we can easily imagine that any European notation

of Arab music must be at the best a mere approximation. Whenever I hear singing out of tune, and that sometimes happens, I invariably look on the vocalist as being acquainted with the Arab scale. Next morning the chief, a man jet black, with very thick lips and only one enormous front tooth, attended by his prime minister, accompanied us on our way to old, or biblical, Jericho. Here we bade him adieu, presenting him and his minister with two loaves and a few pieces of Arabic money. He smote his breast and shook hands; we, therefore, considering it the proper thing to do, smote our breasts and shook hands. The arrival of travellers must always be an interesting event for these poor blacks. A traveller in Dahomey, western Africa, observes: "As these people have no written language, anything that happens in the kingdom, from the arrival of a stranger to an earthquake, is formed into a kind of song, which, rhythmless and rhymeless, is taught and sung by professional men, and is thus transmitted to posterity. As the wants and ideas of such people are meagre, so their appreciation and desire for art is very limited. Yet tribes in such a condition have certain emotions to express, such as love, war, death, hatred, &c., and accordingly we find music called in to heighten the effect of verses recited, or to supply some sort of tone-colour to the poetic imagery that is to be found in the ideas and aspirations of the rudest of nations. National music expresses characteristics differing among different nations. Characteristics are innate, and in some respects are modified by foreign influence. Climate has much to do with the formation of national character and music. The climate of north and south Italy is very different. In the north frost and snow are of common occurrence. In winter delicate plants flourish in the open air, and in the southernmost part of the peninsula, as well as in Sicily, even tropical plants come to maturity. The high Apennine regions are bleak and cold, but the atmosphere is remarkably clear, especially along the coast of the Mediterranean, where the tints of the mountains and clouds are beautifully warm. Italy is emphatically called "the land of painting, of music, and of poetry." The melodies of those parts which I have been describing are essentially different in their character, and are under the influence of those causes which so materially affect the plants; in fact, man's genius is swayed by all that surrounds him. As there are different types of countenance, so are there different types of national music. We have the Saxon, the Celtic, the Gallic; and others; even in the provinces of the same country different dialects are to be found, and it is easy to distinguish to which each belongs. I remember when a young man in London, after an absence of five years (during which time I heard the best music on the Continent),

being one night exceedingly fatigued I retired early to rest, but woke up at the sound of an Irish air played on the bag-pipes. At first I thought I had been dreaming; but no, the tune was still being played, though evidently less and less audible. I dressed hastily, ran after the piper, following him upwards of a mile. I cannot describe the effect produced on me; I was delighted. Such is the force of native music, when associated in the mind with scenes of early youth. Genuine specimens of national music must be sought for amongst the artizans, labourers, and country people in general. Such a distinction is obviously unnecessary in semi-civilised nations, where music as an art cannot be æsthetically cultivated. Here two questions suggest themselves to the mind. What are national airs? Who composed them? National airs are wild fragrant flowers. In the first instance, a national air has been composed by one person, but before it is accepted as such it has undergone considerable change; the melody has been heard by several persons, each has unintentionally made some slight change, and in process of time a modified version appears which is generally accepted. Without bringing before you specimens of changes in well-known airs introduced by singers for personal effect, I will merely refer you to the daily papers when Parliament is sitting. In a debate an honourable member makes a speech; in the reply one of his statements is referred to, upon which the honourable member starts up and cries out, "I said no such thing"; members are appealed to, and, after some discussion and explanation, the public get the accepted version of the disputed speech.

Sir Walter Scott was but half satisfied with the most beautiful scenery when he could not connect it with some local legend. He says, "Local names and peculiarities make a fictitious story look so much better in the face"; and in reply to a friend who was unable to gratify his anxiety he would laugh and say, "Then let us make a legend; nothing so easy as to make a tradition." So much for traditions. This shows there is an emotional and sympathetic connection between nature and art. Hullah, when a young man, used to sing Moore's Irish melodies. One evening, Moore, then advanced in years, was brought to Hullah's house by a friend, and asked to sing, which he declined to do, Hullah sang one of the Irish melodies. Moore, after expressing in very polite terms the pleasure he felt, said, "I see you have found out it does not do to sing them as they are written." After Moore had gone, Hullah took the volume of Irish airs from his library, and discovered that the melody before him had the same sort of outline as that which he had just sung, but that he had altered its details very considerably. Thomas Moore, the Irish poet, is reputed to have had a small but

sweet voice. He was so charmed with old Irish airs that he wrote his celebrated words to them. In one of his songs he was inspired by the following historical fact: Brien Boro, the great monarch of Ireland, was killed at the battle of Clontarf, in the beginning of the eleventh century, after defeating the Danes in twenty-five engagements. The favorite troops of Brien were intercepted on their return from the battle by Fitzpatrick, Prince of Ossory. The wounded men entreated that they might be allowed to fight with the rest. "Let stakes," they said, "be stuck in the ground, and suffer each of us, tied to and supported by one of these stakes, to be placed by the side of a sound man." Between seven and eight hundred men, wounded, pale, and emaciated, appeared supported in this manner with the foremost of the troops. Never was such an extraordinary sight witnessed before. Here is the stanza which refers to it—

"Forget not our wounded companions who stood
In the day of distress by our side,
While the moss of the valley grew red with their blood,
They stirred not, but conquered and died.
The sun that now blesses our arms with its light
Saw them fall on Ossory's plain;
Oh! let him not blush, when he leaves us to-night,
To find that they fell there in vain."

There is no eloquence like the eloquence of music, it is a universal language—is there any oratory that could be of the same avail, when the mind is fully prepared, as the patriotic airs "Rule Britannia" and the "British Grenadiers." Why, the mass of the people, who do not understand the meaning of half the words addressed to them, and who are more influenced by the tone of voice, and gesticulation of the speaker, are carried away by the melodic and impressive rhythm of a martial national air. A poet, no doubt, works wonders when he associates his muse with that of the sister art; I am well aware that to him the importance of the tunes, in the sense in which I have been speaking of them, is mainly attributable. It is said of Kotsbue, that meeting Rouget de L'Isle, he addressed him thus, "Monster! Barbarian! How many thousand of my brethren hast thou slain?" Rouget de L'Isle was the author of the "Marseillaise," revolutionary Hymn, the effect of which on the people I had many opportunities of witnessing during my residence on the Continent. Many are the anecdotes illustrative of the power of music. At the battle of Quebec, in April, 1760, whilst the British troops were retreating in great confusion, the general complained to a field-officer of Frayer's regiment of the bad behaviour of his corps. "Sir," answered the officer with much warmth, "You did very wrong in forbidding the pipers to play this morning; nothing encourages highlanders so

much in a day of action; even now they would be of use." Then said the general, "Let them blow themselves blue." The pipers played, and the highlanders, who were broken, returned the moment they heard the pipes, and formed with alacrity in the rear. These anecdotes show that accepted national airs represent the emotional and sympathetic power of music when allied to verbal association. The anecdote I am now going to relate, shows the comparative powerlessness of national airs when deprived by the want of association of these very emotional and sympathetic functions.

At a meeting of the Royal Geographical Society, Mr. Falkner, a distinguished traveller, related that on an exploring expedition he was refused by the chief entrance to a village, whereupon he seized his corneopane, and played "Bonnie Dundee" so effectually that all the people fled, and he went into the deserted village and helped himself to the fowls he found there. The first public use of music, in all countries, has been a religious use. We know from sacred and profane history that the early christians practised music, and our Bible tells us that Paul and Silas, when in captivity, prayed and sang praises to God, the former distinguishing singing with the spirit, from singing with the understanding. We have no record of the kind of music sung by the early christian converts. There are many proofs of the universally appreciated power of music in the fact that most uncivilised nations employ it in the cure of diseases. In the first book of Samuel we read, "And it came to pass when the evil spirit from God was upon Saul, that David took a harp and played with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him." Music is an art and a science. As a science it signifies the theory of sound, but considered as an art it gratifies our ears and affects our imaginations; when both are combined, music becomes a fine art, allied very nearly to poetry, painting and rhetoric. A mere melodist can hear every note conjointly with preceding and subsequent ones, as a painter sees the result of every touch on his canvas. Special gifts and special training are necessary to the artist in polyphonic music, to be sure that what he has written truly represents the effect he intended. There is a music tested by the eye, and there is also a music which operates on the affections tested by the ear. Guido Aretino, who lived in the eleventh century, and who may be regarded as the father of all musical instructors, was the first to grasp that truth. The euphony of a language is deserving of the attention of musicians, for those nations whose language is particularly euphony, generally excel in vocal music. There are also certain characteristic idioms observable in the popular poetry of every nation, which must be interesting to philologists. The improvisations of our ancient

bards generally referred to the adoration of some hero, or to the extolling of the beauty of some mistress. It is a recorded fact, that most of the ancient legislators fully appreciated and employed popular songs, as a powerful means of reforming the manners of the people. English minstrels were held in great repute, from the love and esteem in which their art was held; they seem to have been the genuine successors of the ancient bards, who united the arts of poetry and music, and sang verses to the harp. No poets of any country make such frequent and enthusiastic mention of minstrelsy as the English. There is scarcely an old poem but abounds with the praises of music. The fondness of even the most illiterate for hearing tales and rhymes, is much dwelt on by Robert Mannyng, the first of our vernacular poets who is at all readable now.

In 1338 all rhymes were sung with accompaniment, and generally to the harp. The harp was for many ages the favourite instrument of the inhabitants of this island, whether under British, Saxon, Danish, or Norman Kings. In Wales, a harp was one of the three things that were necessary to constitute a gentleman or freeman, and none could pretend to that character who had not one of those favourite instruments, or could play on it. It was expressly forbidden to teach slaves or permit them to play upon the harp, and none but the King's musicians and gentlemen were allowed to have harps in their possession. A gentleman's harp was not liable to be seized for debt, because the want of it would have degraded him from his rank, and reduced him to that of a slave. Edward the First, about the year 1271, took his harper with him to the Holy Land, who must have been a close and constant attendant on his Royal Master, for when Edward was wounded at Ptolemais, the harper, hearing the struggle, rushed into the royal tent, and striking the assassin on the head, beat out his brains. The cultivation of the music in favour in the reign of Charles the Second, required less attention than the contrapuntal part-writing of earlier times. Playford remarks that "Of late years, all solemn and grave music has been laid aside, being esteemed too heavy and dull for the light heels and brains of this nimble and wanton age." This solemn and grave music thus alluded to fared badly during the Commonwealth, when Parliament was petitioned to suppress all cathedral churches, "where the service of God is grievously abused by piping with organs, singing, ringing, and trowling of psalms without edification, according to the apostles' rule, but only confusion." Sir Edward Dering, in the year 1644, when Archbishop Laud was beheaded, asserted in his declaration and petition to the House of Commons that, "One single groan in the spirit was worth the diapason of all the church music in the world."

Chaucer, throughout his works, never loses an opportunity of describing or alluding to the general use of music, and bestowing it as an accomplishment upon the pilgrims, heroes and heroines of his several tales or poems, whenever propriety admits, and, indeed, we may gather as much from Chaucer of the music of his day, and of the estimation in which the art was then held in England, as if a treatise had been written on the subject. Chaucer was not only the founder of the English language, but the only great poet whom England produced before the appearance of Spenser. In the *Canterbury tales* he speaks of a monk, a jolly fellow and great sportsman, who had no love for any music but that of hounds, and the bells on his horse's bridle; in the English of our time it would run thus—

“ And when he rode, men might his bridle hear,
Gingle in a whistling wind so clear,
And yet as loud as doth the chapel bell.”

This is a shrewd illustration of the sympathy of music with the object of our daily lives.

In very early times, we find the poet and musician combined in one man. Huebald, a monk, and a very strange one too, who lived in the year 932, was a poet as well as a musician; he is the author of a poem of more than one hundred lines in praise of baldness, each word beginning with the letter C. I will give you the first and the two concluding lines in Latin, and then the translation. “*Carmina chansonal culvis cantate camaene. Conveniet claras claurtris componere carnas completur claris carmen cantabile calvis.*” “Sing songs, muse, in honour of the bald. Noble locks it will be well to do up in knots; my song in honour of the bald is ended.” This extraordinary poem was dedicated to Charles the Bald of France. I feel convinced that if this jolly old monk were permitted to visit this earth again, he would receive a cordial invitation to dine with the most respected elderly gentlemen with bald heads, and in returning thanks for the hearty welcome accorded him, would intone his reply in the key of C. All true poetry must be the offspring of its time, it must show, as in a mirror, the best contemporary thoughts and ideas. The purest motive of early mediæval life was the worship of womanhood, and to this worship the troubadour devoted his noblest endeavour. The troubadours knew how to write poetry, they were to be found in all classes of society, and according to Dr. Hueffer's most interesting book, “*The Troubadours,*” no less than twenty-three reigning Princes of more or less importance are referred to, of whose poetic efforts we have cognisance. Richard I. of England occupies the foremost place amongst these princely singers. The troubadour was a welcome guest at the courts of princes and nobles,

partaking of their liberality, half guest, half courtier, but without any of its irksome duties. Troubadours were mostly a restless tribe, changing frequently and rapidly their abode, owing to some imbroglio with a lady. The gifts with which they were rewarded varied in nature and value, according to the wealth and liberality of the donor.

Terms are often very inappropriate. Take, for instance, "Ear for music" "Eye for painting." Now in the structure of the ear or eye there is nothing to indicate aptitude for painting or music. I was once requested to hear a boy who had a beautiful voice, and to use my influence to get him into a good choir. He was the son of a peasant who brought him to me by appointment. He certainly had a singularly fine and sympathetic voice, but he could not take a note when struck on the piano, it was lamentable to hear his failure. I was much distressed when telling his father that I could not recommend him, as he had no *ear*, on which he said with much *naïveté*, "He has indeed, sir," and brushing the boy's locks aside, showed me his ears, telling me at the same time that his mother liked her boy with long hair. Are not musicians inspired by poetry, and poets by music? Most certainly they are! Is the love of the beautiful a phase of that indescribable longing for perfection, which has been implanted in us by the Creator? We cannot tell what is this mysterious quality, it is too subtle to be analysed, its principle too intangible to be grasped. Yet it can be felt, and we all readily admit that art refines, exalts, and purifies us, through the veil of beauty. Music does not rest in the mere conformity of rules, in the mathematical subtleties of proportion and relation, necessary though such conditions are, but their art work is something above and far higher than this, for it appeals through the mysterious sense of beauty, most successfully to our intellects.

Those great men in the history of our country who have left us anthems and services, models of what music ought to be, and which are held in veneration by professors of the present day, who by their works show their appreciation of those imperishable compositions. Whence did their inspiration come? Surely from the Psalms and other portions of Holy Writ. Yes! poetry and music are sister arts.

The following lines are attributed to Shakespeare—

"If music and sweet poetry agree,
As needs they must, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because *thou* lov'st the one and *I* the other."

Boccaccio, speaking of Danté, says, he loved musicians, as they wrote music to his stanzas. Are painters and musicians reciprocally influenced? Most undoubtedly they are. It is true that painters cannot imitate musical tones on canvas,

as they can the starry heavens, and all things visible on earth and on the sea, but it is equally certain that they are influenced by music in many ways, not easy accurately to define. Lessing says, "Painting is mute poetry—poetry, eloquent painting." Sir Joshua Reynolds, the founder of the British School of Painting, says, "Rules are fetters only to men of no genius, as an armour which upon the strong is an ornament and defence, upon the weak and misshapen becomes a load and cripples the body which it was meant to protect." He also says, "It is by the analogy that one art bears to another that many things are ascertained, which either were but faintly seen, or perhaps would not have been discovered at all, if the inventor had not received the first hints from the practice of a sister art." The frequent allusions which every man who treats of any art is obliged to make to others, in order to illustrate and confirm his principles sufficiently, show their near connection and inseparable relation. Painters work now as they formerly did, but they have a wider field for their art. The church in the olden time was the great patron of painters, which required paintings from Biblical subjects, but all that has been long since changed. They can now devote their time to various subjects besides Scripture ones, and a market is easily found for their works. Many painters are excellent musicians. When I lived in Paris, I went frequently to the study of a celebrated painter, and played for him Beethoven's Sonatas while he worked. Whenever he heard a modulation which took his fancy, he would rush to the piano, exclaiming, "What a glorious inspiration!" Musicians get many noble inspirations by gazing on painting, sculpture, and architecture, therefore there is a decided relationship between the arts, a perfect bond of sympathy. The sculptor (who usually takes an ideal or heroic theme for his subject), appealing powerfully to our imagination, asks us to clothe the cold lifeless forms he produces with human thoughts and feelings; and, so successful is the tone-poetic sculptor that, as we silently gaze at the work of his chisel, we are transported in thought to the scene he has represented. We can only find happiness in perfection, and perfection is the absolute condition attached to the production of every work of art. The object must be a worthy and artistic one, no matter the degree, whether higher or lower, for evidence of mastership may be given within a small circumference.

Architecture has been termed frozen music. A pointed gothic arch is therefore a frozen fugue. In a contrapuntal work fugues are like the final pointed completion of these arches in our Gothic cathedrals. Ehlert, in his letters on music, says, "Whenever a noble, a believing mood of mind, strives upwards to the highest, wherever a last majestic result

must be brought forward for universal recognition, the fugue becomes the most natural means of expression, for no art-form embraces such consciousness within itself; not one is so well capable of preaching the truth at once. For the peculiar characteristic of this form lies in the fact that several voices have united to say the same on different intervals." The fugue naturally takes its place in great vocal and instrumental works wherever a feeling of noble completion is to be expressed, but this tone of universality must arise as naturally out of the subject as does the capital complete the pillar. When we consider the conditions under which the great composers worked, Palestrina, Marcello, and others, we are astounded with the sublimity of their compositions. Music has advanced with rapid strides, and in her progress has availed herself of all the appliances of modern invention. Each of the sister arts has some advantage over the others. You cannot take in at first sight all the beauties of a work. You may be powerfully impressed by a picture, and the more you study it, the more deeply will you be attracted to the beauties which it unveils to you. So it is with a symphony. We appreciate what we can readily take in, but hidden treasures there may be in the score, which we cannot unravel at a first hearing. It is true that music has this advantage over painting; a symphony may be heard at once by hundreds at a concert, whereas, at an exhibition of paintings, when you would like to enjoy the beauties you are then appreciating, you are politely told by a policeman to move on.

In this nineteenth century, the question "What is music?" is still asked, and as regards many compositions of the advanced school, they are regarded by those who reverence the classic authors (as if it were their exclusive privilege) merely as aberrations of the intellect, having no claim whatever to the title of music. Lately at an orchestral concert a symphony was admirably performed, received great applause from the audience, and was most favourably criticised by the press. An old gentleman was sitting next a young man, who vehemently applauded each movement of the symphony, and at its termination, politely enquired of him if he *really* thought that what he had just heard was music. I need not dilate on their mutual astonishment and divergence of opinion. I am now coming to the close of my paper, entitled, "The emotional aspects and sympathetic effects of the sister arts." I told you that the subject would have to be treated in a general way, as the time allotted to address you was short, and, as far as in me lay, I was most anxious not to weary you. We started with music as the elder sister, and we finished by recognising her as the junior. Music has always had a peculiar charm; as the poet says, "Music hath charms to soothe the savage breast," and although, fortunately, we have

not here any savage breasts to be soothed, we are all aware of the benign influence of music. We may have specimens of painting, poetry, and sculpture which we would not exhibit in our family, not so with music, it may be trivial, it never can be offensive. How often do we find enthusiasm reaching the point of personal excitement, thus excluding the possibility of correct judgment; even the friendship of great composers themselves is unable to heal the rupture, which party feeling continually increases. Music ennobles, and in all its soothing powers has a woman's tenderness. Would that so pure an art, with such humanising influences, could harmonise all elements of discord which surround us; then her great mission would be complete.

“ And oh! it were a gallant deed,
To show before mankind,
How ev'ry race and ev'ry creed,
Might be by love combined :
Might be combined, yet not forget
The fountains whence they rose,
As fill'd by many a rivulet,
A stately river flows.”

LAUS DEO.—*May 21, 1884.*

DISCUSSION.

The CHAIRMAN.—Ladies and Gentlemen, it is my duty as Chairman to endeavour that the interesting and able paper to which you have just listened should be followed by something in the shape of discussion. I can only say that if any of you will favour the meeting with any remarks appropriate to the subject we shall be much interested in listening to them.

Mr. COLERIDGE.—Ladies and Gentlemen, I was not prepared to address you, but should like to make a few remarks upon some of the observations that have been made to us by our lecturer. In the early part of his address he alluded to the effect of climate, not only upon plants and physical objects, but also possibly upon the music of different nations and tribes. So I understood him; and it was interesting, for a similar subject was discussed in letters which passed between Goethe and Zelter, Mendelssohn's master. Goethe was interested in the subject. I am not going to weary you with an account of the correspondence, which I happen to have been reading lately and therefore am pretty well up in; but he wrote to Zelter and asked his opinions, and Zelter gave him, in a letter of a very learned kind, his opinion of the effects of climate on the temperament of musical composers, especially those of northern nations. Mr. Osborne is a professional musician,

and, as an Irishman, exceptionally susceptible. I may remark that the effect of music is not limited to the cultivated listener, and I remember to have heard a story, I will tell you, from the first Bishop of Barbadoes in the Leeward Islands, who was a relative of mine, Bishop Coleridge. I think he was appointed to that bishopric in 1824, but I remember well his telling me as a boy the effect of the air "Home, Sweet Home," being played by a regiment which was then quartered at Barbadoes. The regiment had been stationed in that island for some time; I am not sure that it had not gone straight to the Barbadoes after the Peninsular War. Anyhow, the effect of "Home, Sweet Home," was such that it nearly drove the soldiers to mutiny, and the colonel had to stop it, and to forbid its being played in the barracks. Take that anecdote for what it is worth. With regard to Moore, I had a disappointment. I called upon him when he was very old at Sloperton Cottage, with great hope of hearing him sing; a friend of his took me there. I did not hear him sing, for he was too ill; but I did hear a corroboration of what the lecturer said—that he sang not with any great science, but with much artistic sense and feeling. He used to sing to Lord Lansdowne and others of his great friends. Lord Lansdowne gave him Sloperton Cottage to live in. With regard to the able men on whom music has great influence, of course that is a wide topic and too well known, but I think two or three of the great names one never can forget. It soothed the stormy mind of Luther when fretting like an eagle in the castle of Wartburg; and I think that no aspect of Milton is so delightful as that when he was playing anthems on the old organ with the faded green hangings. Those two great names occur to me. Who can forget Dante's meeting Casella, a great singer of his time, in Florence, and one of his most intimate friends. I think that the relation of painters to musicians is also an interesting topic—one that I am not learned about at all; though I remember that our own Gainsborough was a considerable musician himself, and a friend of Abel, and painted his portrait, as we know by the Gainsborough exhibition which gave us so much delight recently; two or three of the portraits, I think, were of Abel. I am not sure whether Gainsborough was not himself a musical performer. I do not know whether Mr. Osborne alluded to Ingres, the French painter, but Ingres, I believe, had been once an orchestral player himself; he painted a portrait of Cherubini. I do not know whether Mr. Osborne mentioned that Ingres and Cherubini were very great friends. Coming to modern days, I am sorry to say that I do not think that the connection between painters and poets is quite so satisfactory, for Cowper was a great opponent of Handel, and wrote

bitter letters about the Musical Festival in Westminster Abbey.

Mr. SOUTHGATE.—The title of Mr. Osborne's paper was so significant that it suggested to me some few thoughts before hearing it read. As he very well says, the subject is a very large one, and would require perhaps many volumes to treat properly; so I am not surprised to find there are many ideas that occurred to me which really are hardly noticed in the paper, seeing how very wide and large the subject is. I may say a few words upon the relationship that exists between the arts. One might call special attention to how very common and interchangeable are the terms that are used between poetry, painting, and music. In each of these arts we speak of rhythm, outline, accent, and order, and we talk of the graceful flow of ideas, richness of colour and harmony; and we also speak of gorgeous, cold, and grey colouring, harmony, proportion, balance of parts, quaintness, brilliancy, and many other such terms. These analogies seem to prove the very close connection which exists between them. Indeed, of late, some painters have boldly seized on some of our terms, and I cannot help thinking that it is about time to make a protest against that. At a recent exhibition of paintings by Mr. Whistler, I found that this peculiarity was very strongly in force. There was an extraordinary painting, so very peculiar that if it had been given to me I should hardly know which way of the four to hang it up. This was termed "A Symphony." It is certainly an inappropriate term, because one knows that "symphony" comes from two Greek words meaning a union of sounds. To call a picture "a symphony in black and white" is, in my opinion, a misnomer, and it indicates a very singular poverty of invention, and an ignorance of the rich copiousness of our own mother tongue. In addition to the title "symphony," the terms "nocturne," "scherzo," "variations," "harmony," "caprice," and "andante" were also appropriated in a similar way. There is, indeed, a deeply spiritual connection existing between the arts, uniting them as it were into oneness; and I cannot help thinking that the key to that is the very subtle element of beauty. This is a quality very difficult to define, but it is a thing which we all feel, and can all appreciate. It exists in music and poetry and painting. The difficulty of defining beauty I think is admitted by every one. We all have our own views about it. It appears to be referable to no one special series of laws, it nevertheless is a thing that we all perceive and appreciate very keenly. It seems to me that the musician in the poetic transfer of his thoughts really breaks into tone poems, and there we have beauty. From the painter, also, in his productions, we get beauty, that is to say, if the paintings have any poetical

significance. I take it, that without this significance, there is very little beauty. Then there is another thought which strikes one, namely, that probably one of the underlying principles which exist in all the three arts is the effect produced upon our emotions. It seems that the emotions of the poet, of the painter, and of the musician are made to assume expressional form. This form of course differs according to the taste of each individual, and by this we get a physical transformation, as it were, of the feelings of the artist, whether he be painter, poet, or musician. The painter appreciates the beauty that is revealed by nature's external form, and is impelled to imitate with colours on the canvas that which inspires him. The poet not only feels the external beauty of nature, but comments on it in words. He is also an observer of the many emotions which have their origin in the thoughts and feelings of mankind, and he imitates emotion in that he attempts to describe the sentiments of his characters. In the case of dramatic works, he seeks to reproduce actions arising from particular sentiments and passions. Mr. Osborne has laid stress upon the intimate connection between the arts and the way in which they agree together. It just strikes one that there are some small points in which they vary. Music differs from the other arts, I may note, in that it does not produce its effects simply by imitation or by description, as poetry does. It has a deeper side than these, and to those who understand its language of abstract expression it is able to appeal and speak more deeply to the moral perception. When Mr. Osborne was speaking just now of his little adventure in the desert, a thought occurred to me that here also, though one would think there was not very much to suggest an artistic state of feeling, yet an artistic work has been suggested even by that. I refer to Ferdinand David's symphonic poem, "The Desert." It is a very charming and beautiful work. I myself have only had the chance of hearing it once, and that was at the Crystal Palace. Mr. Manns gave it there in 1873. It was not very happily done, but it is certainly a work worth bringing forward, and I should very much like to hear it again. One should note that even in such a very cheerless and dreadful place as a desert, still there is something suggested, and if a poet gets the opportunity he is enabled to produce something which charms and delights us. Another instance might be given of the union between the arts, that is Beethoven's "Pastoral Symphony," which is practically a complete poem without words. I remember that not very long ago the "Pastoral Symphony" was given at the Aquarium, with scenic effects. One does not want to defend that, especially in this assembly, but it just occurs to me that it is an instance in which

evidently the arranger of that entertainment had seized an opportunity, which shows the intimate connection between the two arts, and he reproduced the music with a painting at the side of it.

Mr. STANLEY LUCAS.—There is another instance with regard to "The Desert." I have seen it, with the camels and everything else, performed on Drury Lane stage.

Mr. SOUTHGATE.—Indeed, I was not aware of it.

Mr. STANLEY LUCAS.—It is many years ago. I was taken there as a small boy.

Mr. SOUTHGATE.—Mr. Osborne's paper is very suggestive indeed, and I have no doubt that when we get it in print we shall be able to appreciate its excellence, and it will provoke much thought.

Mr. AGUILAR.—In corroboration of Mr. Osborne's ideas on the close affinity between music and poetry, I may remark that besides the well-known "Lieder ohne Worte," or songs without words, there are many pieces of music which, though they are not professedly descriptive, may be nevertheless termed dramatic scenes without words. Among these is a certain prelude by Heller, which is a portrait of an angry person, and towards the end of which some one persists in saying "No" to the angry man's remarks. In Chopin's ballade in A flat, how completely there seems to be a sort of romance about a lady and her knight, and the knight goes through all sorts of adventures with demons in magic castles, and then rapturously rejoins his beloved at the end. Chopin's ballades in F and F Minor are like histories of gentle, sympathetic girls, who after many afflictions come to early and stormy ends. The "Largo e Mesto" of Beethoven's Opus 10, No. 3, appears to be a long and sad scene or soliloquy ending with suicide, the death blow and last sighs being as clear as if performed on the stage. Beethoven's slow movement to the Concerto in G appears to be a scene between a lady and some such gigantic being as we read of in old supernatural romances, whose heart the fair captive succeeds in softening. But it may be said by some persons that educated and experienced musicians imagine these things from the resemblance in style to the music in well-known compositions expressing similar events. As an example, however, of the genuine effect of music, I may state that when I was a child I was equally fond of music and pictures. I knew every picture in "Inchbald's British Theatre," which was in my father's library. At a particularly pathetic part of the Adagio of Beethoven's Septet, which I used to hear played as a piano duet by my mother and sister, the tragedy queens in deep distress always came to my mind. This was before I knew anything more of music than the first instruction book. I think that that is a cor-

roboration of the idea of the great connection between music and poetry. I should like to ask whether Moore's airs in the Irish melodies are translations of the old Irish tunes of which we see the names, or original?

Mr. OSBORNE.—There are a great many of the Irish airs which are original, and others slightly modified, but the idea with Moore was always to take the airs and put his own words to them.

Mr. AGUILAR.—May I suppose that he has put his own words from his feeling of the music?

Mr. OSBORNE.—The melodies suggested words to him.

Mr. AGUILAR.—I have frequently remarked that if anyone had had those words brought to him to put to music they could not be set more beautifully than he has set them, The words were inspired by the music.

Mr. COLERIDGE.—I should like to ask as to the musical education that Moore had.

Mr. OSBORNE.—I do not know. The only thing that I know is that he had a very sweet voice; and it very often happens when a person has a sympathetic voice and a good enunciation, that such a person at a party will walk over the heads of many who are first rate singers.

Mr. COLERIDGE.—He played his own accompaniments.

Mr. OSBORNE.—Yes.

Mr. COLERIDGE.—And well.

Mr. OSBORNE.—Generally he played his own. I never heard him, and I never saw him.

Mr. STANLEY LUCAS.—But there are many instances in which he has not followed out the original air. For instance, in "The Groves of Blarney."

Mr. OSBORNE.—He has only taken a portion of it sometimes.

The CHAIRMAN.—I think, ladies and gentlemen, if you will allow me, I must content myself now with the proposing to you a most cordial and warm vote of thanks to the lecturer, for his happy and interesting paper, and I am sure you will pass it with alacrity. His papers are always interesting, and extremely appropriate. I am sure that you will join me in giving him our best thanks for his kindness; and then I shall call upon him, in conclusion, to say a few words of remark on the various speeches that have been made, if he chooses to do so.

Mr. OSBORNE.—I must thank you, Mr. Chairman, for the charming way in which you have alluded to my paper. I am sure that you are all delighted to have heard, from the different persons who have spoken, what they have had to say upon the subject. I am very glad to find that my old friend, Mr. Aguilar, entered into the discussion. There is one thing that I will promise him most sincerely, that when I play the

particular sonata of Beethoven, where he combines ladies and great monsters, I shall most decidedly arrange to banish the idea, and have something very much more congenial and agreeable to think about. At the same time, there is no doubt that what he has said has shown how great the transition is from everything gentle, as everything is connected with woman; and then in bringing in these monsters, I suppose he was thinking of the Niebelungen at the time. I am very much obliged to you, and I hope that you have enjoyed what has been so ably said by those who have given up the sham-fight at Brighton, and have come here to-day.

MAY 4, 1885.

MAJOR CRAWFORD
IN THE CHAIR.

MUSIC PRINTING.

BY WILLIAM H. CUMMINGS, Esq., F.S.A.

THE limited time at our disposal this evening will only permit a brief sketch of the history of music printing.

I need not expatiate on the benefits conferred on mankind by the invention of printing—the art which has done more for the advancement of civilisation than even the steam engine or the electric telegraph. Printing was practised in the East many centuries before the Christian era. The British Museum library possesses a roll from Japan which must have been printed in the early part of the eighth century. It is probable that the art was introduced into Europe by the Venetians, who traded largely with China. The Chinese and Japanese printed from wood blocks, as they do to this day. This block printing was adopted by the Venetians, who carried the art into Germany, where it was undoubtedly practised early in the fourteenth century. The printing press had not then been invented, and the practice of the time was first to smear the wood block with colour, and then place the paper on the block, from which an impression was taken by gently rubbing the back of the paper with the hand. The impressions were taken on one side of the paper only, and if required to be made into a book the leaves were pasted or gummed together, back to back. The earliest example known of a block book, on which impressions have been taken on both sides of the leaves is dated 1448 (*Die Kunst Ciromantia*).

About the time I have just mentioned, an enthusiastic and untiring genius was experimenting in secret, in order to perfect an invention, which was to create a revolution in the world; this genius was John Guttenberg, who, in or about the year 1450, successfully accomplished the production of movable metal types. There exists a papal indulgence dated 1454 printed from movable metal type by Guttenberg; this is to be found in the library of the Earl Spencer. The first books, as probably most of you know, were printed to imitate as nearly as possible the manuscript books, then only to be

found in the possession of ecclesiastics and wealthy scholars. This similarity gave rise to a fable promulgated in later days; to the effect that Fust was impeached by the Parliament at Paris, for practising sorcery in the multiplication of MS. copies of the Bible, and that in order to clear himself he was obliged to divulge his secret method of printing. It is now known that no such impeachment was ever made.

If we think for a moment, we shall at once feel that a type printer would naturally imitate the characters used by the scribes in the town in which he lived. This was the case at Strasbourg, Bruges, Rome, Paris, London, and elsewhere; in each place the type printer endeavoured to imitate the writing of the book scribes. Service books and Bibles were made to look like the MSS. used in the churches and monasteries; and secular literature usually appeared in what is known as bastard Roman. When the Germans carried type printing to the monastery of Subiaco in Italy, they discarded the German form of letter which they had previously used, and adopted the one common in Rome. In London we find Caxton made his type printing closely resemble the writing of the period; this may be seen by comparing his printed books with the ancient MS. records of the City company of which he was a member, the "Mercers." I think we may take it these facts go to show that in imitating MSS. there was no desire on the part of the printer to deceive his customers. It may be noted that Fust and Schœffer, in their celebrated Metz Psalter (1457), expressly call attention to the fact that it was *not* the work of a scribe.

This will be a convenient time to show you a book printed in 1471—so like manuscript that it has actually been thought to be written, by the uninitiated.

Guttenberg's movable types were only available for words, and it is probable he never contemplated the possibility of adopting a similar process for the production of the signs of music-language. At the time of his splendid discovery, music had cast off the trammels and fetters imposed on it by the ancient Greek written music system, and also the doubtful half-developed system of the old Church writers, who used signs called neumes. These latter could only be regarded as aids to memory, they were so vague and ill-defined. Had either of these systems been in use at the time Guttenberg invented his movable types, he would have been fully equal to the task of reproducing them. Here is a *fac simile* of some ancient Greek music, and here are several specimens of music depicted by neumes.* Fortunately for the progress and development of our art of music, the Greek and Neume systems had been superseded by the invention of the staff of lines representing various graduated sounds or

* Specimens were exhibited.

itches, and notes of various shapes representing length or duration. These horizontal lines and perpendicular notes presented enormous difficulties to the early type printer. I do not think it would be possible to adduce stronger evidence in favour of our staff music than the fact that, notwithstanding the difficulty it presented to the type printers, no endeavour was made by them to thrust it aside and revert to the ancient practice of representing sounds by letters or points (neumes), which they could so easily have reproduced. We may also note that in spite of many attempts which have been made in the seventeenth, eighteenth, and nineteenth centuries to get rid of the staff, it remains to this day unrivalled as a pictorial representation of music language, whether that language be the simple devotional strain of a Tallis chant, or the complex convolutions of a Wagner full score.

As the printers were unable to cope with the task of producing music with their movable types, they were obliged to content themselves with the use of wood blocks; occasionally, where music was required to be intermixed with words, the latter only were printed, and spaces left to insert the necessary music by hand.

The date of the earliest printed music has yet to be ascertained. Hans Froschauer has been cited as having printed a book at Augsburg in 1473. Here is a book, probably unique, without a date, but in the opinion of good judges a work of about 1470—(the type of the words shows that it was printed at Mentz, by Schœffer)—*Agenda Ecclesie Moguntinenses*. Of course the music was printed from blocks. Here also, for comparison, is a MS. Service Book, probably an early fifteenth century work. The following specimens are also appropriate, as showing the style of block music from various localities at this early period:—

Flores Musices, 1488. Printed by Pryss, at Strasbourg.

Aulus Gellius. Printed in 1508, at Paris, by Petit.

Rosetum Exercitiorum Spiritualium. Printed by Petit, in Paris, in 1510.

These rare Paris books were unknown to Fetis, Coussemaker, or Goovaerts; the latter gives 1527 as the date of the earliest music printing in Paris.

Margarita Philosophica. Printed in Basle in 1508.

Devotissimum. Printed in Rome, 1539. A very beautiful specimen of open white notes.

The last specimen I shall show you of block printing is the rare book *Ornithoparcus*, by Douland, printed in London in 1609. It is curious as containing music printed from wood block and also from movable type.

Wood blocks for printing music are still occasionally employed in England and on the Continent. In recent years

our European system of music, with its staff notation, has been introduced into the schools of Japan. Last year I saw some magnificent specimens of music printing from wood blocks which had been executed in Yokohama. They were certainly most perfect.

We must now return to type printing. I mentioned just now the Fust and Schœffer Psalter, printed at Mentz in 1457. This book is an example of another plan which the early type printers adopted, namely, that of printing the staff lines and leaving the notes to be afterward inserted by hand. The lines were sometimes black, but more frequently red. There was a choice of two methods for inserting the notes by hand. One was simply to write them as in ordinary manuscript; the other was to employ a wood die or block with the required note character engraved thereon, and after it was inked to stamp or impress the note in the place required on the staff. Numerous examples exist of books with all the necessary staff lines printed from type, but which have never received the notes for which they were prepared. The examples to which I refer belong to the early part of the sixteenth century, but I have here a remarkably late specimen of the kind. This book was printed in London in 1788 by Coghlan. As you may see, there are one hundred and thirty-three pages of staff lines and words, but not a single note.

We now advance a step in the art of movable type printing—the natural sequence of type-printed lines combined with hand-stamped notes. Of course it speedily occurred to the printers that it would be a more expeditious plan to produce music by two distinct press impressions, one to give the lines, the other the notes. Accordingly we find that very soon service books were produced from movable types. Generally two colours were used, in imitation of the old MSS.—red lines and black notes. This practice has continued to the present time. I have a variety of examples to show you.

1st. A book printed in Paris in 1520, with a very interesting wood block representation of the process of type printing with a press.

2nd. Merbecke's Book of Common Prayer, noted. Printed in London in 1550.

3rd. A *Pontificale Romanum*. Printed in Venice in 1572, by the celebrated Junta.

4th. A *Ceremoniale*. Printed in Rome in 1600.

5th. A *Rituale*. Printed in Munich 1673.

These works, as you see, are all printed with two colours, red and black.

The success in producing service books, containing the simple plain song, naturally suggested an attempt to print

florid song from movable types, by the double impression process; many type printers, in various countries, endeavoured to accomplish this, but none were so successful as Ottaviano Petrucci, who had not only the good fortune to overcome the many practical difficulties which stood in the way, but was still more happy in obtaining the protection and patronage of the civic authorities in Venice, and also of the Pope. In 1498 the municipality of Venice granted him a patent for twenty years, by which he held "the sole privilege of printing music in many parts, for singing, organ, and lute." The privilege granted him states that it was bestowed because, "he had with great labour and expense executed what many before him, in Italy and elsewhere, had long attempted in vain." His first publication appeared in 1501, and in the preface to the book, the *Harmonice Musices Odhecaton*, Petrucci speaks of his predecessors, the "many inventive men, who had often attempted, without being able, to overcome the difficulties," he himself had at last surmounted and brought to perfection a "thing as welcome as it was difficult and of public utility." Petrucci afterwards journeyed to Rome, where he obtained from Pope Leo X. a privilege for the sole printing of figured music for fifteen years.

The interesting document translated reads as follows:—

"Leo X., Pope.

"Beloved son, health and apostolical benediction. Having lately given us to understand that, during your residence at Venice, by your application and ingenuity, you first discovered the method of printing figured song; and whereas our beloved sons the Doge and Senators of the Serene Republic of Venice have granted you the exclusive privilege of printing the same, as the inventor, forbidding any person whatsoever within their jurisdiction, under certain penalties, either to print or vend any other but yours, for the space of twenty years; and having also informed us, that lately, on your return to your native country, Fossombrone, and intent on new discoveries, by great labour, expense, and course of time, you first invented the method of printing organ scores, which had been hitherto attempted by several eminent men, as well in Italy as other countries and given up as impracticable, and which adds greatly to the dignity of divine worship, and proves a help to those who are desirous of improving in music; and that you are inclined to print several books on different subjects, which never hitherto appeared in print in your country, or in any other, directly or indirectly, subject to the jurisdiction of the ecclesiastical state. We, disposed to favour your petition, and willing that you, as the inventor and the first printer of the same, should enjoy the privileges annexed to our apostolic

indulgence and leave, provided you vend the same at a moderate price, and in order effectually to prevent other printers from reaping the advantages of your labour and expense, and that we may encourage you to attempt discoveries of greater moment, we, in consideration of your being the inventor and first printer of the same, forbid other printers and booksellers to print or vend any organ scores within fifteen years, or any other books on other subjects which you have already printed, or mean to print (not hitherto published by any other person whatsoever), within fifteen years from the date of their first publication, and that under the penalty of excommunication, with the loss of their books and scores, and a fine of four ducats for each book, to be equally divided, one part for our exchequer, a second to the informer, and a third to the indicator of the punishment. We moreover direct the auditor of our exchequer, and the governor of our beloved city, senators, sheriff, and all other persons acting in any official capacity whatsoever, within our jurisdiction, both now and hereafter, to give you every necessary assistance, when called upon by you or your attorney, under the penalty of an *ipso facto* excommunication to any or either of them that may fail therein, insomuch that they are not to suffer you to be any ways impeded in the execution of the premises, but to terrify the offenders by ecclesiastical censures, and the aforesaid penalties; also to call in to their assistance, if required, the secular power, in order the more easily to facilitate the performance of all or either of the premises, ordering at the same time these our letters patent to be printed, and to hold full force in our courts of judicature and elsewhere, no person whatsoever to obstruct the execution of the same, at their peril.

“Given at Rome, at St. Peter’s, under the Seal of the Fisherman, this 22nd of October, in the year of our Lord one thousand five hundred and thirteen, being the first year of our Pontificate.

“PETER BEMBO.

“To our beloved son, Ottavio Petruccio, of Fossombrone.”

At the Caxton Exhibition, in 1877, we were unable to produce a specimen of Petrucci’s printing, but since then I have purchased his *Misse Petri de la Rue*, printed by him in Venice, in 1503. You will see by this example how beautiful was the work executed by Petrucci.

Petrucci’s method of printing was practised in London, to what extent it is impossible to say. There is in the British Museum a book of twenty songs, printed in 1530, by Wynkyn de Worde, Caxton’s successor, who had previously, in 1495, published the book called the *Polychronicon*, which contained just eight music notes on a staff of eight lines, produced from

metal types; these latter were of a somewhat improvised nature, having been simply odd bits of metal rule, &c.

Petrucchi's double impression method was an expensive one to use, efforts were therefore made to print staff and notes combined from a single impression. This was accomplished with fair success by Erhard Oglin, of Augsburg, who in 1507 published a work entitled, *Melopiæ sive Harmonice Tretracenticæ*. The music in this was printed from movable type by one impression. Our Englishman, John Day, printed some excellent work from movable type at one impression. I have here a curious example of his, which illustrates the old adage, "Nothing new under the sun." In this *Whole Booke of Psalmes*, published in 1576, we find not only the notes but also the sol-fa syllables, a distinct forerunner of the letter-note system, which we fondly regard as an invention of our own times. Day, in his preface "to the reader," says: "Thou shalt understand (gentle Reader) that I have (for the helpe of those that are desyrus to learne to sing) caused a new print of Note to be made with letters to be joyned by every Note; Whereby thou mayst know how to call every Note by his right name, so that with a very little diligence (as thou art taught in the introduction printed heretofore in the Psalmes) thou mayest the more easily by the viewing of these letters come to the knowledge of perfecte *Solfying*; whereby thou mayest sing the Psalmes the more spedely and easier. The letters be thus—V for Ut, R for Re, M for My, F for Fa, S for Sol, L for La. Thus where you see any letter joined by the note, you may easily call him by his right name, as by these two examples you may the better perceive. Thus I commit thee unto Him that liveth for ever, who graunte that we may sing with our hartes and myndes unto the glory of hys holy name. Amen."

Of other specimens of printing from movable type here are—

Orlando di Lasso. Printed in Nuremberg in 1580.

Arcadelt's *Madrigals*. Printed in Venice in 1557.

Luca Marenzio's *Madrigals*. Printed by Scotto in Venice in 1585.

In 1575 Thomas Vautrollier obtained from Queen Elizabeth a patent granting him a monopoly to print music. This patent passed to his heirs. Thomas East, of London, printed music from type fully equal to the contemporary Continental work. Here is a copy of—

Byrd's *Psalmes, Sonets and Songs of Sadnes and Pietie*. Printed by East in 1588.

The Whole Booke of Psalmes. Printed by East in 1594.

In Antwerp there was the house of Plantin, whose productions were of the most beautiful kind. I have been unable to bring several books of theirs I wished to show on

account of their bulk, but here is a little book of *Cantiques*, printed by Plantin in 1679. The magnificent home in which this family of printers resided and worked in Antwerp for nearly 400 years is still in perfect preservation, and it is worth a journey all the way from London to Antwerp simply to see it. There are preserved the designs of Rubens and other artists, the types, the presses, the proof-leaves, the books, all the plant in fact of a great printer intact in an ancient house, workshop and home combined—a history and a romance. Having spoken of the Antwerp Plantin family, I must needs remind you of another family of printers who resided in Paris, whose work was generally of superior excellence. The Ballard family of Paris for nearly 200 years held a monopoly for music printing. It is said that their types were made by Guillaume le Be in 1540, and remained in use till 1750; they received a patent from the King in 1552, which was continued down to the French Revolution. Ballard printed some of Lully's operas from movable types. Here is the *Achille*, dated 1687. Also the "*Pseaumes de David*," dated 1562, a perfectly lovely specimen of print.

Gradually in all countries type printing deteriorated, until at last it was most discreditable, in Germany worst of all. Our English products were disgraceful.

Let us now turn to John Playford, born in 1623, described by Burney as "the most intelligent printer of music during the seventeenth century." Hawkins says, "Playford contributed not a little to the art of printing music, from letter-press types, by the use of what he calls, in some of his publications, the tied-note." Subsequent writers have adopted these statements, but I question whether John Playford was a printer of any kind, certainly he did introduce or use the tied-note. In the old method of type printing the custom was to print each quaver and semiquaver with a separate tail (the superb edition of *Marcello's Psalms*, printed in Venice in 1724-6, is a late example of this method, and of square-headed notes), never to group or connect them by a common tail, as in our present practice. In all the music printed for John Playford by Godbid and Jones, the tails are separate. Joined or tied-tail notes were introduced into England by a printer named Tom Moore, who printed for John Carr. Moore was afterwards associated in similar work with Heptenstall, and they were succeeded by William Pearson.

Here is John Playford's "Introduction to the Skill of Music," printed by Jones in 1694, the year of Playford's death, it does not contain a single tied-note. Here the edition of the same book, printed by Pearson in 1700, has tied-notes. No special attention was called to the fact on the title, but in the next edition printed in 1703, the title page states that it is "done on the new ty'd note." Why it was

then called the *new*, seeing that the edition printed three years before was exactly the same, it is hard to discover.

The *Comes Amoris*, printed by Moore in 1688, has all tied-notes.

The *Venculum Societatis*, printed by Moore and Heptenstall in 1688, is like it; and

The *Thesaurus Musicus*, printed by Heptenstall in 1693, has also tied-notes.

I was careful to say that the tied-notes were introduced into England by Moore, not that he was the first to use this kind of note with types. A recent writer has made the mistake of supposing that they were first used in England, and that other countries afterwards adopted the practice. The contrary is the case; here are two books printed by Ballard, in Paris, in 1644 and 1683, which show the use of the tied-note. In 1755 Breitkopf of Leipsic made such important improvements in type printing, that he styled himself "Inventore di questa nuora maniera di stampar la musica con caratteri separabile e mutabile." His new method did not meet with much acceptance, and he continued to retain a large staff of writers, for the purpose of supplying MS. copies of current musical works, his published catalogue issued soon after 1755, contained many more MS. copies for sale than printed works. In 1784 Dr. Arnold patented a process for printing from music type. I have here a specimen of his work, and some interesting documents, including an autograph letter of his, which describes his invention.

The letter is addressed to Sir Watkin Williams Wynn of Wynnstay:—"Sir,—I would have done myself the honour to have written to you before this time, if I could have sent you a complete specimen, so as to have given you satisfaction and done me credit, in order to accomplish which, I have laboured with unwearied assiduity, and had according to your request set up *Non Nobis*, but I found when it was done that the letters to the words were so thin and meagre, compared to the fulness of the notes, that they by no means harmonised together, nor could I find a letter full enough now in use in any printing house in London. I was therefore determined at any rate to have a new fount of letters, cut on purpose, with a full face (that is the term), in order to make the whole as respectable as possible, determining to spare no expense to render it compleat. The letters to the large and small are very near cut, after which they must all undergo the operation of being struck into a copper mattrice before they can be cast, which although it will retard the business something longer than I hoped for, yet it will be much more compleat than ever I expected. I have fixed on Zadoc the Priest for the specimen, if you prefer any other it shall be done, but there is a regularity in the Symphony to that Anthem that will give it

a uniform and beautiful look. However, I am not wedded to it, if you prefer anything else. Does His Majesty know of this scheme? What is the best approach to him on this subject? I hope you will pardon my asking these questions, which I would not have done had you not been good enough to interest yourself in this matter. I wish strictly to follow your advice."

I shall for the present defer further remarks on type printing, in order briefly to speak of engraved music. We must remember that with all the skill shown by Petrucci and his contemporaries, they never succeeded in printing other than single voice or instrumental parts, when the question of producing a score or an organ part presented itself they were completely baffled, hence the necessity of finding some mode of writing music, on a material which could be used after the manner of a wood block, but with greater facility.

Prints or pictures from engraved copper plates are said to have been executed about 1450, and the art of etching on copper by means of aquafortis was the discovery of Francis Mazzuoli, of Parmegiano, about 1532. I should expect to discover music engraved by this process soon after the latter date, but at present can only refer to Verovio's *Diletto Spirituale*, printed in Rome in 1586. Dr. Rimbault believed that our English *Parthenia*, published in 1611, was the first engraved music book, but he was mistaken. The *Parthenia* is a charming book, as you may see by this copy. Here are some beautiful specimens of engraved music by Kapsberger from Rome, dating from 1604 to 1612—

Frescobaldi's *Toccate*. Rome, 1615.

Lully's *Armide*. Ballard, Paris, 1725.

Muffatt's *Componimenti*. Vienna, 1730.

Bach's *Clavier Uebung*. Engraved by the composer himself.

All these examples of music printed from engraved copper plates closely resemble good MS. I have not shown any Dutch work, although I have numerous examples in my library of books, type and engraved. This nation soon excelled in the art of music engraving. Probably most of you are familiar with the beautiful Dutch editions of Corelli's works. England, too, was not behind in the race. Witness the fine specimens by Tom Cross; Handel's *Suites*, engraved by Cluer, and published in 1720; J. C. Smith's *Suites*, engraved by Cobb. This latter I consider superior to the engraving by Cluer.

The next step was the use of pewter, a mixture of tin and lead, as a cheap substitute for copper plates. This is said to have been the work of John Walsh, who published a work printed from pewter plates in October, 1724, in which the author, Dr. Croft, speaks of the new and improved method

of printing. An advertisement in the *London Journal*, May 2, 1724, referring to Cluer's new edition of Handel's *Julius Cæsar* about to be published, warns intending purchasers to "beware of incorrect pirated editions done on large pewter plates." Down to 1730, although pewter plates had come into use, they were engraved after the manner of copper plate; but soon after 1730, punches were used for stamping the heads of the notes in the plates. Before leaving this point it will be well to note that the invention or introduction of pewter plates undoubtedly belongs to England, and most probably to Walsh. It brought about the art of stamping or punching music characters, a system which has entirely superseded the old mode of engraving, and is superior to it on account of its exactness. Possibly pewter plates will eventually give way to zinc plates. These are used by Dr. Chrysander for his beautiful edition of Handel's works. This is a proper time for exhibiting a page of music printed in 1770 from a stamped pewter plate. The dimensions of the plate are 20½ by 13.

I shall now go back to type music. Arnold's invention, which apparently he must have abandoned, for his large edition of Handel's works was printed from stamped plates, was succeeded by important improvements made by Olivier and Godefroi of Paris, in 1802; but their expensive experiments ruined them. In 1820 Mr. Clowes obtained new punches and matrices from Germany for the purpose of casting new musical types. The result was seen in the *Harmonicon*, which was printed from these types for nearly eleven years. In 1834 he attained to still greater perfection, as may be seen by his edition of Clarke's *Handel* and the *Musical Library*. In the same year the proprietors of the *Musical Library* bought the patent of a secret process invented by M. Duverger. Later on we find the Scheurman process, patented in 1856. From the notes set up in type a mould or compression in wax was taken, and on this wax mould the staff lines were added; finally, from the completed mould a stereotype cast was taken, but owing to the fragile nature of the material used, it was difficult to avoid damage by breaking. The mode now pursued by our best printers leaves little to be desired in the matter of well placed notes and continuous staff lines. Any little irregularities in the original set up can be corrected in making the stereotype from which the music is generally printed.

I now come to a practical question. Is the music issued from the press in the present day as perfect as it might be, or as it ought to be? As bearing on the subject, I should like to call your attention to a paper which was read at the Society of Arts a few weeks since by Mr. Brudenell Carter. Mr. Carter's paper was devoted to the investigation of "The

Influence of Civilisation on Eyesight." He said: "There could be no doubt, not only that the eye, as civilised men now possessed it, was inferior to that possessed by animals, which we had far outstripped in other particulars, but also that, amongst ourselves, it had fallen very decidedly below the standard of excellence which it had attained in some of the families of the human race. . . . What he might fairly describe as national neglect of the culture of the eyes, and of efforts to improve the faculty of seeing, was chiefly due to the prevailing absence of notion concerning the proper range and scope of the visual function, and hence concerning the powers which the eyes ought to possess. Few things were more remarkable than the common want of information about all matters which related to the use and functions of these important organs. In most other respects it might be said that the majority of parents had a fair knowledge of what ought to be average powers and capabilities of children. They knew, approximately at least, how far a boy of ten years old could reasonably be expected to walk, how high or how far he could jump, how fast he could run, what weight he could carry, what force he could exert. There was not one parent in 500 who had the smallest notion how large an object, say a capital letter, a boy ought to be able to see clearly at 100 feet away; or who could tell at what distance he ought to be able to see and describe the characters of an object of given magnitude. There was not one parent in 500 who could tell whether his children possessed natural colour vision, or who, if the inquiry were suggested to him, would know how to discover the truth. . . . He would urge that all lesson books for very young children be printed in large type, and that the children should be compelled to keep such books at a distance (the type in which we often see texts of Scripture printed to be hung up in railway waiting rooms would be a good size for the purpose). He would urge that many of the school books now in use should be abandoned; and that new editions should be prepared, in type of at least twice the size, and twice the legibility (the latter depending much upon the shape and design of the letters) of that which was now in use. Finally, he would urge upon all who were concerned in the organising of athletic sports and contests, that excellence of vision should be highly esteemed in such competitions. He felt sure that, if public attention were once fairly directed to the question, if the eyes received as much attention as the muscles, and if an intelligent knowledge of what they ought to accomplish were diffused abroad, that our country, in the course of two or three generations, would be peopled by a race who might engage, if not without fear, yet certainly without disgrace, in a seeing contest with any other representatives of the human family."

Mr. Carter's remarks would, I think, have been much stronger if he could have seen how the present system of music printing was tending. Look, first of all, at type printed music. There are, of course, degrees of excellence; some is execrably bad. I could have produced a small edition of an oratorio in which the type notes are very small, very indistinct, the lines badly joined, or rather not joined at all, the paper so thin that the ink shows through from one side of the paper to the other. But let us speak of the best type printed music. Here we find good paper, well-formed lines and notes, but all so minute and crowded that it requires a serious effort to identify and grasp the picture which has to be conveyed to the brain through the eye. The notes are small, but the words are smaller; and when you come to a recitative—in which, of course, the words form the more important element—you will find, for the sake of saving a little space, that the type setter has used a smaller letter than usual. I speak from painful experience when I say that these small type copies are productive of headache, eye-ache, and neuralgia. Just think what the octavo type editions were first intended for. They were meant to be used as hand-books by the audience for following the music at public performances of oratorios. But latterly they have taken another position; they are used by singers, pianoforte players, and conductors—often there is no choice, for no folio editions are obtainable. In these cases I think pianists and conductors are to be pitied. I appeal to all my brethren here whether music is not much easier to read and execute when you have the advantage of an uncrowded page and of well formed notes. If we turn to orchestral parts, we find as a rule that they are printed with a good legible note—true, it is the practice for two to play from a desk, but even then they have but one line at a time to read, whereas a pianist or conductor has to read a multitude of lines and notes. The tendency of the day with the high class publishers in music printing is to produce a neat looking page. Take, for instance, the recent full scores published by Breitkopf. The latest edition of the *Elijah* looks much neater, prettier, perhaps, than the first printed full score; but the notes are smaller and closer, it is therefore not nearly so legible. I dare say we have all seen curiosities of engraving, such as the "Lord's Prayer" in a circle somewhat smaller than a threepenny piece—very remarkable and pretty it is, but who would like to be condemned to read his Prayer Book or his Bible from similar engravings?

DISCUSSION.

The CHAIRMAN.—After the very interesting lecture we have just had, I shall certainly not take up your time by entering into the historical or antiquarian details of the matter, or the subject would be endless. With regard to the practical part with which Mr. Cummings has concluded, I would only add one remark, that is in addition to the smallness of the type and the closeness of the notes. I may add one other point, which I think is worthy of attention, and that is the colour of the ink. If you look at some of those old books Mr. Cummings has shown us to-day, you will see how much blacker the ink was in those days, and how it preserves its blackness. In modern days the ink is much inferior. I shall say no more myself, but I trust there are those here who take an interest, and have had practical experience in these matters, and who will let us know their views upon it.

Mr. LITTLETON.—The modern portion of the subject treated by Mr. Cummings being one of great personal interest to me, I trust I may be allowed to make a few remarks. Mr. Cummings' later statements appear to be very like a libel on our popular octavo editions, which have always been accepted as specimens of neatness and cheapness. It is impossible to have printed music with large notes and large words without materially adding to the size of the publication, and consequently adding to the price. The public have now become so accustomed to buying an oratorio for 2/-, or even 1/-, that it is useless to publish editions at a much higher price. I will mention one practical example:—When I purchased the copyright of Sterndale Bennett's *May Queen*, I re-printed the folio edition, and published it at the comparatively low price of 6/-. The public decline to buy this edition, and much prefer the octavo copy at 3/-, half the price. To test the matter in a smaller way, an Easter Anthem, which was issued two or three years ago in *The Musical Times*, was also printed in the folio size, and two months after Easter had passed, I found that sixteen copies of the folio edition had been sold against a very large number of the octavo. It is of no use blaming the publisher for printing in a small size if the public will not buy the larger size when it is to be had. Mr. Cummings complains of the new full score of *Elijah*, published by Breitkopf and Härtel. In my opinion it is one of the most beautiful scores ever printed. If you insisted on larger notes in full scores, it would be impossible to print them on ordinary size folio paper and you would be compelled to increase it to the size of the largest plate Mr. Cummings says he ever saw.

Mr. PROUT.—I am sure we have all listened with a great deal

of interest to Mr. Cummings, and I think that it has not only been very interesting, but most instructive. I have certainly learnt a great many facts I did not know before. I think what Mr. Cummings would most wish to have discussed is this practical point he has raised, on which Mr. Littleton has just spoken. I must say that five years ago I should have gone in much more warmly for octavo editions than I am prepared to do at present, but, like most of us, I am sorry to say I am not quite so young as I used to be, and I find it is a little more difficult to read. I think, perhaps, it is only a simple matter of justice to Mr. Littleton to say that I do not find Novello's octavo copies so close reading as some of the German octavo copies. I was playing through only the other day an octavo piano score of Rheinberger's *Christophorus*, published at Leipsic, and it was distinctly closer, and more difficult to read than the average of our own English octavo printing. While playing it through I remember remarking that I must be getting old, for I cannot see as I used to do. There is unquestionably a certain amount of difficulty with small type, but no doubt, as Mr. Littleton says, it is useless for him to print larger copies if they cannot be sold. I am rather inclined to side with Mr. Littleton against Mr. Cummings in the matter of the new score of *Elijah*, for I think the whole of these Breitkopf editions are very beautiful, and I must confess for myself I have not found the slightest difficulty in reading, the ink is so very black, and the whole of the printing is so clear. If we never have any worse type to read from than these scores of Breitkopf, I shall not complain. Unquestionably there is a great deal to be said in favour of folio music, but it appears to depend very much, as it has been put, on the question of supply and demand.

Mr. LITTLETON.—I should add that I have some octavo editions with which I am not satisfied, such as *Saul* and *Solomon*, but I have so much new work that I have not yet had time to reprint them. I began a new edition of *Solomon* a year and a half ago, and on asking the other day how much was done of it, I found only twenty pages were done. There is certainly no excuse for some of this smaller type, and, as fast as I can, I am going to reprint the whole of these works, whether they are particularly saleable or not.

Mr. CUMMINGS.—Just a few words in reply to the remarks made by Mr. Littleton. I carefully abstained from making any allusion to any printing house, and, therefore, I am indebted to Mr. Littleton for having kindly spoken himself. I can most cheerfully bear testimony to the splendid way in which they (Novello & Co.) do their works. There is no other house in London, I believe in England, which does work so well; I do not know any publisher who sacrifices

so much as Mr. Littleton does to print full scores, and I know the return beyond that of a satisfied conscience can be very small. But at the same time I do say this, that there is still room for improvement. If I did not think so, if I did not hope my saying so would do some good, I would not here assert it. I believe Mr. Littleton has improved the type, and most of the new editions, *St. Paul*, for instance, are very good, but even in *St. Paul* there are cases in which there are very small words for the recitatives; of course, I know it is for the sake of saving space, but I do hope Mr. Littleton will see his way to have by-and-bye a larger type, or to have the words a little larger in the octavo edition, if that issue is the most convenient. But surely we can be accommodated if we want to have folio editions, and if we cannot, let us have a little larger words, so that we who have to read from the pianoforte, or the conductor's desk, may see them. Referring to Breitkopf and Härtel's full score editions of the *St. Paul* and *Elijah*, I am very thankful for them, and did not mean to grumble at all, I simply pointed out that if you put beside any one of their new editions one of their old scores, you will see at once the difference, and although there are more pages and more turns over in the older scores, that does not matter much to a conductor, and the engraving is a little more legible. Modern books look very beautiful, but that is a matter of small consequence. The chief difficulty is with type, if we could have a half-way measure, between the old Harmonicon size and the present used by Novello, it would be I think an improvement.

Mr. LITTLETON.—It would double the length of the work.

Mr. CUMMINGS.—I should not mind that, particularly if it were sold at the same price.

Mr. LITTLETON.—Mr. Novello tried once to do it, and he issued a specimen page of *Jephtha* in large type, but the book would have taken double the number of pages; only two scores could be got on each page in the choruses, and there would not have been more than two-thirds as much in the width. I think the present edition is about as good as can be.

Mr. CUMMINGS.—Take for instance the new edition that Novello has published of *Samson*, it is beautiful and comparatively easy to read, that is simply because there are very few notes in the score. If you take an edition of Mackenzie's *Rose of Sharon*, where there are plenty of notes and no end of leger lines, then it is most perplexing and confusing to read. We all who read at the pianoforte know that at the top of each stave, where you get binds and leger lines, it is very difficult to distinguish where the five-line staff ends, and therefore, with modern music, which is so much more elaborate, it would be a great advantage if the type were a

little larger. It is not for me to say if it is possible or no; I fancy it is, but experts must decide that question. If we could have the thing a little larger, both the notes and the words (but if not the notes, certainly the words), it would be better.

Mr. SPENCER.—I think the present occasion is one for suggesting a difficulty which I have often found, and that is the great similarity between the natural and the sharp. I think in a meeting like this, if the question could be mooted, an idea would be put forward, which would be useful.

Mr. CUMMINGS.—I had thought of that subject, and I had meant to refer to it. The difficulty is to provide the distinguishing mark. The old sharp was very superior; it was a double cross with dots, whereas at present it requires a microscope, or a telescope, to discover which is a sharp, and which is a natural. The old one is made crosswise, but that would not do at present, as it is so much like the double sharp.

Mr. STEPHENS.—I think the difference between the sharp and the natural might be shown by making the horizontal marks in the natural descend, and the sharp ascend. I have seen printing on that principle. With regard to the general question, it would be difficult to have the score in too large notes, because one of the objects of the score is to have it so that the conductor can take it all in at one glance. If the type were too large, he could barely arrive at all the details in his mind at the same time. It is an unfortunate necessity that we are compelled in such a case to have the notes rather small, so as to be within reach of the conductor's eye.

The REV. M. E. BROWNE.—Have you examined any specimens of paper type writing?

Mr. CUMMINGS.—Yes, but I did not like to refer to it, because if I had it would have been in very opprobrious terms.

The REV. M. E. BROWNE.—I quite agree with you, but would it not be possible to improve it?

Mr. CUMMINGS.—It is possible to improve it, I should think.

The REV. M. E. BROWNE.—Could you not by that method get the page to any size you choose?

Mr. CUMMINGS.—I have a specimen of it at home, which I will defy anyone to read.

Mr. G. A. OSBORNE.—I think it is only right that I should ask you to give a cordial vote of thanks to Mr. Cummings for the very agreeable and instructive paper he has presented us with. I am sure we have all enjoyed very much his paper, and there being so many here to-day, proves the interest that we all take in it. Mr. Cummings always makes himself thoroughly well up in what he has to say, and he has a very effective way of saying it.

The CHAIRMAN.—I think, ladies and gentlemen, there can be no dissent from what Mr. Osborne has said.

(The vote of thanks having been carried unanimously)—

Mr. CUMMINGS.—I am much obliged to you, Mr. Chairman, ladies and gentlemen, and I confess to feeling somewhat overwhelmed for your thanks, for this reason, that when I undertook this task I had no idea it would require such labour. I had prepared the type business very thoroughly, but when this morning I got up early to begin the plate portion of the subject, I found that if I continued that at the same length, I should have to keep you here until the next monthly meeting.

JUNE 1, 1885.

EBENEZER PROUT, Esq., B.A.,
IN THE CHAIR.

MUSICAL PSYCHICS.

BY GERARD F. COBB, Esq., M.A.,

Fellow of Trinity College, Cambridge, Chairman of the Board of Musical Studies in the University of Cambridge, and late President of the Cambridge University Musical Society.

THE papers which you kindly allowed me to read before you last year consisted solely of an examination of the question whether music had a physical basis. In the course of them it was pointed out that many of the more important English text-books on harmony were more or less drafted on the lines of an affirmative answer to this question. A reference to the natural phenomena of sound, and appeals to the laws which govern the physical universe are (as was shown) the keystone of their system, and if not always obvious in the body of those works, at least form the leading idea in preface and appendix, or, if we may venture on a musical metaphor, furnish the dominant theme of both prelude and coda.

There is no necessity to recapitulate here the arguments which were employed on that occasion in opposition to such a view, as every member of the Association has since had the opportunity of perusing them at his leisure. The counter objections urged in the course of the subsequent discussion did not take the form of a direct answer to these arguments, or of any attempt to lessen or remove the difficulties which it was pointed out existed in the way of establishing any correspondence between physics and psychics in music; they were confined for the most part to the general observation that, whilst eager to overthrow, I did not venture to build, and that mere destruction was a course which could lead to no practical result. You seemed to regard me, in fact, as a kind of musical anarchist, and my revolutionary attacks as an attempt to establish the reign of a musical socialism from which order and control were to be forever banished, and where every man was to be left to do what was right in his own eyes. Nature's indefeasible landmarks were to be re-

moved, and an unseemly struggle of each man's ear and taste against his neighbour's was supposed to be substituted. In place of order and method, chaos was now to hold triumphant sway. Concords! Why I had ridiculed them as illogical and obsolete: henceforth let discord reign supreme!

There was, however, another view urged, namely, that whether or not the *à priori* objections to such a physical system of interpretation were sound, that system in itself furnished the most complete, consistent, and intelligible explanation of modern music; and that on this ground alone it should meet with acceptance. This is a perfectly clear and justifiable position to assume. The only practical reason for attacking the supposed scientific basis of the system is to meet the position assumed in such remarks as the following: "It is no use," it would be urged, "pointing out that the system is obscure and contradictory, and, when applied for teaching purposes, bewildering to the scholar, for whatever its difficulties of detail, it is as a matter of fact the true and the only true system; it is the only one which rests on the one sure foundation of physical certainty; all other systems are merely empirical, and as such carry their own refutation on the face of them." My object, then, was to show that no such appeal as this was justifiable, that there was no such sure foundation, and that therefore we should be free to deal with the system as with any other, and to examine its claims as one serviceable or otherwise for educational purposes. To meet this with the avowal that though its scientific credentials may be challenged and found wanting, yet, basis or no basis, it is for instructive uses the best system that can be found—this, as I have just said, is a plain, an intelligible, and a perfectly satisfactory position. It leaves us free to examine and appraise such systems purely on their own merits, and to accept or reject them according as we do or do not find them coherent, consistent, and convenient for the practical uses to which they are put. Speaking for myself, I cannot say that I find in these systems those notes of completeness and clearness which Mr. Prout and others discover in them; but it is not my intention on this occasion to criticise them from this point of view.

With regard to the contention that my propositions were to be held of little account because they were purely destructive, such purely destructive criticism has on many occasions a value of its own, nay, is often absolutely indispensable to the full consideration of the subject dealt with. Were a man walking along the Strand towards St. Paul's to ask me his way, say, to Brompton Square, I should be entitled to feel that I had done him some service if I only succeeded in convincing him that he was walking in the wrong direction

altogether, even although I might not be able to indicate to him the precise route by which he would arrive most speedily at his destination. In the same way, believing as I do that the theory of music is purely a psychic question, it seemed to me that a negative demonstration that it was not a physical one was at any rate an important step in the right direction, however unprepared I myself might be to suggest a complete psychic scheme such as might form the basis of a text-book. For the preparation indeed of any such scheme as this neither my opportunities nor my experience suffice; all I can hope to do is to take some examples of the class of problems which the subject involves, and of the psychic method of dealing with them, and so, as it were, to give type and precedent for the kind of work which I hope other members of our Association, whose leisure and whose experience is greater than my own, may find themselves able to pursue at their convenience to our common advantage.

It was urged that if you cut music adrift from a physical foundation, you reduce it to the level of pure empiricism. This is most true. But what then is empiricism? Why, our whole life in some of its highest and most important aspects is simply empiricism. Empiricism is only another word for experience, and the laws by which we regulate and shape the bulk of our conduct from morning till night are only the unconscious registration of experiences, either individual or collective, either inherited as a free gift or acquired in our own persons by slow, laborious, and often painful processes of trial and observation. Empiricism does not mean eccentric individualism. Empiricism does not mean lawless irresponsibility. On the contrary, it means the very opposite of these. It is the very process by which these are challenged, quelled, and ultimately eliminated. To say that music is empirical, is to say not only what is true, but what is to its honour and advantage; it places it aloft as the creation of the spirit and the experiences of man, and not a mere mechanical outcome of the blind forces of Nature. The Art of music consists in the gradual discovery by experience of those combinations of sounds which will give us the greatest pleasure, and the greatest musician is the man who, by the divine gift of his musical imagination, can, as it were, anticipate the musical receptivities of the race, and furnish the musical ear with such melodical or harmonic sequences as it will, sooner or later, come to acquiesce in with gratitude and delight. I say sooner or later advisedly, for all the pages of musical history go to prove that the advance of music is like the advance of the tide, in which every now and again a given wave will make, as it were, an anticipative effort, and reach a point on the sands which many subsequent waves successively fail to reach, though ultimately

they will entirely submerge it. As in other matters, in which what we broadly call our taste is concerned, it is not always, possibly not even often, that the first contact of the pleasure-giving object with the pleasure-receiving faculty "strikes fire"; the human palate (using the term in a sense co-extensive with our whole receptive organism) finds its satisfaction very largely indeed in what are aptly called "acquired tastes." Individually and collectively, we are always in this sense acquiring fresh tastes, and adding to the common-stock of pleasurable experience. The *growth* of Art consists in the constant submission to the collective palate of new material, on which it may pass judgment, and in the cessation of this process, in the failure of this supply of fresh goods to the æsthetic market consists its *decay*. To those who realise and appreciate this process of development, it will be manifest that one of our first duties with regard to it is to approach all such forms of art-production with a perfectly unbiassed mind. The question to be decided is one of the simplest in the world; and yet how easily it may be, and, alas! how frequently it is, obscured and perverted by the influence of wholly irrelevant and adventitious considerations. The question is simply: Do we like it? Does it commend itself to our musical palate? and the answer to this question can only be given in the way suggested by the homely proverb: the proof of the pudding is in the eating. The question is not—Ought we to like it? In fact this *ought* is just the very plague-spot which vitiates the integrity of the experimental process. If music really rested on physical laws, and it could be demonstrated that the more it conformed to certain definite requirements mechanically involved in those laws, the more certain it was to contribute to human enjoyment; then this "ought" might be made to assume a healthy and legitimate significance. But the whole object of my previous papers was to prove that this is *not* the case, and that the order of musical merit does not tally with the scientific or natural order. There are, however, plenty of other ways in which even those who do not believe in any such basis for music as this, nevertheless import this noxious auxiliary "ought" into the conjugation of the question. They will allow themselves to be influenced by various theoretical considerations of preconceived rules and notions as to sequence, combination, form, &c., and by a previous judgment—a prejudice—of the intellect, will forestall, and preclude the simple operation of the one faculty which has the right to decide the question; or, worse still, they will abjectly resign their power of exercising that faculty (if indeed in such cases they can be held to possess it) to the influences of fashion, personal and collective. Great and manifold indeed are the temptations to impede and vitiate the

full, free, spontaneous, healthy action of the musical sense, temptations to which we are all subject, and to which even the most unprejudiced and dispassionate among us occasionally succumb. But it will be found to be no small help towards overcoming them if we should keep the principle of the matter constantly before our eyes, and frankly and fearlessly accept the axiom, that music, like every other form of empiricism, has no code but that of its own experiences, and no true test but that of its power to administer enjoyment to the musical sense when operating in the pure and unadulterated medium of sensation, uninfluenced by thought or fashion, or any other extraneous motive whatever. This is the one test, however occasionally weakened and obscured, by which the music we inherit has survived as the possession of the race, but it is, as was before remarked, a test which but seldom operates instantaneously; and although to submit the matter to any other test than that of the musical palate pure and simple is wrong, it would be equally wrong always to take the *first* impressions of that palate as in all cases a trustworthy and sufficient guide. Everyone here present will no doubt be able to recall some instance of a musical phrase or piece, which, when first presented to him, he has discarded as dull and uncongenial, if not actually unpleasant; but circumstances have perhaps made him quite undesignedly again (it may be several times) a listener to the same phrase, and he has, somehow or other, by this further acquaintance with it, "got (as the phrase is) to like it." Or without even actually hearing it performed again, the phrase lingers on unperceived, and soaks in by a process of unconscious cerebration, till, like a smouldering fire, it suddenly and unexpectedly bursts out into musical light and warmth within him. I have been tempted to enlarge upon this question somewhat disproportionately, I fear, but my object has been to show that, whilst on the one hand the musical palate, and that alone, is capable of answering the questions which are at the bottom of the whole matter, that palate cannot always be expected to give an instantaneous answer. In other words, two things are necessary in dealing with music; the first is an entire freedom from all intellectual or other form of bias; and the second is patience, to give everything a fair trial. But there are some, perhaps, who might be inclined to argue that these patient processes are untrustworthy and out of place, and that the first instantaneous impression is the only one capable of securing a genuine and healthy verdict. "Don't talk to me," I can fancy I hear some one say, "Don't talk to me of giving a thing several hearings and suspending your judgment till time and association have had their full play, for you have only to listen long enough and you will get *to like anything* ;

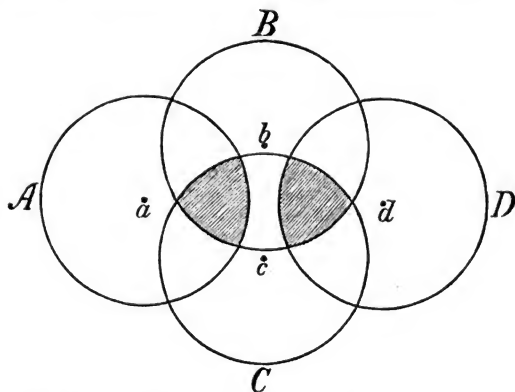
habit and familiarity will deaden your natural power of discrimination." Such is an argument one sometimes meets with, but I think it is little likely to be echoed here, for all whom I am addressing will, I feel sure, remember plenty of cases in their musical experience in which no amount of repetition has succeeded in securing their acquiescence; and, to take a broader view of the matter, the national peculiarities of music are a lasting proof of this; for however often we may hear passages built upon scales or modes foreign to our own, we nevertheless still detect in them that which is alien to us, and we speak of them as quaint or curious rather than inspiring, and we continue to regard them as exotics and not plants of home growth. Patience, then, may be *safely* trusted to play her part in this matter without any fear of her misleading us by deadening our real critical faculty. But it is time to have done with preliminary matter and to apply ourselves to some points of more definite and practical interest.

The first problem, or we might even say the sole problem, of which we have to give explanation and account in music, is that of *Tonality*. "The science of musical psychics," it was stated in my previous paper, "might be defined as the endeavour to ascertain and to describe the notes and the combinations of notes which can be used in more or less intimate, but always distinguishable, and agreeable relationship to the one note which we take for our tonic. Whenever this relationship ceases to be discernible, we find not indeed that music ceases, and that we are drifting into a chaos of disconnected sounds, but that we have established, or are establishing, a similar series of relationships with some other note. We have, in fact, a new tonic, or in still more familiar language, we have changed our key. But inasmuch as the relationships thus established with the new tonic are precisely similar to those previously established with the old tonic, any description or classification of them would be simply 'a vain repetition.' For all purposes of scientific inquiry, therefore, psychical music may be assumed to deal with one note or tonic only, from which, as a unit, our musical series is evolved, and to which, in its ultimate analysis, it must return. Moving continuously up or down from this note we come at length to a point in the series of sounds at which, not the actual sounds, but the *relationships* between those sounds exactly reproduce themselves, which point we call the octave of the tonic. Between these two points, the tonic and its octave, a number of perfectly distinct musical sounds (we need not now stay to inquire exactly how many) are producible by vocal or instrumental means. Those of them which we employ to make music with we call our scale, and musical theory has to determine

what notes these are, and what combinations of them can be used *without sacrificing our sense of Tonality*, or, in other words, substituting a new tonic for the one we started with. This will, I trust, be considered a fair statement of the main problem of musical psychics."

We have then to deal with a series of relationships to a given centre. We have in fact to describe a circle with that given centre, and we have to take care that the radius of the circle should be of such a magnitude that the circumference shall include the *whole* system of tones and combinations of tones which are found by experience to be agreeable to our musical sense.

Now if there were only one key in music, if there were only one "fixed *Do*," the problem would be an easier and less complicated one than it is. But as a matter of fact music deals with several keys, and our limits of demarcation have in consequence to be arrived at by relative rather than by absolute measurements. Music is not one circle, but a group of circles each one of which intersects or overlaps its neighbours, and contains within its circumference segments which belong with the same measure of right to the one circle as to the other. Thus in the figure here given—



we have four circles which we will call A, B, C, and D, from their centres *a, b, c, d*. In circle A, for instance, are segments belonging to circle B and to circle C respectively as well, nay, one segment which we have shaded is common to all three circles. In the same way circle B has segments common to circle A, circle C, and circle D, and so on. Now if we were asked to assign any one of these neutral or rather epicene segments definitely to one circle, we should un-

hesitatingly assign them to that particular circle from the centre of which we happened at the moment to have started on our journey of delimitation. Applying this parabolic figure to the actual case we are considering—just as the shaded segment will belong to circle A, B, or C, according as we happen at the time to be using *a*, *b*, or *c* as a centre, just so the chord F, A, C, we will say, will be a tonic, a dominant, or a subdominant chord, according as we start with F, B flat, or C for our key note or centre of our musical circle, and the axis on which our musical system is for the moment revolving. Now the question is, What is it precisely that constitutes this change of centre or axis? What is the exact point and process at and by which we substitute a new pivot for the old one, and in virtue of which the very same note or combination of notes assumes an entirely new function and relationship in the Musical Cosmos?

Or to take another illustration which will enable us to view the question from a slightly different aspect. We are staying let us say at Southampton, and are making a yachting holiday. We go out for several days together, we sail across the Channel even to the very mouth of Cherbourg Harbour, and coast along to Havre and Dieppe, but come back again without landing. Should we say that we had gone abroad? I think not. We had not set foot on a foreign shore, we had presented no passport, we had paid no customs, we had had no letters forwarded. We had no more visited France than a Frenchman who had sailed over from Cherbourg and just coasted round the Isle of Wight could be said to have visited England. The Channel is the neutral zone in which the yachtsman remains under French or English law; is, in fact, still in France or in England according to the home from which he started, just as the common segments in our group of circles were considered to belong on each occasion to this circle or to that according to the point from which as a centre we were for the time being making our measurements. What then is it which constitutes a musical *disembarkation*? At what stage in the succession of harmonies which make a musical piece do we present our passports, pay new dues, obey new laws, and begin to talk in a tongue foreign to that of the country we started from? When have we, musically speaking, "gone abroad" and changed our key?

Or again, let us imagine some big river, such as the Rhine, forming a boundary line between two countries. Let us suppose for the moment—I hope no German here present will think that I wish it to be so now—that Mainz on the left bank belonged to France, and Castel on the right bank to Germany, and that the bridge between them was neutral territory, and that the Frenchman might stroll the whole

length of the bridge unchallenged so long as he turned round again at the Castel end, and the German might smoke his cigar right up to the very last pier on the left bank, so long as he did not pass through the French gates on the Mainz side. Our question is, When are these musical gates reached? When does the harmonic progression cease to be a musical stroll on the bridge (at any point of which we can, if we choose, turn round towards our own bank of the river), and become an actual passage through the gates to the opposite bank?

Now I venture to think that if we were only to approach this question in the spirit and temper in which alone as it seems to me all such questions should be approached—I mean with a resolute determination to allow nothing to impede or interfere with the pure, free, natural, unsophisticated operation of our musical sense in the matter; with a determination, that is, to close our hearts against all the adventitious influences of theory or fashion, to turn our backs upon the “idols,” as Bacon calls them, “of the school-room or the market place,” and simply take our musical sensations, acting spontaneously and free of all conscious effort, for what they are worth;—if this question be approached in this kind of spirit, it does seem to me that we ought to be able somehow or other to arrive eventually at an answer to it. I have sufficient confidence in the common average agreement of the musical instinct as of all other instincts, to feel sure that most of us here present would be able to specify with tolerable accuracy the point at which in any piece of music there was that change in our *feeling of relationships* which we should agree to consider as best defined by the phrase “a change of key.” If there were differences of opinion on this point, I venture to think it would be found that these very important considerations for solving the problem which I have been endeavouring so emphatically to place before you had not been observed, and that instead of submitting it to the test of pure sensation we were importing, however unconsciously, an intellectual element into the process, and were really solving it on some preconceived formula, as, for instance, on the introduction of the so-called “characteristic” notes, such as the raised fourth, or the flattened seventh of our original scale, which we had been previously taught to regard as the one sign and token of a change of key to that of the dominant and sub-dominant respectively. We should probably find that we had been following the piece with the mind as well as with the ear, that we had been intellectually spelling the phrase and mentally writing it out, as it were, whilst we were listening to it; we were, in fact, following it in imagination with our eye as if we were actually reading it from a printed

page; and so, when we come upon these familiar landmarks, we exclaimed to ourselves with the force of intellectual habit, "Ah, here we have our B flat," or, "Here we have our F sharp, here is where the key changes." Now this is obviously to import a preconceived theory into the case; it is to have settled beforehand the very question submitted for examination; it is to submit the problem to an intellectual test and not to the test of pure sensation.

One more remark is required before we attempt to discover wherein modulation consists, in order to make it quite clear what is the exact problem we have to consider. By modulation or change of key we do not mean those forms of so-called transitory modulation which consist in a series of short "sequences," as that, for instance, of the ordinary vocal exercise in which each successive semitone of our scale serves first as a tonic, and then as a leading note to its successor. Here it is evident that we are equally in all keys, or, as I should prefer to describe it, equally in none. The case we have to consider is one in which we have real tonality, that is, where we have a definite and completely established key to start with. When do we leave this? When in the course of the constantly occurring incursions on to ground which is common to the allied keys, as well as to the original key, do we really cross the frontier? When do we actually land on the foreign shore? When do we feel that we have a new centre for our circle, and that our musical globe has begun to revolve on another axis? This is a question which so far as I am aware has not yet been thoroughly settled—at least not in the sense of an appeal to our common musical feeling in the matter. If we ask what modulation is, we are told: Modulation is that process by which we pass from one key to another, it is the means by which we change our key. And if we ask again, What, then, is a change of key? the only answer we get at present is: There is a change of key whenever a modulation occurs. It is like the old story of Lord Melbourne and Bishop Blomfield. When Lord Melbourne was piloting some troublesome ecclesiastical bill through the house, a pestilent questioner would insist upon being informed what an Archdeacon was, and Lord Melbourne being somewhat at a loss for a definition, applied in his distress to the Bishop of London. "An Archdeacon," replied the Bishop, with all the impressive sonority of episcopal utterance, "An Archdeacon is a person who performs archidiaconal functions." Just so, modulation we are told occurs where there is a change of key, and a change of key we are again informed occurs where there is a modulation. We never seem to get beyond this, unless it be to land us in some obviously insufficient and untrustworthy piece of school jingle, such as, Here you have an F \sharp and are therefore

in the key of G; or, This you see is a B \flat , the infallible proof that you are in the key of F, and so on. Suppose then we try on this occasion to make some contribution to the solution of this very elementary and initial musical problem.

I have here written down, just for the occasion and for mere purpose of illustration, a sequence of chords in the form of a Psalm Tune.

I.

The musical score consists of four systems, each with two staves (treble and bass clef). The key signature is one sharp (F#).
 System 1: Labeled 'I.', contains two bars. The first bar is labeled 'A.' and the second bar is labeled 'a.'
 System 2: Contains two bars. The first bar is labeled 'c.' and the second bar is labeled 'B.'
 System 3: Contains two bars. The first bar is labeled 'C.' and the second bar is labeled 'c.'
 System 4: Contains two bars. The first bar is labeled 'D.' and the second bar is labeled 'd.'. The 'D.' bar is numbered 1 through 7.

I select that form because of its definiteness and its familiarity. I wish to call your particular attention to the bars A, a, and B, b, together with the appended bars, C, c, and D, d. I venture to think, or at least to hope, that if we candidly lay aside for the moment any previous theories or associations, and simply yield ourselves up to pure impression, we shall all be agreed in feeling that the effect of bar *a* is that of a change of tonality; we feel for the moment as if we were cut adrift from our original moorings, and we cast out, as it were, a boathook in the shape of the C natural, either expressed or understood, to pull us back again. We feel, to recur to our previous metaphors, as if we had not only sailed across the channel, but had actually landed on the opposite shore; as if we had not only sauntered on to our supposed common bridge across the Rhine, but had passed through the frontier gates at the opposite end of it. In coming back

again to our chord of G we are conscious of a kind of distinct effort at *adjustment*; we welcome it as a friend from whom, however recently, we had for a while taken farewell; he has been away, albeit for a short time, and we have to shake hands with him and tender the customary greeting. Now this feeling is distinctly not present in bar A. It is perfectly true that we have there, equally as in bar a, a chord, which would be usually spoken of as the dominant chord of the key of D, but that chord does not give us at all the same kind of feeling in the first case as in the second. It gives us no sense of remoteness, or perhaps we should say of removal from our tonic: the centre of our circle has not been shifted; we are still, as it were, maintaining diplomatic relations with our original G. For the sake of illustrating this point I have added the bars C, c. If we substitute these for the bars A, a, and play the first two lines of the tune through with this substitution, our feeling is a totally different one to that which we experienced before. With this substitution we have no sense whatever of having crossed the bridge, and set foot in foreign territory. And the same applies to the bar marked e, with its C sharp.

Again with regard to the flattened leading note, the F♯ as given us in bar B; we derive from it no such impression as that of a change of our centre; our centre is still G, as before. But if for the bars A, a, we were to substitute the appended bars D, d, there we should distinctly feel that the F♯ had translated us into another sphere; and this feeling of translation arises in the case of D, d, at a slightly earlier stage than the similar feeling in bars A, a. In A, a, we do not realise it until the second bar is actually reached, in D, d, we feel it at the close of the first bar.

Now, a careful scrutiny of these two passages will lead us to observe that the conditions as regards chord-sequence at the particular point where we feel the wrench are in both cases the same. We have, on each occasion, the dominant of the new key *flanked on both sides* (this is the important point) by the tonic of the new key; or we may say that the ambiguous chord—the chord of D (ambiguous that is in the sense that it may be either the dominant chord of G or the tonic chord of D, according to the centre from which for the moment we are describing our musical circle)—reveals to us its real authentic nature by being followed by the common or authentic cadence of D. Similarly again, in bars D, d, the ambiguous chord of C major, which may be either the subdominant of our original key G or the tonic of a new key C, declares itself to be the latter by being followed, first, by its own plagal, and second, by its own authentic cadence. I say first by its own plagal cadence, because we have only to substitute in the first beat of bar d, the chord of 5-3 for 6-4 to

constitute it a real plagal cadence, and in this way to assure ourselves that the change of key really occurs in the latter part of bar D. I mean that with this substitution the first five chords would in themselves form a full and complete phrase, undoubtedly establishing a real modulation or change of key.

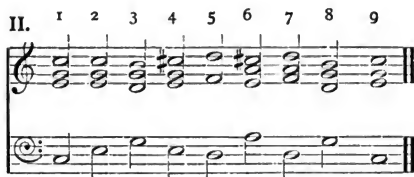
Here, then, we have, at any rate, one clue to help us to trace out and identify a real change of key. Here is one landing place on a foreign shore—one form of passport which opens the bridge-gate and admits us to the other bank of the boundary-river. We have changed our key so soon as we have got a chord, which, being either a dominant or a subdominant chord of a different key from our own, is presented to us with the tonic chord of that key on *each side* of it.

I do not wish it to be thought that I am enunciating this definition as a thoroughly well-tested, complete, and satisfactory definition. Far from it—I have not yet had the time really to submit to sufficient test—all I claim to have done is to have made out a *prima facie* case for *giving it a trial*, and for asking each one of you here present to test it for yourselves. I believe we should all be agreed (if only we rely purely upon our spontaneous sensations) as to the occasions on which we experience that feeling which it is universal to describe as a change of key; and I ask you whenever you experience that feeling in a piece of music, just to look at the passage, and see whether at the precise point where the sensation first clearly and decisively presents itself, there does not occur a chord which is either the subdominant or the dominant of a key different from that with which you started, flanked on both sides by a tonic chord of the new key. Those two tonic chords need not always, perhaps, be *immediately* contiguous to it, there may possibly be some form of subsidiary or ornamental chord (or chords) intercalated between them—corresponding, as it were, to what we call a flying buttress in architecture—but the bare rudimentary structure of the passage, when stripped of its adornments and superfluous connections, will be found to be as described, a dominant or a subdominant chord, flanked or supported more or less directly on either hand by the tonic chord in some one or other of its various forms and positions.

Correlatively I myself have found it a good plan in clearing up ambiguities of tonality to put the ambiguous passage to the following test:—At the point where the feeling of doubt as to key first begins to assert itself I break off the passage suddenly, and try and terminate it with an ordinary cadence (1) of the key from which I have come, and (2) afterwards of the key towards which I seem to be moving. If I find that the cadence of the original key falls most pleasantly and

naturally on the ear at the particular point indicated, then I think it fair to say that I am still in that key; if, on the other hand, the cadence of the new key seems to be distinctly more sympathetic with the passage than the original cadence, then I am ready to recognise the changed allegiance of the passage and to do full and formal homage to the new sovereign.

One qualification, however, has to be made in applying these tests which we have just been describing, and that is that the phrase containing the new tonic chords should not consist of mere repetitions. Thus, to take the very familiar sequence:—



it is evident that chords five, six, and seven, give us a case in which the definition of change of key we have been considering is technically and literally satisfied; chord six is a dominant between the two tonics of D minor. But we do not for all that feel that we have here changed the key of C for that of D minor. I am aware that I am here treading on somewhat debatable ground. I know, for instance, that our esteemed Professor, Sir George Macfarren, in selecting the notes which he considers "available as roots of fundamental chords," refuses to allow the submediant a place among them (see *Lectures on Harmony*, 3rd edition, 1882, page 207) on the ground "that its major third—the note that especially characterises all fundamental harmonies—would displace the key-note, and so change the key." Sir George here refuses to include a sharpened tonic within the circle, so to speak, of tonality, and holds that it implies a new centre, a new pivot—in brief, a change of key. But from Sir George's theories I appeal to his (and to your) feelings. As a mere question of sensation, I shall be very much surprised if any of you will tell me that you experience any such feeling on hearing this simple passage as that which you usually experience in passages where all would admit a change of key; such, for instance, as the bar little a in our psalm tune. And I am happy to be able to quote even Sir George himself in favour of this view; for, singularly enough, on the selfsame page on which he refuses to admit the submediant as a root, on the ground that its C sharp changes the key, he presents

us with this very phrase we are now considering, describing it as a phrase "in which our sense of one prevailing tonality is scarcely disturbed," *i.e.*, as a phrase which does *not* involve a change of key; and he proceeds to account for this absence of change on scientific grounds, and by a reference to harmonics, into the intricacies of which he will hardly expect me, after my previous papers, to follow him. That the phrase does not give us any impression equivalent to that of an alteration of key can be, perhaps, most forcibly illustrated by the following experiment:—Let us for the moment omit chords six and seven, which have only been inserted in the passage for the purpose of elucidating the point about mere repetition, to which point we will presently return. Taking the passage, then, with chords six and seven omitted, let us remove from it the sharp before the C in chord four; that chord then becomes the first inversion of the tonic triad, and theory and sensation will both agree that in the passage *as thus played* there is no change of key. But if immediately afterwards we again play the abridged passage with this sharp reinstated, we cannot surely assert that the difference between the two forms of the phrase is in any sense a material, an important, a tonal difference. We have just the same feeling in both cases that the authentic cadence of C is the only proper and satisfactory termination to the phrase, whether chord four be played with a C♯ or a C♮. So much, then, for the question as to whether or not this phrase gives us the sense of a change of key. We may, I think, assume that it does not do this. But in spite of there being no such change, the passage as given in full—*i.e.*, with chords six and seven again included in it—does present us with a dominant chord (six) flanked on each side by two tonic chords (five and seven); and so it would seem as if our newly fledged definition of a change of key fluttered helplessly to the ground at its very first venture. But it will be observed that the two chords six and seven are really only a slightly modified repetition of chords four and five; they initiate nothing new; there is no *progress* and movement introduced by them, and we may go on repeating chords six and seven over and over again for half-an-hour together with precisely the same result. They may be very pretty, but they *lead us nowhere*. Like the tenant-farmers on whom at the rent-feast their generous but misguided squire lavished his choicest Château Margaux and Lafite, we never "get any forrarder" with them. They are simply like troops "marking time," instead of marching; and when we have heard them for the fiftieth time we still feel that we are on the same *musical lines* as before, and we await our authentic cadence of C with a sense of confident expectation that only that is to follow. The two chords are in fact a mere vain repetition of their two predecessors, and

as such have no determining, no motive value for our purpose. This then is a reservation to be made in our application of the formula—viz., that the passage in which the determining chords are found should be a real *passage*, and not a mere mechanical “marking time.”

We have thus been endeavouring to ascertain what it is which constitutes modulation or a change of key, phrases with which we are familiar enough, no doubt, but to which (as we have before remarked) no clearly defined meaning has hitherto been assigned. I will not venture to say now that we have succeeded in assigning one, but I will merely ask you to take this attempt to do so as an illustration of the kind of method by which it seems to me the problems of music have to be worked out. They are purely psychic problems, and demand a psychic solution; they are problems of simple sensation, and it is by the record and analysis of observations, taken under purely sensational influences, that we can best hope to attain to an intelligible system of musical exposition. They are “*empiric*” problems, to be dealt with by “*empiric*” methods.

It should however be noted, that this particular problem we have just been dealing with—viz., the definition of a change of key, whether our proposed solution of it be found satisfactory or not, is a necessary preliminary to any further work in the matter of musical analysis. It is impossible for us to register and classify the contents of the musical circle until we have traced its circumference, and defined the boundaries within which practical music operates. We must have accurately mapped out the frontier line of the musical kingdom before we can enumerate its acreage and population. When we have found out what chords we can use without crossing that frontier, and producing the effect of a change of key, we shall then be able to determine exhaustively the scale out of which those various chords are constructed.

Between any one note C and another note C next above or below it there lie certain other notes, and the question is, Which of these notes do we find it possible to use in the key of C? Which of them form constituents of chords, the introduction of which does not upset our sense of tonality, and make us feel that we have got out of our original circle into a new one with a new centre? Of the notes given us by striking the white keys of the pianoforte—to take a familiar instrument—there can be no question. They form the backbone of our whole chord structure, giving as they do the means of furnishing ourselves with a tonic, a dominant, and a sub-dominant triad. But what about the black-keys? These, though only five in number, give us notes which it is possible at least to use in ten different ways, and to indicate by ten

different symbols. In which of these ten different ways do we as a matter of fact use them, and by what symbols do we rightly indicate them?

And here we are brought face to face with a most interesting psychic problem.

According to habitual usage (the propriety of which it is not necessary for the moment to consider) we treat these black notes as flats or sharps, according to the particular connection in which we employ them. As a general rule (not, be it noted, entirely without its exceptions), that usage may be summarised as follows:—We treat the ambiguous note as the sharp of the note below it when the passage is an ascending one, and as the flat of the note above it when the passage is a descending one. The problem thus opened out to us presents us with two distinct points of interest. The first point is one, the value of which consists mainly in its giving the lie direct to certain scientific views of our scale, which have been based upon the idea that our music is regulated and controlled by physical provision, or by exact mathematical measurement. We need not go into the details of the question; it is sufficient to state that, according to these views, the note which we agree to call and to use as A \flat (for instance) is supposed to be higher—that is the result of more rapid vibrations—than its fellow G \sharp . The attempt to realise these views in an objective shape gave rise to the following curious result, as described by Professor Macfarren, on page 221 of his lectures, already quoted. Provision was formerly made on the organ at the Temple church for giving us in these cases two notes where the pianoforte is supposed to give us only one, and the enharmonic diesis, as it is called, was brought down from the exalted realms of theory into the mundane walks of musical practice. The immortal Goddess, “Pura Intonatio,” condescended for once to quit her starry throne and to visit the choirs of mortal men. The music of the spheres was to take part in our homely human programme. How did we treat the Goddess on this august occasion? Did we bow down in suppliant adoration and kiss with grateful lips the silvery hem of her ethereal robe? Were we loyal and responsive to her suggested notes? When from her earthly retreat in the Temple organ pipes she fluted her intervals of mathematical precision, did we take them up with a thrill of sympathetic admiration? On the contrary, for all her piping we declined to dance. We only gave her the adder’s ear, and churlishly refused to be charmed. We treated her royal mandate not only with passive disregard, but with open-mouthed and contumacious defiance. When she bade us sing her A \flat , we obstinately bellowed a G \sharp ; and if she gave us G \sharp as her cue, we followed it up with a protesting

A \flat , without the least suspicion of a misgiving that it was wrong to do so. Sir George tells us (page 221) that Dr. Hopkins "assured him that, in order to assimilate his accompaniment to the intonation of the choir, it was necessary for him to play the contrary note to that which was on paper, sounding D \sharp where E \flat was written, and making E \flat speak when D \sharp was the note of the chord." The D \sharp and the E \flat pipes, which keen scientific foresight and exact mathematical measurement had provided, in order that the organist might come to the rescue, as it was thought, of the embarrassed singers, proved to be just the opposite notes to those which musical feeling, as symbolised by the ordinary notation, required. To be sure Sir George holds this to be fatally wrong, and assumes that this inversion on our part of scientific relationships is a corrupt following "of comparatively recent growth." But it was the object of the previous papers to show that there is no logical basis at all for these and kindred scientific assumptions, and at this present moment we are engaged in considering music as it *is*, not as (according to this or that theory) it ought to be. We are interrogating living witnesses in the shape of the common musical instincts and every-day experiences of the average practical musician, with the hope of discovering a clue to that musical labyrinth, in the mazes of which, as we have endeavoured previously to prove, exact science has been but a blind and erring guide. And the answer which we get to our present questionings is, that by the notes which we all agree to call and to write G \sharp or D \sharp , we mean sounds which are of a *higher* pitch than those which we intend to be uttered, when instead of them we write A \flat , or E \flat , all scientific calculations and measurements notwithstanding. This, then, is the first point of interest to be noticed in connection with the ambiguous notes of the scale, namely, that our musical instincts do most distinctly join issue with physical requirement in this matter; that Art and Practice on the one hand, and Nature and Science on the other, are irreconcilably estranged from each other.

The next point is one of even still greater interest to the thoughtful musician. A phrase was used just now which may have sounded somewhat strange in the ears of those who heard it. In speaking of the two notes A \flat and G \sharp I said that provision was made on the Temple organ, by means of two separate pipes, for the actual presentment of two notes, where the pianoforte is *supposed to give us* only one. Why, you will naturally say—Why speak of the pianoforte as being "*supposed to give us* only one note," when, of course, it is obvious to every one that it only has one note to give. But is this really the case? We are now engaged, be it remembered, in endeavouring to catechise our

own sensations on the subject of music, and I am going to make an appeal to those sensations which may, perhaps, seem a little startling. The point to be tested is a somewhat delicate one, and it is desirable of course that the test should be made under sufficiently satisfactory conditions. I am not quite certain whether the present conditions are such. If, therefore, the experiment should not here prove altogether satisfactory I will ask you to suspend your judgment on it until you have had the opportunity of repeating it in the quiet of your own room, and with the familiar tones of your own piano. Look for a moment at the two following cadences—



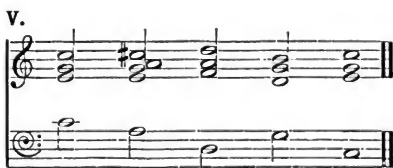
where we have an ambiguous note, A \flat —G \sharp , serving first as a dominant seventh falling to the third of the tonic, and afterwards as a third of the dominant leading up to the tonic itself. There is no question whatever as to our usage of these two notes; we all agree to write A \flat in the first case and G \sharp in the second, and we are also agreed, however corrupt the agreement according to scientific theory, in assigning a lower pitch to the ambiguous note in the first case and a higher pitch in the second, whenever, that is, as in singing or violin playing, it is possible for us to do so. But I go further than this and venture to maintain that even on an instrument of fixed intonation, such as the piano, the *effect* of using the notes in these two different connections is virtually that of having two notes given us instead of one. In listening to these two cadences played quietly and slowly I somehow seem to be conscious of a distinctly perceptible change of pitch in the ambiguous note, and those to whom on various occasions I have appealed for a statement of their impressions in the case have hitherto, without a single exception, admitted that they coincided in this matter with my own. Now this phenomenon I believe to be quite incapable of any purely physical explanation; the same piano key, struck by the same finger, sets precisely the same wires in vibration at the same rate in either case, whether the eye is reading and the ear expecting A or G \sharp ; neither, so far as I can make out, are there any physical results in the way of combination-tones or interferences arising from the substitution of the two notes

B \natural and E \natural in the latter case for the two B \flat 's in the first, which will satisfactorily account for this sensation of change of pitch in the ambiguous note. It might perhaps be imagined, at first sight, that the seventh harmonic of the B \flat , mixing its slower vibrations with those of the A \flat wires, dragged the pitch down; but if this were so, it is equally certain that the presence of the fifth harmonic of E \natural in the second case would have a correspondingly depressing effect and would lower instead of raising the G \sharp . It does not seem possible to account for our sensations in this case by any physical explanation. In spite, however, of this absence of all objective cause, it will, I venture to think, be found that this consciousness of change of pitch, however produced, is a fact to which our common musical instincts, if properly appealed to, will bear testimony. And if it be a fact it is a most important one, for it furnishes a most emphatic confirmation of the view that the problems of music are psychical not physical; it proves that the musical soul is not only the arbiter of what is or is not a pleasurable musical sensation, but actually of itself contributes in some unknown manner to the process and to the material from which its pleasure is derived. In the case before us we have the same sound produced twice over by the same objective or physical means; if it were upon those physical means alone that the resultant sensation depended, the note ought to sound precisely the same in both cases, but if it does not do this it follows that in some way or other, whether by imagination or association, we contribute from our own organisation a subjective factor to the problem, to which factor this difference of resultant sensation is entirely due. And on this point again I am glad to be able to quote Sir George as my ally, for in the course of those very lectures in which he endeavours so ingeniously to reduce our chords to a physical system, he calls attention more than once in eloquent and forcible terms to the power "the human ear has of adjusting the notes" actually presented to it so as to make them do for other notes not so presented (see pages 47, 86, 144, and especially 182). Sir George has perceived and registered this most important fact, and though his particular application of it—to prove, namely, that when we hear on an equal-tempered instrument a note which is at variance with the natural harmonic, we change the note for ourselves to what *nature would have given us*—though that application of it is one in which I own I am utterly unable to follow him, it is a great thing to be able to quote him as an authority for the mere fact of some change of pitch being consciously realised by us. It would seem that somewhere or other we possess a crucible into which the same external notes are passed and yet are so dealt with there as to produce varying results whenever they

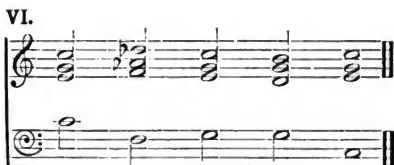
reach that stage in their passage within us at which real musical sensation begins. It does not matter what name we give to this latent power; it may be purely and simply an exercise of the imagination, but whatever it is, it is a real power contributing to real musical sensation, and as such it is a real factor in the problem of music, and has to be reckoned with in any endeavour to ascertain the basis and nature of our art. This then is the second point to which this consideration of ambiguous notes has brought us.

In dealing then with music, even when its sensible production is confined to the use of the more familiar instruments of fixed intonation, we really deal with a greater number of distinct sounds than are mechanically produced. The mechanical unit is subdivided by us by some independent operation of our own, and in our musical sensations we realise these subdivisions as vividly as we do when they are actually presented to us by voice or violin. Our scale then will consist not only of the notes which go to form the tonic, dominant, and subdominant triads, but also of some or all of ten other different notes, for the mechanical or objective production of which, however, on a piano, five keys, five hammers, and five sets of strings suffice.

Do we, then, use all of these ten notes, or only some of them, and if so, which? The answer to these questions will enable us to construct our scale. But our answer to them must, in turn, depend upon our previous definition of tonality. We have to ascertain which of these ten notes are to be found occurring in chords, the introduction of which into a musical passage can be effected without provoking that feeling of alienation or dislocation which we intend to describe by the phrase, a change of key. Let us, just for the present, assume that the definitions of that change which we gave a few minutes ago are sound ones, and let us endeavour to construct our scale accordingly. Taking the scale from C upwards and considering each of these ambiguous or bifid notes in turn, we come first to the two notes C \sharp and D \flat . Do we use both these notes in the key of C? My answer would be yes, most undoubtedly. We have already considered the case of C \sharp in the phrase before quoted (see II.), and which we will here repeat in a condensed form more suitable for our present purpose—

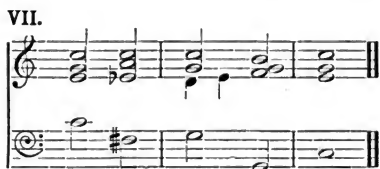


a phrase in which Sir George himself (see his Lectures, p. 207) is compelled to admit that our sense of tonality is scarcely disturbed, although the admission is detrimental to one of the cardinal points of his physical system. With regard to $D\flat$, we have only to quote the so-called chord of the Neapolitan sixth—

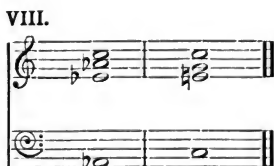


as a universally recognised instance of its use in the key of C. I would merely add, as a point which it may be found useful to remember hereafter, that where we use the $C\sharp$ it is habitually made to rise to the supertonic, whereas the $D\flat$ as invariably descends to the tonic. I think, too, the same kind of double effect will be perceived here as that which we have been previously considering in the case of the $A\flat$ and $G\sharp$, and we shall find on playing the first two chords of No. V., and the first two chords of No. VI., that we are sensible, even on the piano, of a variation of pitch in each case, and that the $D\flat$ of the one phrase actually sounds to us lower than the $C\sharp$ of the other.

Our next bi-lingual is the $E\flat-D\sharp$. About our use of $E\flat$ in the key of C there can surely be no doubt. Such a phrase as the following, for instance—



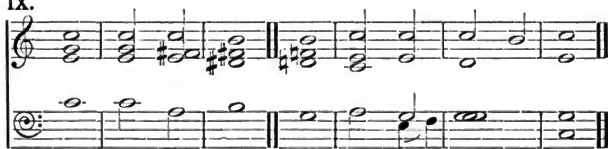
gives us no sense of change of key; and though the so-called Gallic chord—



has a foreign and perhaps not altogether pleasant twang about it, it has so far passed into common use as fairly to lay claim to naturalisation. It is, however, worth asking whether the slight suspicion of jerkiness, and French "shrug-my-shoulder" kind of effect it produces, may not possibly be due to the fact that the E \flat is forced here to take an upward direction, a direction which is unfamiliar to it, and which it rather resents in consequence.

But how about D \sharp ? Surely, you will say, we cannot use D \sharp , the leading note of a key at least four doors off, without getting out of our key. The answer must consist in another appeal to our sensations. Let us take the case of the shortest musical composition of definite form which is in recognised use among us—viz., a single chant. If its tonality is clearly defined; if, that is, it begins with an unmistakable tonic chord, and ends with the tonic authentic cadence, it seems hardly possible to insert an intervening succession of chords which, *provided they follow each other naturally and coherently*, can really disturb our sense of the tonality of the chant. Here we have the well-known Grand Chant of Pelham Humphreys, stripped indeed—

IX.



as I should be the first to confess, of its simple grandeur, but harmonised just for the purpose of illustrating our present point. It would, I fancy, be impossible to find in the whole range of musical creation a melody of so absolutely pronounced a tonality as this. Its compass is that of mere semitone, the unit of musical measurement, and its ten sounds are divided between the tonic and its affianced consort, the leading note, in the proportion of seven to three. It would seem quite impossible to cross the tonal confines here, if we are to make coherent music at all with it, and I must say that the introduction of the third and fourth chords as there given certainly does not produce on me any sense of modulation or change of key, any more than does the use of the same two chords in the opening section of Mendelssohn's Wedding March. We have here no case of a new dominant flanked by two new tonics; and if when we get to chord four we apply our other proposed test of seeing what authentic cadence would come in most appropriately at that particular point, we should, I think, have no hesitation in saying that the most natural cadence to

insert would be that of C major. In other words, we do not appear to have shifted our pivot, or made any change of key-centre.

Time presses and we must be brief in dealing with the remaining bi-linguals. As regards G \flat —F \sharp the now tolerably familiar phrase—

X. 1 2 3 4 5 6

(which occurs amongst other places in the Recitative introducing the Lover's Lament in Sir Sterndale Bennett's *May Queen*), a phrase which contains both the notes, the one falling and the other rising, ought to suffice.

For A \flat —G \sharp it will be sufficient to point to the well-known chord of the augmented sixth in its various forms, as well as to the Neapolitan and Gallic chords (see VI. and VIII.) for the A \flat , and to the frequent employment of a major triad on the mediant for the G \sharp .

This leaves us only one more bi-lingual, namely, the B \flat —A \sharp . About the B \flat there can hardly be any question, despite its being sometimes quoted as an infallible token of a change of key to that of the subdominant. The following phrase—

XI. 1 2 3 4 5

gives us the B \flat , leading us, it is true, to the *chord* of the subdominant, but in no sense to its *key*. Indeed, we are familiar enough with passages in which the B \flat is even made to go upwards, as in the one quoted by Professor Macfarren on page 133 of his Lectures, from the Scherzo in Mendelssohn's *Scotch Symphony*. Sir George again, it should be said, calls pointed attention to this tonic minor seventh, and speaks of the "total refutation of all suspicion of modulating into the key of the subdominant" (p. 129). The B \flat , therefore, must undoubtedly find a place in our scale. A \sharp , like the D \sharp before, may seem to us at first sight somewhat remote, but that it can be used without destroying our sense of tonality will, I

think, be perceived by making a slight melodial modification in our somewhat polychromatic version of the Grand Chant, and writing its first half thus—



We shall still find, as before, that the authentic cadence of C will make the most fitting close to the four chords there given.

Briefly, then, the examination just completed leads us to the conclusion that our scale, that is, the succession of tones, out of which the modern system of harmony constructs its chords, really consists of seventeen notes, seven of which are the notes we know under the title of the diatonic scale, and which may be called natural notes, as following the key signature, and the other ten are chromatic notes, indicated by the use of "accidentals"; and inasmuch as in *nearly* all cases the progression of those chromatic notes is downwards in the case of flats, and upwards in the case of sharps, there would after all seem to be really sound logical reasons in favour of a reversion to that old system, which has long ago been "tabooed" as puerile and unscientific, that, namely, of writing the ascending chromatic scale with sharps, and the descending chromatic scale with flats.

The time will not admit of our going into the question of chord classification on this occasion. I must ask you kindly to be content for the present with the two points we have been considering—viz., (1) What is change of key? and (2) How many distinct notes does a key contain? I may not, I dare say, have convinced you that my answers to these two questions are correct ones. In fact, with regard to the first of them—a definition of a change of key—I myself, as was stated, only regard it at present as an experimental definition, showing, however, such a fair promise of accuracy as to make it worth while submitting it to further scrutiny and examination as opportunity offers. But there are two points upon which I do hope I may have succeeded in convincing you; if not, I shall be bitterly disappointed. The one is, that a satisfactory answer to this question of tonality or change of key is the necessary preliminary to any further investigation of the many intricate and interesting problems which music presents to us. The other is that the only method by which these and kindred questions can be satisfactorily treated is

the empiric method. Music, as Helmholtz himself says, is a problem which by its very nature belongs to the domain of æsthetics. It is a problem, so to speak, of the heart, not of the head; of the ear, not of the eye. The kingdom of music is within us, not without us, and it is by the careful examination of our own sensations and experiences, rather than by burrowing after roots, or soaring after harmonics, that we can best hope to arrive at a sound method of musical exposition. Our musical sensations are the only witnesses capable of giving evidence on the question; but we must take care that these have not been previously tampered with; they must be permitted to step into the witness box with clean hands, and be allowed to tell their story in their own free natural way, unassisted and undirected by any solicitings of a scientific or intellectual origin. Our best witnesses will be those whose musical appetites are keenest, but whose musical knowledge in the scientific sense is scantiest; musical "babes and sucklings," as it were, who have been brought up in an atmosphere of music, and have taken real pleasure in it, but whose *technical* education has been limited, if not neglected. Here the fountain of sensation will run the purest, and the pebbles which form the bed or basis of the musical stream will be most clearly detected. In any case, whatever be our witnesses, and whatever the questions we put to them, let it never be forgotten that music is at bottom entirely a question of our sensations, and that the answers we get will be useful or useless to our purpose, just in proportion as the voice that utters them is the pure voice of sensation and of nothing else.

If it be thought that this is low ground to take, and that an appeal to pure sensation is a piece of debased Philistinism unworthy of what is incomparably the most exalted and the most wonderful of human arts, let it be remembered that there are occasions on which the Gate of Humility will be found the most direct entrance to the Palace of Truth, and that the function and duties here claimed for sensation, are confined to those of tendering evidence and of providing facts, on which, *when ascertained*, the intellectual powers of analysis and ratiocination will have to be exercised. Far be it from me to exalt mere sensation at the expense of thought. Our Association is one for thinking about music, rather than for making it, and this room the place for intellectual disquisition rather than musical performance. I have throughout been endeavouring to stimulate your logical rather than your musical appetites, and to furnish you with matter calculated to provide opportunity for exact thought and reflection. But what I am most anxious about is that the material on which thought is to work should be material furnished, not by your

thoughts, but by your feelings, and it is in this sense that I wish you to appeal to sensation, and to sensation only, to give us an answer to the question—What is the basis of music?

DISCUSSION.

The CHAIRMAN.—Ladies and Gentlemen, I shall certainly not occupy your time with many words this evening. Our first duty is to express to Mr. Cobb our hearty thanks for his most interesting and valuable paper. Whether we agree or not with what he has advanced, and I must tell him frankly that there is a great deal from which I differ entirely, we cannot have two opinions as to the paper showing careful thought, and being a most interesting contribution to a subject which is well worthy our study. I quite agree with Mr. Cobb in the general line which he has taken, that the basis of music must be æsthetical rather than mathematical, that is to say, I do not believe in grubbing among roots, as he says, in the slightest. I do not believe a good composition was ever made by a composer thinking he had put down such and such a root, say he had the root C, and therefore, the next must be the root of F, and so on. If anybody tries to compose on that system, I am sure the music will not be worth the paper on which it is written. I think every musician in the room will agree with me that the matter must be in the first instance the result of musical feeling, not the result of mathematical calculation; but what we do find I believe, when we take a sound system of musical theory to go upon, is, that in some mysterious way musical feeling never leads us at variance with natural laws. That is where I think the real advantage of such a system as Sir George Macfarren's as a basis lies. I do not care a farthing whether the note C \sharp from the root A is too sharp or too flat. It does not matter a jot to me, but I do like to know, and to have some reason why we shall call one note A \flat or G \sharp , or another E \flat , or D \sharp , and those reasons are given if you have a good theory to go upon. Mr. Cobb appears perhaps to base his system entirely on musical sensation, that is to say, he appeals merely to sensation to know when we modulate. I am afraid that will lead us into very great difficulties, because if I may judge from Mr. Cobb's sensations they certainly are entirely different from mine. For instance, in Humphrey's chant, No. 8, he does not think there is a modulation. All I can say is, if that does not go first distinctly into the key of E, and then back again to the key of C, I never heard a modulation to the key of E in my whole life. We simply feel it differently, and I think there is no chance of

our arriving at a satisfactory basis if we go merely on matters of feeling in such a case as this. That is why I think it would be a dangerous line to take, because I do not know ultimately where we should be landed, or who is going to decide. My own impression is if we were to get the exact opinions of the musicians in this room, where modulation took place in each of these examples shown on the paper, we should probably find no two papers marked in exactly the same place all the way through. I very much doubt whether there would be two identically marked all through the room. That appears to me to make rather a difficulty in appealing solely to sensation, and to nothing further. But the whole matter is full of instruction, and would require more time to deal with than is possible to give to it now.

MR. G. A. OSBORNE.—I suppose if $A\flat$ and $G\sharp$ were struck on the pianoforte, isolated, you would not be able to notice the difference; it is the other notes in conjunction with either which produce the difference.

THE CHAIRMAN.—Mr. Cobb brought that point very clearly forward; he takes the mental effect of the note. The mental effect of the note is modified by its surroundings. I think it would have been possible to have given a better illustration instead of by taking first the chord of $A\flat$, in examples 3 and 4, and then that of $G\sharp$, to have taken the identical chord, and still shown the difference, thus:—

(Here the Chairman gave the following progressions on the piano.)

This brings the difference out more clearly. We get not only the same chord, but the same surroundings as the first chord, though in consequence of its being a different progression it produces a different mental effect.

MR. W. H. CUMMINGS.—I have great pleasure in seconding the motion, but I should like also to say that in listening to these examples my feeling has been every time that a modulation has taken place considerably before the period which Mr. Cobb points out. For instance, in example A, I felt at once, immediately $C\sharp$ was sounded that I was in the key of D. The proof of that can easily be discovered by any musician present trying the chords. I would suggest that in playing these examples when you arrive at the point where the sharp occurs, there stop, and see if you are not perfectly satisfied. That being the case, you would

find you had got a new platform, and were perfectly content to remain there. Mr. Cobb said the difficulty is to decide, and I admit that is so. He says musical babes and sucklings are the very ones to decide this question; but it depends on the food they are brought up on how they decide; a musical babe might be everlastingly in a music hall hearing nothing but the most dire trash, poor miserable harmony with consecutive fifths and octaves, and all that is bad in music, and then you are to bring these people forward, and they are to decide the question of taste. It seems to me taste is of no use unless it is a cultivated one. Here is the old system—not that I care a farthing about roots or anybody's system, whether it be Sir George Macfarren, or anybody else, but I do know that certain rules have been laid down which have been found useful, and I do know in listening to a composition, if you hear something which sounds bad, and look at the composition you will find that it is probably because it has transgressed a well known rule. That seems to me where the question of taste must step in. It must be an educated taste. So far as some of these examples go I cannot see in the least bit that they prove Mr. Cobb's theory. To take the melody of the so-called Grand chant, it is in no key at all, or it is at least in three keys. It may be in G, it may be in A minor, or C, according to whatever harmony you choose to put to it, but it seems to me in every case these extraneous harmonies have nothing whatever to do with the key, you might reasonably stop at the end of either one of them. I gather from the Chairman's remarks that he thinks Mr. Cobb is not quite right in imagining that in ascending notes we should use sharps, but in descending, flats, but my own experience as a singer or player is that it is impossible to use any other system with any accuracy or effect; that if in singing you wish to rise C, C \sharp , D, if you write C, D \flat , D, the singer or player does not play the sound you wish to have, and, therefore, as a matter of expediency it is far better to use the higher sound ascending, and the lower sound descending. I knew the old Temple organ very well, and have played on it very often, but that again seems to me to prove the very fact which I have just stated. My own recollection of it is that when we had D \sharp sung we played the higher sound, the voices sang with the instrument. The notes were not lettered, but I always played the front half of the key when I had D \sharp , so that it seems to me that proves the very theory that Mr. Cobb spoke of, that, in ascending, we shall have the higher sound, and not the lower. I do not understand the quotation from Sir George Macfarren's book, and am inclined to think Mr. Hopkins's views have been a little misrepresented there. I have been much interested in the paper, and I am

sorry I did not hear the previous ones, but I do not feel that this theory as applied to modulation is proved to my satisfaction.

The CHAIRMAN.—May I add one word with reference to a point which perhaps I did not make so clear as I should have liked. Mr. Cummings is quite correct, I think, as to the notation of the chromatic scale as a matter of convenience for singing and other purposes, and I should myself, if I wanted to write a chromatic scale for the pianoforte, use sharps in ascending and flats in descending, but if I had to give a theoretical explanation, I should explain it differently. There is one other point also I might mention: I do not know whether any of you like myself have had the pleasure of making acquaintance with any of Mr. Cobb's compositions, but I must congratulate him on the fact that in my opinion his practice is a great deal better than his theory.

The Rev. THOMAS HELMORE.—I should like to make this one remark with regard to music. What is said of poetry and of language is equally applicable, namely, that music is a thing from which we make rules, rather than a thing made out of rules. We criticise language by grammar, and poetry by prosody, which is a branch of grammar. You might as well talk about writing music by such rules as have been spoken of so cleverly to-day, as to get a poet to sit down and write a poem by rule. In fact, the process that has been going on mentally during the lecture, seems to me a sort of putting the cart before the horse.

Mr. G. A. OSBORNE.—I think Mr. Cobb has proved by many of his compositions, with which I, and I have no doubt many others, are perfectly well acquainted, that he knows how to write what is very agreeable to hear, and I daresay if you were to examine them carefully you would not find one single bar which could not be justified by its proper rules.

(The vote of thanks having been passed),

Mr. COBB in reply said: The time will hardly admit of any lengthened answer to the remarks made. With regard to my allusion to "musical babes and sucklings," Mr. Cummings has somewhat misquoted me. I started by saying that they should be brought up in an atmosphere of music, by which I meant, of course, an atmosphere of cultivated music. In that sense they were to be persons of musical cultivation, but not in any theoretical or technical sense. It is from that kind of source, I think, that we shall probably get the purest testimony on the subject of our musical sensations. I am sorry, though not surprised, that so much difference of opinion should have been expressed about modulation; but my aim was not so much to ask whether at such and such a point there was a modulation according to any recognised rule or definition, but whether we did not as a matter of fact

experience certain sensations at one point which were of greater force or prominence at that point than at others. That is what I feel myself with regard to the case I quoted. My sensation is that of a kind of dislocation or removal from my original starting point, and the effort to get back again is one of distinct re-adjustment. This sensation I experience in the one case, but not in the other. Is Mr. Prout prepared to say that his sensations in both cases are identical?

The CHAIRMAN.—Quite so. I felt it distinctly, even more if anything in the latter case than in the first one.

Mr. COBB.—If it be found absolutely impossible to arrive at anything like an agreement as to our musical sensation, we must then be content to fall back on whatever we may find will give us the best working formula and be most generally accepted. But it is at any rate well worth our while to make every effort and use every opportunity for endeavouring to ascertain what our musical instincts really are, and what is the evidence they have to give us.

(The vote of thanks to the Chairman concluded the proceedings.)

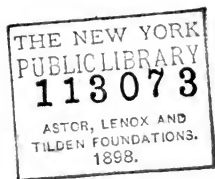
PROCEEDINGS
OF THE
MUSICAL ASSOCIATION

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

FOUNDED MAY 29, 1874.

✓
TWELFTH SESSION, 1885-6.

LONDON:
STANLEY LUCAS, WEBER & CO., 84, NEW BOND STREET, W.
1886.



NOVELLO, EWER & CO.,
PRINTERS
69 & 70, DEAN STREET, W.

CONTENTS.



"MUSIC IN ELEMENTARY SCHOOLS." By the REV. MARMADUKE E. BROWNE	I
<u>"THE ORCHESTRAS OF BACH AND HANDEL." By EBENEZER PROUT, B.A.</u>	<u>23</u>
<u>"THE MANNERISMS OF BEETHOVEN." By J. S. SHEDLOCK, B.A.</u>	<u>43</u>
<u>"ON THE POSITION OF ORGANS IN CHURCHES." By the REV. SIR FREDERICK A. GORE OUSELEY, BART.</u>	<u>75</u>
<u>"STYLE." By FERDINAND PRAEGER</u>	<u>91</u>
<u>"MUSIC AS A LANGUAGE." By H. C. BANISTER</u>	<u>107</u>
<u>"THE DEVELOPMENT OF MODERN WIND INSTRUMENTS." By D. J. BLAIKLEY</u>	<u>125</u>
<u>THE OLD CLAVIER OR KEYBOARD INSTRUMENTS; THEIR USE BY COMPOSERS, AND TECHNIQUE." By A. J. HIPKINS, F.S.A.</u>	<u>139</u>

RULES AND REGULATIONS

Passed at Three Special General Meetings of the Members, held at 27, Harley Street, W., on February 7 and April 3, 1876, and on January 6, 1879.



OBJECTS AND CONSTITUTION.

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

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

MEMBERS.

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

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

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

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

SUBSCRIPTION.

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

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

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

MEETINGS.

An ordinary meeting shall be held on the first Monday in every month, from November to June inclusive, at 5 P.M., when, after the despatch of ordinary business, Papers will be read and discussed.

An annual general meeting of members only shall be held at 4 P.M. on the last Monday in October, to receive and deliberate on the Report of the Council, and to elect the Council and officers for the ensuing year.

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

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

COMMUNICATIONS.

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

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

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

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

REPORTS.

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

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

COUNCIL AND OFFICERS.

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

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

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

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

At the annual general meeting in October, the Council shall present a balloting list, showing the names of the persons whom they propose for the offices of President, Vice-Presidents, and ordinary members of Council for the ensuing year. A copy of this list shall be given to each member present.

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

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

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

ENACTMENT OR ALTERATION OF RULES
AND REGULATIONS.

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

MUSICAL ASSOCIATION.

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

FOUNDED MAY 29, 1874.

Council.

PRESIDENT.

OUSELEY, The Rev. Sir FREDERICK A. GORE, Bart., M.A., Mus. Doc., Oxon.
Prof. Mus. Univ. Oxon.

VICE-PRESIDENTS.

ADAMS, WILLIAM GRYLLES, Esq., M.A., F.R.S., Professor King's College.
BOSANQUET, R. H. M., Esq., M.A., F.R.A.S., F.C.S.
BRIDGE, F. J., Esq., Mus. Doc., Organist of Westminster Abbey.
CHAPPELL, WILLIAM, Esq., F.S.A.
GOLDSCHMIDT, OTTO, Esq.
GROVE, Sir GEORGE, D.C.L.
HIGGS, JAMES, Esq., Mus. Bac.
MACFARREN, Sir GEORGE ALEXANDER, Mus. Doc., Cantab., Prof. Mus. Cantab.,
Principal of the Royal Academy of Music.
MONK, W. H., Esq., Mus. Doc., Dunelm, Prof. King's Coll.
OSBORNE, GEORGE ALEXANDER, Esq.
POLE, WILLIAM, Esq., F.R.S. L. and E., Mus. Doc., Oxon.
SALAMAN, CHARLES KENSINGTON, Esq., Hon. Mem. Acad. St. Cecilia, Rome.
STAINER, JOHN, Esq., M.A., Mus. Doc., Oxon., Hon. R.A.M.
TYNDALL, JOHN, Esq., F.R.S., LL.D., &c., &c.

ORDINARY MEMBERS OF COUNCIL.

BARRY, C. A., Esq., M.A.
COBB, GERARD F., Esq., M.A., Trin. Coll., Camb.
CRAWFORD, Major G. A., M.A.
CUMMINGS, W. H., Esq.
DAVENPORT, F. W., Esq. (*Hon. Sec.*)
GLADSTONE, F. E., Esq., Mus. Doc., Hon. R.A.M.
PRAEGER, FERDINAND, Esq.
PRENDERGAST, A. H. D., Esq., M.A.
PROUT, E., Esq., B.A.
SOUTHGATE, THOMAS LEA, Esq.
STEPHENS, CHARLES EDWARD, Esq., Hon. R.A.M.

TREASURER.

STANLEY LUCAS, Esq., 84, New Bond Street, W.

AUDITORS.

DAVID JAMES BLAIKLEY, Esq.
WILLIAM S. COLLARD, Esq.

HONORARY SECRETARY.

F. W. DAVENPORT, Esq., Salisbury Hall, Shenley, Herts.

LIFE MEMBERS.

Alexander, Lesley, Esq.
 Beaumont, Captain Alex. Spink.
 Blaikley, David James, Esq.
 Bosanquet, R. H. M., Esq., M.A., F.R.A.S., F.C.S., Fellow of St. John's
 College, Oxon. (*Vice-President*)
 Trotter, The Rev. C., M.A., Trin. Coll., Camb.

MEMBERS.

<p>Adams, F. Norman, Esq. Adams, William Grylls, Esq., M.A., F.R.S., Professor King's College. (<i>Vice-President</i>) Adlington, W., Esq. Aguilar, Emanuel, Esq. Allison, Horton, Esq., Mus. Doc. Atkinson, Mrs. S. Phillis.</p> <p>Banister, Henry Charles, Esq., Prof. R.A.M.</p> <p>Barnett, John Francis, Esq. Barry, C. A., Esq. Bassett, H., Esq., F.C.S. Behnke, Emil, Esq. Bentley, J., Esq., Mus. Doc. Berger, Francesco, Esq. Bird, H. R., Esq. Blunden, G. E., Esq. Boulton, H. M., Esq. Breakspere, E. J., Esq. Bridge, J. Fredk., Esq., Mus. Doc., Oxon., Organist, Westminster Abbey. (<i>Vice-President</i>) Browne, Rev. M. E. Brownlow, Mrs. E. F. Buchanan, Miss Jeannie. Buttery, Horace, Esq.</p> <p>Caldicott, A. T., Esq., Mus. Bac., Cantab.</p> <p>Callcott, R. S., Esq. Campbell, F. J., Esq. Carnall, A., Esq., Mus. Bac. Carozzi, G. N., Esq. Carpenter, Major Wallace. Carr, F. O., Esq., B.A., Mus. Bac. Chappell, William, Esq., F.S.A. (<i>Vice- President</i>) Clarke, Somers, Esq., Jun. Cobb, Gerard F., Esq., M.A., Trin. Coll., Camb. Cockle, G., Esq. Coleridge, Arthur Duke, Esq., M.A. Collard, John C., Esq. Collard, W. S., Esq. Crawford, Major George A., M.A. Crow, E., Esq., Mus. Doc. Cummings, W. H., Esq. Curwen, J. S., Esq.</p>	<p>Davenport, F. W., Esq. (<i>Hon. Sec.</i>) Davison, F., Esq. Deacon, H. C., Esq. Deane, The Rev. H., B.D., St. John's Coll., Oxon. Douglas, Colonel. Drew, Miss Catherine. Dunn, Mrs., of Inglewood. Duvivier, A. D., Esq.</p> <p>Elvey, Sir George, Knt., Mus. Doc., Oxon.</p> <p>Fitzgerald, Miss Geraldine. Freake, Lady. Freer, Miss A. Goodrich. Frost, H. F., Esq. Foster, Myles Birket, Esq.</p> <p>Garcia, Manuel, Esq. Gladstone, W. H., Esq., M.P. Gladstone, F. E., Esq., Mus. Doc., Hon. R.A.M. Green, Herbert, Esq. Goldschmidt, Otto, Esq. (<i>Vice- President</i>) Gray, Alan, LL.M., Trin. Coll., Camb. Grove, Sir George, D.C.L. (<i>Vice- President</i>)</p> <p>Hadow, A., Esq. Hall, C. J., Esq. Baillie-Hamilton, J., Esq. Harding, H. A., Esq., Mus. Doc., Oxon. Harrison & Harrison, Messrs. Heap, J. Swinnerton, Esq., Mus. Doc. Hecht, E., Esq. Helmore, The Rev. T., M.A. Hichens, The Rev. J. H. Hight, J., Esq. Higgs, James, Esq., Mus. Bac., Oxon. (<i>Vice-President</i>) Hiles, Henry, Esq., Mus. Doc., Oxon. (<i>Manchester</i>) Hill, Arthur, Esq., B.E. (<i>Cork</i>) Holmes, Henry, Esq. Hopper, Richard, Esq. Hullett, Capt. C. H.</p>
---	---

- Knott, Oswald, Esq.
Knox, Brownlow D., Esq.
- Leighton, Miss Margaret.
Littleton, Alfred J., Esq.
Lloyd, Charles H., Esq., M.A., Mus. Bac., Oxon.
Louis, Alfred H., Esq.
Loxley, Rev. A. S., M.A.
Lucas, Stanley, Esq. (*Treasurer.*)
- Macfarren, Sir George Alexander, Mus. Doc., Cantab., Prof. Univ. Camb., Principal of the Royal Academy of Music. (*Vice-President.*)
Macfarren, Walter, Esq.
Mackeson, Charles, Esq., F.S.S.
McCreagh, Major.
McHardy, J., Esq.
McNaught, W. G., Esq.
Maitland, A. J. Fuller, Esq.
Mar, Earl of, M.A.
Martin, G. C., Esq., Mus. Doc., Cantuar.
- Messent, John, Esq.
Mocatta, Percy G., Esq.
Monk, W. H., Esq., Mus. Doc., Dunelm, Professor King's College. (*Vice-President.*)
Mountain, Thomas, Esq.
- Newall, F. S., Esq.
- Osborne, George Alexander, Esq. (*Vice-President.*)
Ouseley, The Rev. Sir Fredk. A. Gore, Bart., M.A., Mus. Doc., Oxon., Prof. Univ. Oxon. (*President.*)
- Padel, C. G., Esq.
Parratt, Walter, Esq., Mus. Bac., Oxon.
Parry, C. H. Hubert, Esq., Mus. Doc.
Pearce, C. W., Esq., Mus. Doc.
Pearson, J. W., Esq.
Pole, Wm., Esq., F.R.S., Mus. Doc., Oxon. (*Vice-President.*)
Pontigny, Victor de, Esq.
Pope, Dr. Campbell, M.D.
Praeger, Ferdinand, Esq.
Prendergast, A. H. D., Esq., M.A.
Prescott, Miss Oliveria.
Prout, E., Esq., B.A.
Puckle, Maurice, Esq.
- Ramsbotham, Dr. S. H.
Randegger, Alberto, Esq.
Rayleigh, Lord, M.A., F.R.S.
Rhodes, Alfred, Esq.
Rosa, Carl, Esq.
- Rose, George T., Esq.
Rose, Algernon S., Esq.
- Salaman, Charles K., Esq., Hon. Mem. Acad. St. Cecilia, Rome. (*Vice-President.*)
Santley, C., Esq.
Saunders, J. Gordon, Esq., Mus. Doc.
Shedlock, J. S., Esq., B.A.
Simpson, F. J., Esq.
Smith, Hermann, Esq.
Solla, Isidore de, Esq.
Southgate, Thomas Lea, Esq.
Stainer, John, Esq., M.A., Mus. Doc., Oxon., Org. St. Paul's Cathedral, Hon. R.A.M. (*Vice-President.*)
Stanford, C. Villiers, Esq., M.A., Organist Trinity Coll., Camb.
Stark, Humphrey J., Esq., Mus. Bac., Oxon.
Stephens, Chas. Edward, Esq., Hon. R.A.M.
Sterling, Madame Antoinette.
Stratton, Stephen S., Esq.
Sullivan, Sir Arthur S., Mus. Doc., Oxon.
- Taylor, Sedley, Esq., M.A., Trin. Coll., Camb.
Taylor, James, Esq., Mus. Bac., Oxon.
Taylor, Franklin, Esq.
Thomas, J., Esq.
Threlfall, T., Esq.
Trickett, Arthur, Esq., F.C.O.
Tunstall, John, Esq.
Turpin, James, Esq., Mus. Bac., Cantab.
Tyndall, Professor John, F.R.S., LL.D. (*Vice-President.*)
- Vance, Miss.
Vincent, Charles, Mus. Doc.
- Ward, Miss.
Ward, H., Esq.
Webster, W., Esq.
Webb, Gilbert, Esq.
Weekes, Samuel, Esq., Mus. Bac., Cantab.
Welch, W., Esq., M.A.
White, F. Meadows, Esq.
Wilkinson, Richard, Esq., M.D.
Williams, Miss A. M.
Willmott, Miss E. A.
Wilson, A., Esq., M.A.
Wingham, T., Esq.
Woolley, Miss.
- Yeatman, Harry O., Esq.
Zimmermann, Miss Agnes.

MUSICAL ASSOCIATION.

ELEVENTH SESSION, 1884-85.

REPORT.

THE Annual General Meeting of the Musical Association was held at No. 27, Harley Street, Cavendish Square, on Monday, October 26, 1885 :

MAJOR CRAWFORD, in the Chair.

The following REPORT of the Council was read by the Hon. Secretary :—

The Council of the Musical Association, in presenting the Eleventh Annual Report to the Members, are glad to record the continued usefulness and prosperity of the Association.

The volume of Proceedings has been printed, and a copy sent to every Member. Extra copies can be purchased by Members for 2s. each.

The Council regret to have to record the loss the Association, in common with Musical Society, has sustained by the death of Mrs. FREDERIC MEADOWS WHITE (ALICE MARY SMITH).

In accordance with the Rules, five ordinary Members of Council retire ; MESSRS. BARRY, CUMMINGS, PRENDERGAST, PROUT, and SOUTHGATE. These gentlemen are eligible for re-election, but Members are reminded of their right to nominate other gentlemen to serve on the Council.

OCTOBER 31, 1885.

MR. SOUTHGATE

IN THE CHAIR.

MUSIC IN ELEMENTARY SCHOOLS.

BY THE REV. MARMADUKE E. BROWNE.

It may perhaps interest some members of the Musical Association to know how far the Association's special subject of interest is studied and taught in the schools designed for the poorest of the population: and as, owing to circumstances which I shall presently explain, I happen to have it within my power to collect certain statistics which it would not be easy for any one less intimately connected with a number of schools to gather together, I believe that, however imperfect my contribution to the treatment of the subject may be, it will have such value as belongs to a plain statement of facts which admit of no dispute.

You are aware, of course, that Elementary Schools are first of all under the control of the Education Department. That department issues the code of regulations as to who may teach, what they may teach, what grant will be paid for successful results, and so on.

The majority of the Elementary Schools acknowledged by the department as "efficient" are known as Voluntary Schools—*i.e.*, are supported by voluntary contributions, in addition to the fee paid by the children. The fee in an Elementary School may not (according to the rules of the department) exceed 9d. per week. And the total grant payable to any school may not exceed the total income of the school from all other sources whatever, or a sum equal to 17s. 6d. for each unit of average attendance (whichever of these two sums be the greater).

Each Voluntary School has its own Committee of Local Managers, and its own Secretary or Correspondent.

The work of the Voluntary Schools is, however, supplemented by those of the Board Schools—*i.e.*, schools where compulsory levies on the rates take the place of the voluntary contributions, and which are managed by Boards triennially elected by the ratepayers.

I have no doubt that at the present moment I am addressing some representatives of the London ratepayer (whom

somebody the other day wittily described as an overrated person), who have been to-day with mingled feelings recording their votes for candidates for a new School Board for London. Whatever their feelings on the subject of rates may be, I hope I shall be able to show them that, so far as the teaching of "music" is concerned, the London School Board, as it has hitherto existed, has taken pains to employ efficient teachers and obtain satisfactory results.

However, to return to my preliminary statement, which I am making as brief as I can, consistent with clearness. The School Board district of London is mapped out into eleven divisions—the City, Chelsea, Finsbury, Greenwich, Hackney, Lambeth East, Lambeth West, Marylebone, Southwark, Tower Hamlets, and Westminster.

For each of these there is a local Correspondent, an officer of the Board through whom all business relating to all schools in that division (except the business of getting the children out of the streets into the schools) must pass on its way either to the Central Office of the Board, or the Education or Science and Art Departments. It is one of these offices which I have the honour to hold, and you will see at once what an intimate acquaintance with all persons and things connected with all the Board Schools in any division the Correspondent must possess. I will merely add that in this Marylebone Division, for which I correspond, there are at present some twenty-seven Board Schools actually open, accommodating 27,200 children, and employing 462 adult teachers.

Thus, if (as I admit) all that I shall lay before you will be derived from study of only a sample of Elementary Schools, I think you will admit that the sample is large enough to be considered fairly representative.

However, in order to collect statistics of Voluntary Schools in the same district, and Voluntary and Board Schools in every part of London, I lately issued to about thirty Voluntary Schools in Marylebone, and to over 100 Voluntary and Board Schools in the rest of the London district, a form requesting information as to the number of children and of teachers—the number of teachers holding music certificates, either under the Hullah system or the Tonic Sol-fa—the number of hours per week given to music teaching, and the names of any pieces specially commended by Her Majesty's Inspector at his last visit.

The issue of these forms to the Marylebone Board Schools has met with prompt and courteous response—every head teacher to whom I sent one having taken the trouble to fill the form up accurately. But the response from other schools has not been so universal as to give me the large additional amount of data which I hoped to obtain. Of thirty Voluntary

Schools in the Marylebone Division, one alone replied, and that after a letter of enquiry from the clergyman of the parish asking my reason for such enquiries! Of about fifty Voluntary Schools in other parts of London, three only have replied as yet, and from fifty Board Schools in the other divisions I have received as yet fifteen replies.

However, the answers on each of these, from whatever district of London, agree so exactly with the answers given in the Board Schools of Marylebone, that I think we may take it that sufficient information has been supplied to warrant us in drawing general deductions as to the state of music teaching in the Elementary Schools of London—and my statistics and remarks are confined to London—for nothing less than a Parliamentary Blue Book could supply material for including the rest of England.

I may, however, remark that when I suggested this subject for a paper last year I found that it was already in the hands of some one else, and so I gave up the notion of treating it; otherwise my intention had been to try and get similar information from such excellent School Boards as those at Birmingham, Liverpool, and Leicester. This I regret having been compelled to abandon, owing to the short time I have had for preparing this paper.

I have remarked already that the Code of Regulations issued by the Education Department binds all Elementary Schools, Board or Voluntary, as to the subjects to be taught, and the grants to be earned. I should add that, although the managers and teachers of each school draw up their own time table, allotting the hours to be given to each subject each week, yet that time table must be renewed each year, and signed by Her Majesty's Inspector on behalf of the Department. Now, without attempting to give you a summary of this Code, which it would, I fear, be beyond my power to make lively or interesting, I may simply state that one of its principles is payment by results. The total grant payable annually depends on the result of the examinations by Her Majesty's Inspector, and is made up of sums payable on elementary subjects—Class subjects (or those in which the whole class can be examined together), Specific subjects (in which children presented are examined individually), Needlework, and *Singing*—*i.e.*, as it is tersely put in a recent article in the *Daily News*: "Government offers to all public Elementary Schools, conducted on certain lines, grants on condition that they will teach certain subjects," of which subjects "Singing" is one; and the grant offered is 6d. per child taught by ear, and 1s. per child taught by note.

It will be evident at once, therefore, that musical people in looking at this subject must be content to expect very little of what they understand as "Music." The Code regards it

as a grant-earning subject—not as a science or an art. It is rather an amusing reflection for a musician that the Government Department of Science and Art has no place for music! The teachers have to find room for it in a time table already loaded with the necessary “three R’s,” and the extra subjects before alluded to; and, therefore, it is not surprising if we find energy mainly concentrated on getting the children to sing decently in time and tune, and with a certain amount of attention to *piano* and *forte*, the number of pieces asked for by the Government Inspector, by whatever means can attain that result most easily in a limited time. Accordingly, in the great majority of schools, the system employed is the Tonic Sol-fa—out of forty Board Schools in only two do I find the Old notation mentioned; and there it is taught to some children in upper classes as an addition to their previous lessons on the Tonic Sol-fa system. I have neither time nor wish now to raise the vexed question of the merits of the Tonic Sol-fa system; those who know anything of it will be able to judge for themselves how much practical or theoretical knowledge of the rudiments of music can be gathered from its exclusive use. So far as I can judge, the Old notation appears to find more favour in Voluntary Schools; but it should be remembered that the School Board for London has clearly expressed its opinion in favour of the Tonic Sol-fa system being used in its schools.

Another difficulty, besides limited time, which the teachers have to contend with, is that in many schools the children are ill-clad and ill-fed, and the result appears in thin voices easily fatigued, their voices further damaged for singing purposes by the children’s habit of shouting loudly to one another in the streets, and habitually using in conversation the lower register of their voices, often in a coarse and hard tone, which is fatal to sweetness of song, except under the training of a teacher skilful and experienced enough to incorporate some voice training into his class lessons.

A third teachers’ difficulty lies in the fact that he, himself, and still more unfortunately she, herself, has to use for teaching singing a voice which has to stand the strain of class-teaching in all the other subjects for all the rest of the five school days of the week—to an audience of musical people it is merely necessary to state the fact for it to carry its full weight. I should, perhaps, add here, that in speaking of teachers throughout this paper I have taken account of adult teachers only. I have made no allowance for the pupil teachers, because, on account of their age (ranging from fourteen to eighteen), they cannot possibly be of any great practical use in teaching singing to classes consisting of from forty to seventy children on an average.

And now, having indicated some of the teachers’ diffi-

culties, it is necessary to touch upon the qualifications of the Elementary School Teachers for this special subject. Nearly all the best members of this profession have gone through the complete course—viz., an apprenticeship as pupil teacher for four or five years (the term is now four years), followed by two years' training in one of the colleges specially existing for that purpose. In all these colleges music figures as one of the subjects to which attention is given, and it is possible for all students to obtain while in college either the Hullah certificate or the Intermediate Tonic Sol-fa (which, of course, are equally accessible to teachers who obtain their certificates without going to college if they choose to work for them).

But I am bound to say, from my own knowledge of many such teachers, and from the opinions of many teachers themselves as freely expressed to me, that so far as real musical training is concerned, these certificates and the college instruction go for very little. So far as I can gather, only one of the colleges, St. Mark's, Chelsea, has any musical traditions, or takes any special pride in the subject; and I could name students from that college who show clearly that they have been in excellent hands there; in other instances of conspicuous ability which have come under my personal notice, I am inclined to think the credit is due to the teachers themselves and their natural love for the subject, rather than to any great assistance gained at the training college.

I find, for instance, extremely few who have any knowledge of the training of the voice or the management of the breath; any acquaintance with the best old English musical literature of glee, madrigal, and part-song, and yet a hearty appreciation of any information on these and similar subjects whenever obtainable. Many of them have considerable practical skill—sufficient, at all events, to enable them to be members of church or chapel choirs, and choral societies, and a small proportion are competent organists. I take the replies to my questions from twelve Board Schools, selected at random from all parts of London outside the Marylebone Division. I find that in these twelve schools there are 236 teachers, of whom eleven are organists, nine of them actually holding engagements; seventy-seven are members of church and chapel choirs and choral societies, and five sing professionally. I think that is a fair sample; and whatever improvement we may hope for in the work at present accomplished in our schools the above facts seem to me to show that, having regard to the means placed within their reach, and the time at their disposal, the elementary teachers are fairly on the way to become well qualified for teaching music to the children; and show an aptitude for, and an interest in, music to an extent which will compare favourably with any other profession, except, perhaps, the clerical.

Turning now to the music itself as taught in the schools, I think I have already said enough to show you that it is not "technical education" in music at all. It amounts to little more than a combination of physical exercise and drill, carried out by means of song. This lesson, I consider, has immense advantages even though its value as music is small. It gives a welcome relief from the grinding at elementary subjects; it satisfies the child instinct for using the voice in the utterance of musical sounds apart from words, and trains that instinct; it satisfies the gregarious instinct of children, giving a sense of unity in action, sowing the germ which may grow in after life into the feeling of a common brotherhood—the strength springing from union—to the power and beauty of which Christianity itself is ever pointing; it exercises healthfully the organs of the lungs and throat, and so on; and it adds an attraction to school life which must not be undervalued. All that we can do to make school attractive and happy to our poor children ought to be done, so that they may be tempted rather than driven to the place where it is so necessary for them to spend many hours of their life—and the singing lesson is certainly a pleasure to the children. You have only to watch the classes while the lesson is going on to feel assured of that, and I could name a large school in a very poor and dirty neighbourhood (where the fee is only 1d. per week and even that fee has often to be remitted) where I found the teacher in the habit of *punishing* any class that misbehaved itself by depriving it of its singing lesson, and I was informed that the children had a strong objection to this form of punishment.

I have already stated that the London School Board has supported its teachers in the general use of the Tonic Sol-fa system. Its Code of Instruction for teachers, however, contains a syllabus of teaching for both notations, and lays down the following rule:—"Instruction in singing must be graduated according to the syllabus shown in Appendix IV. In every school there must be at least one responsible teacher holding a certificate for teaching singing by the Tonic Sol-fa or by the Old notation, or both. These certificates will be issued by the Board on the recommendation of the Singing Instructor."

The Singing Instructor, who has one assistant, is employed by the Board to ensure the carrying out of its syllabus on a uniform and efficient scale, to assist the teachers to improve their qualifications for teaching, and to report to the Board on all matters connected with this subject—to organize the large gatherings of elementary school children which are held on special occasions at the Crystal Palace and elsewhere.

The syllabus itself is too long for me to give here, but I have a copy with me if anyone present likes to look at it, and

I propose to add it as an appendix to this paper when it appears in our volume of "Annual Proceedings." I will here only call attention to a few points in that syllabus. It will be noted that teachers in infant schools are very judiciously cautioned as to "soft and pure tone," "clear and distinct utterance of words," "music should be within the children's limited range of voice," "For infants' departments action songs are strongly recommended" (this bears out what I remarked just now about the music lesson combining physical exercise and drill). Some of these action songs are extremely amusing and very pretty, and I have seen some invented by the teacher of the class herself which were cleverly planned and thoroughly enjoyed by the little people who performed them.

For the upper departments (boys and girls) the syllabus defines the course for each standard and sums up with the following note: "It is recommended that as a general rule the time devoted to each of the two weekly lessons in music should be occupied in the following manner:—

- (a) A voice exercise suited to each division ... 3 *minutes*.
- (b) Teaching time from modulator 5 "
- (c) Teaching time from charts and black board 5 "
- (d) Ear exercises for tune and time 3 "
- (e) Teaching time and tune from charts ... 6 "
- (f) Practice of school songs from black board
or books 8 "

from which it is evident that two half-hours per week is the amount of time which, in the opinion of the Board, can be spared for teaching music.

Turning, however, to the school answers to my questions again, I find that in the Marylebone Board Schools, taking twenty-five out of the twenty seven (for I omitted one and another mislaid my form), that amount is exceeded in eighteen boys' and mixed departments, in sixteen girls' departments, and in nineteen infants'; and in only one school the girls and infants have less than the hour. Three boys' departments and one mixed give two hours or more to this subject, two girls' departments give two hours or more, and in ten infants' departments the two hours is reached or exceeded—one excellent school giving as much as three and a-half hours to singing.

Not to weary you with figures, I will merely say that the returns received from other schools substantially agree with those above quoted.

On looking over the names of pieces mentioned as having been sung in any of these schools, I find Mendelssohn's name oftenest; several schools mention his "Skylark." I heard this very nicely sung by one girls' school, where the teacher, on being shown that the tenor and bass parts formed

a canon with the treble and alto, had divided her girls into two sets of treble and alto, and given the tenor and bass share of the canon to one of these. Two schools or more mention Mendelssohn's "New year" and "Departure"; two or three Sullivan's "O hush thee, my baby" (fancy the effect of this given in a girls' school, with no tenor or bass possible!) One large boys' school names Shield's "O happy pair," as having been sung in three parts. One boys' and one infants', Selections from "Pinafore." One boys' school names Abt's "Evening Bells," in three parts. Two or three girls' schools patronise Claribel's "Children's voices," and two boys' schools the "See-saw" waltz.

I think all will agree with me that improvement is wanted here—surely to train children to sing the two upper parts of a four-part song, and let them sing them week after week, and perhaps altogether, without the completed harmonies of tenor and bass, is corrupting the child's ear, instead of training it? It seems unkind to "tell tales out of school," but the following incident supplies an irresistible temptation. On one occasion, while visiting a school, I was aware of certain strange yet familiar sounds proceeding from one of the class rooms, so I remarked to the teacher to whom I was speaking, "That sounds rather like such and such a thing (naming a well-known part-song by an eminent composer), but your altos are singing all wrong notes." "Oh, no," was the answer, "They are singing what is on the blackboard; but one of the teachers altered the harmonies a little, because they sounded so queer!" Truly, "a little knowledge is a dangerous thing."

It is pleasanter to cite some instances of conspicuously good work which have come under my own notice.

In one school, where French is taken as one of the "specific subjects" already mentioned, the teacher had combined his French and his music, and the boys presented to the inspector a two-part song in French, which I heard them sing several times with spirit and expression—as I am speaking of music alone, I need not criticise the French accent.

In the same school I have heard Kücken's duet "The happy hunter" capitally sung.

I was told in conversation by one of Her Majesty's Assistant Inspectors that some of the best school singing in this part of London is to be heard at one of the National schools in Paddington. I have heard in a church choir boys who had been taught by the master of that school, and before I was at all aware of the name of their teacher, I had been greatly struck by the remarkable excellence of training which they evidenced. A performance of "The Messiah" took place some months ago, in which the soprano and alto parts

of the choruses were sung entirely by children taught in that school, and I was informed by some who were present that the children acquitted themselves admirably.

But a still more remarkable achievement came under my personal notice. There is a school in the neighbourhood of Gray's Inn Road and Clerkenwell—not a cultured or aristocratic region—a school where fees are a difficulty, and boots a ceaseless care—where boys, girls, and teachers united in studying Mendelssohn's "Athalie" from beginning to end. A few teachers from other schools and their friends completed the necessary staff of tenors and basses—the solos were sung by the girls' head mistress and two of her friends. A friend of the head master accompanied on a grand piano lent for the occasion by one of the managers of the school, and the head master conducted. The performance was listened to, and heartily appreciated, by a crowded audience of children, parents, school managers, and a few members of the Board; it was remarkable for the crisp and accurate attack of the boys and girls—for the generally very true intonation, and for the enthusiastic enjoyment which the children showed in their achievement. One or two members of the Sacred Harmonic and other choral societies who were present in the chorus expressed their astonishment at the children's proficiency, and at the amount of patience, skill, and tact which must have been exercised, not only in teaching the children the notes, but in training them to appreciate and enjoy music which is commonly supposed to be beyond the comprehension of "the slums." All this work, remember, was gratuitous, quite independent of the "grant-earning" of the Code; most of it was done out of school hours, and none of it submitted to Her Majesty's Inspector. The same school is now hard at work studying the "Creation," and the head teacher amused me by his description of the difficulty of adapting the Tonic Sol-fa method to the children's comprehension in the chorus "Despairing, cursing, rage" (the published and correct version being beyond them): he assured me that the words appealed powerfully to his inward sentiments. And if work like this can be done in the cheerless regions where a penny fee is all that can be asked for a week's education, what might we not expect among the brighter streets and roads where 3d., 4d., and 6d. per child is cheerfully and easily paid? I have taken up so much of your time with facts that I must leave the rest to you for speculation and suggestion, in any discussion which may follow, merely offering, in conclusion, some few suggestions as to the line that might be followed towards improvement.

We certainly want more care bestowed on the specific musical training of teachers. They want to be taught—and

many often would be glad to learn from competent authority—the special peculiarities of child voices, what register of the voice is best adapted for school singing, and how to make use of that so as to develop and avoid damaging the vocal organs themselves. Here is a quotation from Frederic Wieck, to which my attention was called by a young teacher who has studied the whole subject far more deeply than most of his profession:—

“In what do most of our singing teachers, musical though they be, and not without ear sympathy and culture . . . fail? It is in forming of voice, moulding of tone, which cannot be learned from books, but only practically by oral tuition.”

The same teacher has most kindly lent me his own note book, in which he has collected hints from many sources, together with some original matter, all bearing on this subject from a practical elementary teacher's point of view, with permission to extract any remarks which seem likely to be of use. Here are some: “Too often everything is sacrificed to a knowledge of notation; voice developed *only* in respect to power.” “Chief requisite of successful teaching is individual treatment of voices from the *beginning*.” Quite true, but, as I have said, the great majority of teachers at present require to be taught *how* to do this. Conspicuously absent from that syllabus of instruction from which I have quoted is any exercise as to breathing or training the muscles of the chest, such as the following, which I find in my young friend's note book:—“Teacher raises hand while pupils take in breath slowly and noiselessly. Pupils hold breath while hand remains up, letting out breath gradually through the mouth as the teacher lowers his hand. *Count* while breath is retained—practise this carefully and thoroughly—do not attempt too much at first.”

Here is a scheme of music time table from this note book, which, I believe, is original, but which, good as it is, head teachers would probably think difficult to accommodate to other requirements of the Code:—

“SUGGESTED TIME TABLE.

1. Voice studies.

- (a). Art of breathing.
- (b). Emission of long sustained notes.
- (c). Equalization of voice.
- (d). Flexibility.

“In the morning, fifteen minutes before 10 a.m., voices being then quite fresh.

“2. Theory and Solfeggi.

“Before dismissal in the morning, and for fifteen minutes in the beginning of afternoon.

“4. Songs, &c.

“Two lessons per week of one hour each.”

But beyond improved knowledge of the art of voice training, the general level of taste and knowledge of musical works requires raising among the teachers. One ought not nowadays to meet with such errors in taste as the following:—I found a chorus being sung by the combined forces of one girls' school, to some silly words about robins and the month of May, the music of which was the quartet from *Martha*, "In mia fé." Operatic adaptations, incomplete harmonies, such as the upper parts of four-part songs and anthems, arrangements of popular street melodies to obtrusively innocent words supposed to be suited for school children—(I could name a school where the classic melody of "Vilikins and his Dinah" is being utilised in this way)—should become things of the past. This is, I think, gradually happening.

The Tonic Sol-fa agency have recently published some Trios for equal voices for use in schools, which are a distinct advance on the "Linnet" and "Nightingale" books, on which many teachers have largely depended; but there is, I feel sure, an opening for new two-part or three-part music for school use, which composers might find it worth their while to try and fill, writing specially with an eye to the idiosyncracies of children's voices. As I write the words my eye is caught by a critique in *The Lute* for this month, where the writer calls attention to "Eight Two-part Songs for Girls' or Boys' voices," by H. F. Sharpe, and says: "In writing for children simplicity is essential, but this need not exclude musicianly qualities. Mr. Sharpe can write a melody, and, what is not necessarily the same thing, a vocal melody. It is clear, moreover, that when he uses the term part-songs he understands that it signifies a piece of music wherein two or more melodies are combined, and not a single melody harmonized for voices. . . . Hence much of the charm of these little pieces; the parts are co-ordinate and equal in interest as in importance."

I feel sure that elementary teachers would gladly welcome a supply of other works composed on the same lines.

In conclusion, I would again remind you that the teachers are bound to work with an eye to earning the grant, and that their work is pronounced upon by a gentleman, the Government Inspector, who, with all other possible virtues under the sun, may or may not combine some knowledge of and taste for music. Drawing in schools is judged by the experts of the Science and Art Department. Needlework by a lady specially appointed for the purpose at the Education Department. Drill, when there is a competition, is judged by a military officer; but the verdict on singing is practically left to chance. Her Majesty's Inspector might possibly be unable, without assistance, to distinguish "God save the Queen" from the Dead March in "Saul," so far as I can

judge, and yet he might have to award the music grant. Thus, it is clear that teachers are, or may be, often guided in their choice of school songs by their knowledge of the fads or fancies of this or that inspector, on whose verdict their annual report depends.

Therefore, I shall ask you to make all allowances possible, in expressing your opinion of the facts which I have tried to lay before you, for the difficulties under which musical work is done by the elementary teachers—as hardworking and conscientious a body of men and women as any other profession in England, who are carrying out in a brave and loyal spirit the great work entrusted to them of “educating our masters.”

SCHOOL BOARD FOR LONDON—CODE OF
REGULATIONS, 1885.

APPENDIX IV.

GRADUATED INSTRUCTION IN SINGING.

Instruction in Singing from notes must be graduated as follows:—

(A.)—*When taught by the Tonic Sol-fa Method.*

INFANTS' SCHOOL.—NON-STANDARDS.

SECOND CLASS.

To sing from the Teacher's pointing and pattern on the Modulator, the Sol-fa notes, in short phrases, of the exercises in the “Second Linnet.”

To be able to Sol-fa from the Teacher's pointing on the Modulator two or more easy tunes.

FIRST CLASS.

Tune—To be able to sing from the Teacher's pointing on the Modulator, and from the Manual signs, the tones of the Doh cord in any order and in several keys.

Tune and Time—To Sol-fa in CORRECT TIME from the Teacher's pointing the exercises in the “Second Linnet,” written on the blackboard. The Teacher should first Sol-fa the exercises in short phrases, pointing the pulses in strict time; the children then singing in like manner from her pointing.

The School songs may be taught in the same manner, and should be sung quickly, with a soft and pure tone, a well-marked accent, and a clear and distinct utterance of the words.

The words of the songs should be such as children of this age can understand and enjoy. The music should be within their limited range of voice, so that their tender and delicate vocal organs should not be strained.

For infants' departments action songs are strongly recommended.

STANDARD I.

Tune—To Sol-fa from the Teacher's pointing on the Modulator, the tones of the Doh chord in any order, and the other tones of the major diatonic scale in stepwise succession.

Time—To sing correctly to the Time names or to “laa,” in slow and quick time, the Time forms on the School Charts, Nos. 1 and 3, to the Teacher's beating.

To sing to the Time names or to "laa" on one tone the Exercises in the First Step on the Charts.

Tune and Time—To Sol-fa the same correctly in tune and time, also test exercises of equal difficulty written on the blackboard.

Theory—To answer any question on the Notation in the First Step on the Charts.

Very careful attention must be given to the training of the voices to sing softly. No loud singing should be permitted at this stage, and children who sing out of tune must listen till they can sing properly.

STANDARD II.

Tune—To Sol-fa from the Teacher's pointing on the Modulator the tones of the Soh chord in any order with the chord of Doh and Fah, and Lah, in stepwise succession, also to Sol-fa from the Teacher's dictation in different keys short phrases of equal difficulty.

To tell by ear, Doh, Me, Soh, Te, or Ray, when sung to figures or "laa," after hearing the Key-tone and chord.

Time—To sing correctly to the Time names or "laa," in slow and quick time, the Time forms on Chart No. 5.

To sing correctly to Time names or "laa," on one tone, any of the Exercises from 15 to 26 on the Charts, also to read the Sol-fa notes of these Exercises in Time.

Tune and Time—To sing in correct tune and time Exercises 15 to 26 on the Charts, also test exercises of equal difficulty, written on the blackboard. Care must be taken that the Chart exercises are not learnt by ear, so that the pupils may be able to sing any part of them without necessarily beginning the exercise.

To sing to words, with good quality of tone and expression, unison songs and rounds.

To answer questions on Notation as far as Exercise 26 on the Charts.

STANDARD III.

To sing from memory to the Teacher's beating, Exercise 27 on the Charts, in the Keys C, D, and E, as a voice exercise.

To Sol-fa from the point on the Modulator, the chord of Fah with those of Doh and Soh, and voluntaries including such intervals as are to be found in the Third Step on the Charts, also *fe* and *ta* in stepwise progression, used thus—*s fe s, d' ta l*. Also, from the Teacher's dictation, short passages including the same intervals.

To tell by ear the Sol-fa name of any tone of the Scale when sung to figures or to "laa," after hearing the key-tone and chord.

Time—To sing correctly the Time forms on Charts Nos. 8 and 10.

Tune and Time—To sing first in correct time and then in correct time and tune any exercise in the Third Step on the Charts, also written or printed sight-test exercises of equal difficulty in time and tune.

To sing the Standard Scale, and to pitch, with the help of a tuning fork, any exercise in Third Step.

To sing in two parts, first separately, then together, the two-part exercises in the Second and Third Steps on the Charts.

To sing to words, with good quality of tone and expression, easy School songs in two parts.

Theory—To answer questions on Notation as far as Exercise 43.

STANDARD IV.

Tune—To Sol-fa from the pointing on the Modulator, voluntaries containing any tones of the major diatonic scale, with transition of one remove, and passages in the minor mode, including *Se*, used thus—*l se l*; also short passages from dictation.

To tell by ear the Sol-fa names of any THREE tones of the scale when sung to "laa," after hearing the tones of a Doh chord.

Time—To sing in correct time on one tone to "laa," any of the Time forms and Exercises on the Charts.

Tune and Time—To sing in correct tune and time, Exercises 44 to 60 on the Charts; also to sing at sight a written or printed Exercise, including simple transition of one remove and using a bridge-note.

To sing the School songs in two parts with good quality of tone, expression, and distinct pronunciation.

Theory—To answer questions on Notation as far as Exercise 60.

STANDARDS V. and VI.

Tune—To sing to "laa" (instead of Sol-fa-ing) from the pointing on the Modulator, similar voluntaries to those Sol-faed on the Modulator in the third step.

To Sol-fa from the pointing on the Modulator, voluntaries with easy transitions of two or three removes, minor mode and chromatic phrases.

To write the Sol-fa notes of short phrases of music when sung to figures or to "laa," after hearing the tones of a Doh chord.

Time—To sing on one tone to "laa," in correct time, from books at first sight, the music of any ordinary School song.

Tune and Time—To sing correctly Exercises 66 to 72 on the Charts.

To practise songs in both the major and minor modes chiefly from books; these songs to have transition with bridge-notes.

To Sol-fa ordinary School songs at sight, and afterwards sing them to words.

To sing in parts with good quality and good delivery of voice, with expression, and with clear and good pronunciation of the words.

Theory—To answer any question on Notation, including transition, minor mode, chromatic tones, and marks for expression.

NOTE—It is recommended that, as a general rule, the time devoted to each of the two weekly lessons in music should be occupied in the following manner:—

- a. A voice exercise, suited to each division—three minutes.
- b. Teaching tune from Modulator—five minutes.
- c. Teaching time from Charts and blackboard—five minutes.
- d. Ear exercises for tune and time—three minutes.
- e. Teaching time and tune from Charts—six minutes.
- f. Practice of School songs from blackboard or books—eight minutes.

For hints on organisation, and the practical working of the above divisions of the time allotted to music teaching, see Appendix A to the "Companion for Teachers of the Tonic Sol-fa Method."

(B.) *When taught by the Staff Notation.*

GRADE I.

To answer questions on Notation from Sheet 1.

To sing from the Teacher's pointing on Fig. 1, 2, 3, and 4 on Sheet 2, the Diatonic Scale and the main chords of a key. See "Manual," page 15, and directions on the Sheet.

GRADE II.

To answer questions on the Relative Duration of Notes and Rests, as far as the Crotchet, on Sheet 3.

To sing from the Teacher's pointing on the Staff (Sheet 3) the different intervals given in Exercises 1 to 45 in the "Manual," page 42.

To sing in correct tune and time Exercises 1 to 61 in the "Manual," page 42.

GRADE III.

To answer questions on Time, from Sheets 3 and 4.

To sing from Teacher's pointing on Sheets 5 and 6 the Major Scales with Sharps. See directions on the Sheets.

To sing in correct tune and time Exercises 62 to 92 in the "Manual," page 59.

GRADE IV.

To answer questions on Notation as far as Sheet 9.

To sing from the Teacher's pointing on Sheet 78 the Major Scales with Flats. See directions on the Sheets.

To sing in correct tune and time Exercises 93 to 126 in the "Manual," page 72.

GRADE V.

To answer questions on the Minor Mode. See "Manual," page 21 and page 89.

To sing from the Teacher's pointing on Sheets 9 to 13 the Minor Scales. See directions on these Sheets.

To sing in correct tune and time Exercises 127 to 162 in the "Manual," page 91.

GRADE VI.

To answer questions on Notation as far as Sheet 15.

To answer questions on Chromatics. See "Manual," page 23.

To sing from the Teacher's pointing on Sheets 14 and 15 the Chromatic Scales. See direction on the Sheets.

To sing in correct tune and time Exercises 163 to 165 in the "Manual," page 102.

To answer questions on Modulation. See "Manual," Chapter VI., page 23.

To sing in correct tune and time Exercises 166 to 168 in the "Manual," page 105.

DISCUSSION.

The CHAIRMAN.—Ladies and Gentlemen, I am certain that you will all cordially join in thanking Mr. Browne for his admirable paper. The information bearing on the matter which he has diligently gathered from different quarters for our use and instruction is as valuable as are his personal observations and comments on the teaching of music in Elementary Schools. The subject is one of great interest to us musicians, and it has a considerable importance in its bearing on the future of the Art in this country. The raw material which is now being treated at our public schools will eventually form the staple of the coming men and women of this country. The number that pass through these schools is so large, that the aggregate of pupils attending other schools is but a trifle in comparison. As in the future it seems likely that the relative proportions of those receiving free and paid education will become still more marked, it is evident that if music is to be still wider diffused and placed on a healthy basis, there must be sound and systematic teaching of the subject in these public schools. That this is hardly the case now, is apparent from Mr. Browne's paper. The whole matter is one of vital importance, and many suggestive points present themselves for discussion. I am glad to see here to-day some of our members who, by reason of their experience, can speak with authority on the various phases of the question. Time passes, and so, if you please,

I will propose a vote of thanks to Mr. Browne for his paper, and then call on some of the experts present to favour us with their remarks.

The vote of thanks was put and carried.

Dr. STAINER.—All must agree that Mr. Browne's paper was full of interest, and, on the whole, I think that the state of things it describes is most encouraging. If Mr. Browne had visited the training colleges he would have formed a higher opinion of the results of the students' work in music as exhibited by the choral class singing. In many colleges, whether consisting of male or female students, cantatas and classical works of considerable difficulty are admirably performed. But when Mr. Browne asks that the students should be turned out cultured musicians, practically and theoretically, he is asking more than can be possibly expected. Music is only one amongst a large number of subjects which the students have to learn during their two years' residence, and it must be remembered that a considerable number of the young people enter the college in absolute ignorance of music, and often deficient in ear. In fact, all degrees of musical skill are found amongst them, varying from the most rudimentary efforts up to the highest vocal and instrumental proficiency. The proportion of those backward in music when they enter college is, however, I am glad to say, rapidly diminishing, and during my three years of office as Dr. Hullah's successor I have noticed a marked improvement in the practical musicianship of the students. I think it would be very hard to enforce a high standard of examination, considering the youth of the students, and the musical disadvantages under which many of them have laboured. I quite agree with Mr. Browne in regretting that a better type of music could not be found for Elementary Schools; but composers of good music for children are much needed, and I hope that some of those talented musicians who are listening to this discussion will turn their attention to this branch of the subject. Nothing appeared easier than to compose a pretty and suitable song for children; nothing in reality was more difficult. Mr. Browne, I think, demanded too much when he asked that children in Elementary Schools should be instructed in the use of the muscles of the chest, the art of breathing, and in the enunciation of the voice. The very short time it is found possible to devote to music in Elementary Schools, and the impossibility of much individual teaching, prove these requirements to be too severe. It would be, of course, a great gain, musically speaking, if the examinations in music at Elementary Schools could be carried out throughout the whole country by skilled professional musicians. A scheme for this purpose was drawn up some time ago by Lord Charles Bruce, but its cost

would have been (speaking from memory) about £20,000 a year; it was, therefore, like many other excellent schemes, shelved. One great improvement in musical inspection of schools has, however, been effected, by insisting that all Assistant Inspectors should be thoroughly capable of examining in music. Any Inspector, therefore, who felt himself deficient in this branch, could utilise the services of his Assistant. The new musical code has received very loyal and hearty support from all Her Majesty's Inspectors, and there could be no doubt that a most important stimulus had lately been given to music as a valuable branch of the elementary education of this country.

Mr. W. G. McNAUGHT.—I came to-day to learn how the matter of music in Elementary Schools appeared from the outside, rather than to give any account of the situation. But as Mr. Browne in his valuable paper has dealt chiefly with the schools of Marylebone, and the musical syllabus of the London School Board, it may be interesting to members of the Association to know how the work of musical education is proceeding in the country generally. In passing, I should like to say that Mr. Browne's remark that the Board Schools supplement Voluntary Schools, is hardly true of London at least, inasmuch as the Board last year educated about 350,000 children, and the Denominational or "Voluntary" Schools about 210,000. This fact is worth notice, because the Board Schools throughout the country are leading the way in the matter of musical education. Dr. Stainer has spoken of the state of music in the training colleges, where about 3,500 students are being trained under Government inspection. My own experience is that, considering the source of supply of students, the colleges are doing all that can be fairly expected. In addition to the individual performances of students we are frequently treated to excellent performances of difficult choral music, such as would try the capacity of a good choral society. That the students should be taught to teach singing I have over and over again pleaded, and I, of course, thoroughly agree with Mr. Browne on this point. Then as to the matter of voice training, I may remind Mr. Browne that the syllabus for the colleges has recently required the students to study "the compass and registers of the various voices of men, women and children; their training with reference to productions and intonation." Without a doubt the whole of our work in colleges and schools is capable of improvement. But, as it is only during the last few years that the schools have been stimulated to seriously deal with the subject of music, I think our progress is most satisfactory. You cannot with a wave of the hand immediately influence an army of 70,000 teachers, commanding 3,500,000 children. Considering how

low music stood in our schools only ten years ago, we may be proud of the fact that last year 1,504,675 children gained a grant for the Examination in Singing by Note. And to earn this grant they had to sing at sight a short tune, to monotone at sight a time exercise, to tell the names of notes sung, and to sing, *sweetly*, prepared school songs. The problem before us is how to get the teachers who presented 2,000,000 children for ear singing only to reform their ways and teach their pupils to sing by note. For my part I am not disposed to recommend the disendowment of ear singing, unless it is quite clear that note singing is nearly universally practicable. At present I think it would be impolitic and unjust to make note singing obligatory. It is better to coax the school teachers than to irritate them. When we enquire what class of schools adopt note singing, it is easy to observe that the large town schools completely outstrip the small country village Voluntary Schools. The results of this year's examinations show that 60 per cent. of the children in Board Schools and only 29 per cent. of the children in Voluntary Schools passed in note singing. And, comparing the numbers of schools instead of children, we find that—

	Taught by ear.	Taught by note.	Percentage by note.
Church or National Society Schools } ...	12,122	4,136	25
Board Schools ...	3,882	3,439	46

Again, comparing the average attendance of the schools where note singing is taught with the attendance in schools where ear singing is taught, we find that—

Schools.	Average attendance.
8,437 taught by note	152
26,836 taught by ear	70

Now, it is hardly necessary to say that I do not mean that the Church or National Society's Schools are backward because they are church schools; they are backward because they are so small and isolated, and are unable to offer salaries that attract the all-round teacher. Obviously in a school of fifty children the difference of grant of 6d. for ear singing and 1s. for note singing is not likely to operate as a moving force. Whereas, in a town Board School, with from 1,000 to 2,000 children in attendance, and a staff of twenty teachers, the difference of the grant is important, and it is easy to stipulate that some of the teachers must be good teachers of singing. Recognising the difficulties of small schools, the department has eased the requirements of the Code in their interest, and we hope soon to be able to speak of more progress. Is it to be assumed that school teachers can be trusted to teach singing, or should it be taught by specialists? We have all along believed that it is much

better for the children and all concerned that the school teacher should teach the singing, and we believe our results have justified this confidence. Assuming that ability to sing by note is evidence of musical capacity, members may be interested to know how this capacity is spread over the kingdom. So far as our returns are a guide, I am sorry to say that the counties of Oxford, Cambridge, Hereford, and Cornwall are about the worst. In not one of these counties are more than 15 per cent. taught by note. But in the London district 75 per cent. learn by note, in Lancashire 45 per cent., in Warwickshire 46 per cent., in Yorkshire 40 per cent. In conclusion, let me say that, so far as the elementary musical education of the children in our schools is concerned, we are accomplishing more than any other nation in the world.

Mr. J. S. CURWEN.—I am glad to find in Mr. Browne's paper so careful and judicial a review of the position of singing in the London Board Schools. I am glad too that the committee have thought the subject one worthy to engage the attention of the Association. It is far removed from the historical and æsthetic enquiries in which they are generally engaged. But they must remember the solidarity of the nation; by raising the musical taste of the common people they were raising the taste of the country. The children of the Elementary Schools would, in a few years, supply audiences for concerts, so that by training them in music they were cultivating a soil which might nourish the higher forms of art. Two of Mr. Browne's points were specially important—voice training and the disarrangement of harmonies. I myself am constantly calling attention to them. As a rule, shouting and singing by ear go together; the introduction of systematic training in music usually leads to a softened use of the voice. I think one conclusion to be drawn from Mr. Browne's paper and from the discussion is that school music is improving; the time for jeremiads is past, but that for jubilation has not arrived. The country and village schools drag a long way behind the town schools. Country children hear so little music, while the ear and rhythmical faculty are stimulated in towns by the street music, bands, and endless concerts. I have made it my business, as president of the Tonic Sol-fa College, to see how music is faring in the elementary schools of nearly all the European countries. I have studied the subject at Paris, Munich, Vienna, Zurich, Cologne, Turin, and Milan. My conclusion is, that while in each place I found something to admire, I was on the whole well satisfied with the work being done in Britain. Certainly British and Irish children, as regards voice and ear, are by no means bad material to work upon; better indeed than those of several of the countries I have visited.

Mr. W. ARCHER SMITH (Christ Church Schools, Southwark).—Although I am not a member of the Association, I shall be glad to be permitted a few remarks. Mr. McNaught, in the course of his observations, stated that it was not the Board Schools that required to be educated in music, but the Voluntary Schools. I beg to say that music had been taught in Voluntary Schools long before Board Schools were thought of, and was taught at the present time, both practically and theoretically. Whereas, in Board Schools, the Tonic Sol-fa notation was generally used, in Voluntary Schools music was taught according to the Old notation. In many country parishes the schoolmaster was not only the trainer of the church choir, but often acted as organist where the services of more skilled musicians could not well be obtained. I may draw the attention of the meeting to the fact that the smallness of the music grant was no inducement to managers and teachers in Voluntary Schools to undertake the work as laid down in the music schedule; and I may further point out that it would be advantageous if some scheme could be drawn up in connection with the Royal School of Music, whereby elementary teachers could receive instruction in the art of teaching music, and that if music could be taught and results paid for, as is the case with drawing, under the Science and Art Department, a greater stimulus would be given to the teaching of vocal music in Elementary Schools, and to the advancement of music throughout the country.

Mr. MARK POLE (one of Her Majesty's Inspectors of Schools).—I am indebted to chance for the pleasure of listening to Mr. Browne's interesting paper, and can add nothing to the very instructive figures just quoted. In my district, a portion of the West Riding of Yorkshire, there existed a popular taste for music, which did not require the help of inspectors and grants to keep singing in schools from neglect. It stood almost alone among the subjects of instruction, in being a work of pleasure both to teachers and scholars. In about three-quarters of the schools singing was taught *by note*, songs in parts were generally presented, and the training of the voices was often very well attended to. Speaking of my own district, I should say the musical attainments of the teachers, as well as their capacity to teach singing, compare very favourably with their other professional qualifications. I am glad to hear allusion made at such a meeting as this to the difficulty which undoubtedly existed of easily obtaining a sufficient variety of music, especially part-music, suitable for school singing. Any composition which the members of the Association would provide them with would, I am sure, be thankfully welcomed by teachers, and ought to prove remunerative to the composers.

Mr. BARRY.—I am glad to learn that teaching by note,

according to the Code, amounts to more than I had been led to understand that it does. Still, I cannot help thinking that, though teaching singing by ear may be all very well for very young children as a means of exercising their voices and memory, just as we teach very young children to recite hymns and nursery rhymes long before they have learnt to read, in the case of elder children, if singing be taught at all, teaching by note should be obligatory.

The CHAIRMAN.—I think the meeting would be glad to hear from Dr. Stainer his opinion as to whether it would be advisable to discourage singing by ear, and insist that the Government grant should only be allocated for results obtained by proper tuition. Admitting that many difficulties exist, from what Mr. Browne has told us to-day it is evident that with method and industry they can, to a great extent, be overcome. If music, like the other subjects taught to the children, is to have any part in their future life, and be a real source of enjoyment to them, it is certain that they must carry away from school with them some knowledge of notation, the alphabet of the art. Lacking this, it must seem to the musician, and to the practical man of the world, that the time spent in picking up songs by ear is almost time lost, and the grant accorded a waste of money, so far as musical education is concerned. It appears to me impossible that this assembly can countenance such an arrangement as this.

Dr. STAINER.—I am not prepared to advise that singing by ear should not count in receiving a share of the Government grant. The conditions under which the various schools exist differ considerably, and in some cases school teachers labour under very considerable difficulty with respect to giving systematic instruction in music. Singing by ear, like playing by ear, is not bad in itself. How often do we have to lament that a performer who can play or sing well is utterly lost without the notes before him. I frequently regret to find persons playing with their eyes glued on to the music before them, unable, as it were, to think for themselves for a single bar. Depend upon it, from those who know their music by heart, we get finer and more artistic performances than is the case with those whose memory has not been cultivated, and are unable to go on without the notes before them. With regard to the music employed, though much of value has been written, there is still a want. It is difficult to write an original chant, still more difficult, I think, to compose good and suitable two-part songs.

The CHAIRMAN.—Before inviting Mr. Browne to reply to the speeches which his excellent paper has evoked, I would say that the discussion has brought before us much valuable information on this interesting subject. According to the testimony of Dr. Stainer and Mr. McNaught, there is a

marked improvement in the musical attainments of those who leave our training schools. This advance in knowledge and practice will re-act on the Board and other elementary free schools in which the students will eventually teach, and so we may expect a higher standard to be reached than that which obtains now. It seems to me that the weak point of the present system consists in allowing the teachers to teach in just what way they like. Surely, there ought to be some well studied and authorised mode of tuition, together with properly selected books for uniform use all over the kingdom, rather than that teachers should do just what is right in the sight of their own eyes, with such poor and grotesque results, the account of which has amused us this afternoon. In the old time, when Hullah's Manual was recommended for us by the Education Committee of the Privy Council, a certain definite system was followed, but now it appears that teachers are left to themselves by the various authorities who control the schools, and, consequently, their mode of imparting instruction may be good, possibly the reverse—at any rate, there is no uniformity in the method pursued. With regard to the music used, it is to be hoped that the remarks which have fallen here this afternoon will bear future fruit, and that composers will endeavour to supply a vacancy, which various speakers have concurred in regretting. May I throw out as a suggestion, that considering the very limited time at disposal for instruction, the irregular attendance of the children, and the rough voices we generally find the lower classes possess, that it is a mistake to attempt singing in three or four parts. If good two-part songs could be written, both parts equally melodious, and the children taught to sing these in alternation, provided that this could be done unhesitatingly, it is certain that they would have gained a sure knowledge of music, which would be of distinct value for test purposes, and prove a useful foundation for future progress.

DECEMBER 7, 1885.

MAJOR CRAWFORD

IN THE CHAIR.

THE ORCHESTRAS OF BACH AND HANDEL.

By EBENEZER PROUT, B.A.

SOME years ago I had the honour of reading before this Association a paper on the growth of the modern orchestra during the past century. In that paper I expressly excluded Bach and Handel from the scope of my remarks, because, both in its composition and in the manner in which it was employed, the orchestra in their day differed widely from that of the present time. Your council have now asked me to talk about the orchestras of Bach and Handel—I presume, as a kind of supplement to my previous paper; and I have had great pleasure in acceding to their request, not only because the subject is itself full of interest, but because it is one upon which considerable misconception prevails. It is very often supposed that there is very little variety of orchestral effect in Bach or Handel. The exact opposite is the case; it will, indeed, be quite impossible, within the limits assigned to me, to do more than touch, so to speak, on the edge of the subject, on which it would be perfectly easy, without needless repetitions, to write a small volume. I must therefore ask your indulgence for the necessarily superficial character of this paper; were I not addressing an audience of musicians I should also feel it needful to apologise for its technical nature.

The title of this paper obviously bears a double meaning, referring either to the composition of the orchestra, that is, to the nature, number, and proportion of the instruments used, or to the method in which they were employed. Both these aspects of the subject are so closely connected that they must of necessity be dealt with together. It is otherwise with the two composers. It would be difficult to find two modern musicians who differ so widely in their treatment of the orchestra as do Bach and Handel; and no one who has even a rudimentary knowledge of the subject could possibly mistake a page of one master's work for that of the other. It will therefore be most convenient to speak first of Bach and afterwards of Handel.

It may, in commencing, be well to explain briefly, for the

sake of such of our audience as have not studied the subject, wherein lies the great difference between the ancient orchestra of a century and a half ago and that of Beethoven, Brahms, or Wagner. It is not so much a difference in the instruments now employed; for, with the solitary exception of the clarinet, all the instruments used in a Beethoven symphony were known to, and written for by Handel and Bach. As a matter of fact, the older masters had more variety at their disposal than we have now; for many instruments which they used are now obsolete. But the balance of tone with them was quite different from that to which we are accustomed. The wind instrument parts were frequently doubled, and sometimes even played by several to each part, as we shall see when we come to talk of Handel. But the art of orchestral colouring, as we understand it, that is, the modification of the quality of tone by the employment of the wind instruments, was still in its infancy, though we find both Bach and Handel experimenting in this direction. But the most striking difference between the ancient and the modern style is to be found in the importance given by the old masters to the harpsichord or organ, which formed, so to speak, the foundation of the whole orchestra, in the same way as the strings do now. In the old scores we continually meet with movements in which the harmony is only indicated by a figured bass, and in which the conductor, who sat at the harpsichord or organ, had to fill up what was wanting. This custom went entirely out of use at the close of the last century; probably the latest example of it is in the solo "Pallid' ombre," in the third act of Mozart's early opera "Mitridate"—the only instance, by the way, to be found in the entire collection of Mozart's works.

The first point that will strike the student who examines Bach's scores will probably be the extraordinary variety of instruments employed. Among the strings, besides the violins, violas, violoncellos, and double-basses in modern use, we find a violino piccolo, the strings of which were tuned a minor third higher than those of the ordinary violin, the viola d'amore, the viola da gamba, the violoncello piccolo, and the lute. The wind instruments met with are the old flûte-à-bec, that is to say, a flute played with a mouthpiece at the end, like a flageolet, the flauto traverso (our modern flute), the piccolo, the ordinary oboe, the oboe d'amore—an oboe in A, a minor third lower in pitch than the ordinary instrument—the oboe da caccia, called also the taille—an alto oboe corresponding in pitch to the modern cor anglais—the bassoon, the cornetto—a wooden instrument, played with a mouthpiece like a trumpet, and the treble of the now obsolete serpent—two, sometimes three horns, trumpets, sometimes as many as four, trombones, soprano, alto, tenor, and bass, and

kettle drums. It need hardly be added that these instruments are not all used at the same time; but the mere enumeration shows that Bach's scores are at least not wanting in variety of colour.

Another remarkable feature in Bach's orchestral music—and I am speaking not merely of his instrumental works, but of his sacred and secular music with orchestral accompaniment—is its extremely polyphonic character. It is comparatively seldom that we find one instrument doubled by another, excepting in *a capella* movements, in which the accompaniments are in unison with the voices. More frequently there are as many real parts as there are staves in the score; and it is no uncommon thing to find an entire piece written in eight, ten, or even more parts throughout. These parts, too, are mostly all of equal importance; for instance, in the great Mass in B minor, the two choruses "Qui tollis" and "Crucifixus" are both scored for ten real parts—four voices, four strings, and two flutes. In ordinary performances, even where the flute parts are doubled, it is nearly impossible to make them as distinctly heard as was evidently the composer's intention. In order to understand the manner in which Bach wrote, it is needful to know something of the numerical strength of his chorus and orchestra. Fortunately documentary evidence exists upon this point in a memorial addressed by Bach on August 23, 1730, to the Town Council at Leipzig, which is a report as to the requirements of church music. In this remarkable paper he says that each choir should consist of at least three trebles, three altos, three tenors, and three basses, though, he adds parenthetically, "N.B.—How much better it would be if there were four to each part!" This number appears, however, to have been an unattainable luxury. Against this choir of twelve voices Bach requires an orchestra of at least twenty instruments—two first and two second violins—or even three—two violas, two violoncellos, one double-bass, two flutes, two or three oboes, one or two bassoons, three trumpets and drums, besides the organ, which, as we shall presently see, was almost continuously used in Bach's church music. Note in passing that the instruments are to the voices in at least the proportion of three to two, and you will at once see that our modern performances of Bach's works with a large chorus and a comparatively small orchestra cannot reproduce the composer's effects at all accurately; for the voices must be far too powerful. But what I particularly wish to call your attention to is the proportion of strings to wind in the orchestra. With only two, or at the most three strings to each part, the solos for the wind would stand out with unusual prominence, especially as they would not be overpowered by a large chorus. To get Bach's balance of

tone we ought to have as many flutes and as many oboes in the orchestra as we have first violins. As a matter of fact, we never get anything like this proportion. It may be urged that Bach had to do what he could with the materials at his disposal ; but to this it may be replied that in the document I am now speaking of Bach is writing not merely of what he has, but of what is necessary ; and he says expressly that at least twelve singers and twenty instrumentalists are required for the efficient performance of church music. But even his list is incomplete, for he makes no mention of the horns, cornetto, and three trombones, which we find him very frequently using in the church cantatas.

I have gone into this matter in some little detail, because it bears directly, not only on the adequate rendering of Bach's music, but on the important question of the balance of voices and instruments in musical performances generally. The large choral societies to which we are accustomed in this country, admirably adapted as they are for the performance of such music as Handel's, in which the chief importance is in the voice parts, have created a false standard in the minds of the musical public. Nowadays unless the voices overpower everything else, one is continually hearing complaints that the band is too strong. As a matter of fact, the chorus is a great deal oftener too strong, and many important orchestral effects are consequently entirely lost in performance. In Bach's music the orchestra is always as important as the voice parts ; but if any conductor ventured to perform one of the church cantatas with the balance of tone designed by the composer, it is easy to imagine what an outcry would be raised as to the band being too loud !

I said just now that in his church music Bach uses the organ almost continuously. The proof of this is to be found in the separate figured-bass ("continuo") parts for the organ, in Bach's own handwriting, which are frequently figured from the first bar to the last. The composer often copied out all the separate instrumental parts of his music ; and it is unreasonable to suppose that if the organ was to be silent, he should have taken the wholly unnecessary trouble of not only writing out, but figuring the bass, instead of indicating so many bars' rests, as in the other parts. Further, as the organs in Bach's time were a tone higher in pitch than the orchestra, we find in many cantatas among the separate parts a continuo part, transposed a tone lower, and also figured throughout. No reasonable man can suppose that Bach would have given himself so much additional work if the organ were not to be played.

In examining Bach's scores one is struck, as I have already said, by the wonderful variety of his instrumentation. It is in the great series of church cantatas, of which one hundred

and fifty are already published in the Bach's Society's edition, that this is chiefly to be noticed. Sometimes only a very modest orchestra is employed, as in the first setting of "Nun komm' des Heiden Heiland," which is accompanied only by two violins, two violas, basses, doubled by one bassoon, and organ; or the cantata "Ich armer Mensch, ich Sündenknecht," beautifully scored for one flute, one oboe d'amore, two violins, basses and organ. Other cantatas are more fully scored. Thus in "Wie schön leuchtet der Morgenstern" we find, besides the strings and organ, two solo violins, two oboi du caccia, and two horns. In the opening chorus of the cantata "Liebster Gott, wann werd' ich sterben?" there is a lovely accompaniment for one flute, two oboi d'amore, violins and viola *pizzicato* throughout, with an arpeggio accompaniment, basses and organ, while the soprano chorus singing the choral is doubled in unison by a horn. In the more jubilant cantatas a very full orchestra is used. Thus, in "Preise, Jerusalem, den Herrn," there are parts for two flutes, three oboes, four trumpets, and drums, besides strings and organ, and this is no isolated instance. In choruses written in the *à capella* style, with the orchestra in unison with the voices, Bach frequently doubles his chorus parts not only with strings and oboes, but with trombones and cornetto, as in the cantatas "Ach, Gott, von Himmel sieh darein" and "Gottlob, nun geht das Jahr zu Ende," in which last we find in the chorus "Nun lob,' mein' Seel', den Herren" the soprano doubled by first violins, first oboe, and cornetto, the alto by second violins, second oboe, and first trombone, the tenor by violas, tenor oboe (*taille*), and second trombone, and the bass by the basses, third trombone, and the organ pedals. Besides this, the organ played all the voice parts. This, be it remembered, for a chorus of three voices to a part!

A special feature of Bach's scoring, which has not yet been mentioned, is his employment of the orchestra in groups. We know from the "Syntagma musicum" of Michael Prætorius, published early in the 17th century, that this was the old method of instrumenting, and that while more than one group of instruments was often employed, it was frequently the case that only one section of the orchestra was used for accompanying a movement. In the works of Bach we find many traces of this old method, which, it may be remarked in passing, was revived by Wagner, in his "Ring des Nibelungen," in which many passages are to be found accompanied by only one kind of tone colour. An example from Bach that will be familiar to most of you is the Pastoral Symphony opening the second part of the "Christmas Oratorio," in which the strings, flutes, and organ are used antiphonally with a group of two oboi d'amore

and two oboi di caccia. One of the most interesting examples, however, is the cantata "Gott ist mein König," one of the earliest of the series, which was written at Mühlhausen, in 1708. Here we find the orchestra divided into four groups, the first consisting of three trumpets and drums, the second of two flutes and violoncello, the third of two oboes and bassoon, and the fourth of violins, violas, double-bass, and organ. These groups are used sometimes alternately, sometimes in combination, with brilliant effect. More often three groups are employed, as in the cantata "Christen, ätzt diesen Tag," where there is one group of strings and organ, a second of three oboes and bassoon, and a third of four trumpets and drums. Very frequently a song is accompanied only by one group, or a part of one. In the cantata "O Ewigkeit, du Donnerwort," the bass air "Gott ist gerecht" is accompanied only by three oboes and continuo. The air "Au irdische Schätze" in the cantata "Ach, wie flüchtig, ach, wie nichtig," has the same score. In the cantata "Dazu ist erschienen der Sohn Gottes" is a song with two oboes, two horns, and continuo; while in the cantata "Schauet doch und sehet" a still more curious combination is found. The alto air "Doch Jesus will" is, in reality, a quartet, with one vocal and three instrumental parts, the score being for two flutes and two oboi di caccia, the latter playing the lowest part of the harmony in unison. It is only in the rare cases in which the voice is thus treated, and of which another example may be seen in the air "Aus Liebe will mein Heiland sterben" in the "Passion according to Matthew," that the organ is silent. In all other cases Bach uses it continuously. The bass air "Quoniam tu solus" in the great Mass in B minor, with its accompaniment for one horn and two bassoons with continuo (the only example, by the way, of two bassoon parts that I have found in the whole of Bach's works), will be familiar to most of you. In the cantata "Herr Gott, dich loben alle wir," is a song accompanied by three trumpets, drums, and continuo; and in the musical drama "Der zufriedengestellte Acolus" we find a bass air scored throughout for three trumpets, two horns, drums and continuo, the harmony here being filled up on the harpsichord. Very frequently, also, an air is accompanied by a solo instrument—violin, violoncello, flute, oboe, or trumpet, and continuo only. In such cases the harmonies are filled up on the organ; and it is known that it was Bach's custom to use for this purpose only one eight-foot stop, a "Stillgedacht."

A very important feature of Bach's sacred music, as you are doubtless all aware, is his employment of the choral. The larger number of his Church Cantatas conclude with a choral sung in full four-part harmony, and accompanied by

the orchestra in unison. Here I would note in passing that the plan of treating the chorals as unaccompanied four-part songs is absolutely opposed to Bach's method, and therefore deserves only condemnation. The composer also frequently commences a cantata with a chorus in which some choral is treated as a *canto fermo* in one voice, and accompanied with a florid counterpoint for the other voices and instruments. The point of interest in the orchestration of these chorals is the care which Bach takes to bring out the melody with sufficient prominence. In the plain four-part chorals just spoken of there is no difficulty, because the melody is invariably in the upper part, and is not obscured by any orchestral accompaniment. Yet even here we frequently find the choral in the soprano doubled by a horn or trumpet. But in the more developed choruses, where the *canto fermo* may be in any voice, and especially where there are any parts above it, Bach is very fond of reinforcing the choral by some powerful instrument. Thus in the cantatas "Liebster Gott wann werd' ich sterben," and "Ach wie flüchtig," a horn plays the choral in unison with the soprano. In "Wo soll ich fliehen hin," and "O Ewigkeit, du Donnerwort," the soprano is doubled by a chromatic trumpet; and in "Ich freue mich in dir" by the cornetto. In the cantatas "Ach Gott, wie manches Herzeleid," and "Ach Herr, mich armen Sünder," the choral is sung by the bass voices, and doubled by a trombone. At other times a choral is played by the orchestra alone, frequently with very striking effect. For example, in the cantata "Wachet, betet," there is a recitative, the words of which speak of the last great day, and the voice is accompanied by the trumpet giving out the theme of the choral "Es ist gewisslich an der Zeit," so well known in this country as Luther's hymn "Great God, what do I see and hear?" Again, in the opening chorus of the cantata "Du sollst Gott deinen Herrn lieben" ("Thou shalt love the Lord thy God," &c.) while the voice parts are singing a fugue the trumpet above peals out the choral "Dies' sind die heil'gen zehn Gebot" ("These are the holy ten commands") with evident reference to the words "On these two commandments hang all the law and the prophets." Perhaps the most remarkable instance, from a musical point of view, is found in the cantata "Es ist nichts Gesundes in meinem Leibe," in which, while the voices sing a closely developed fugue with quite independent accompaniments for the three upper string parts, making in all seven-part harmony, a group of wind instruments—three flûtes-à-bec, one cornetto, and three trombones, enter with the choral.

"Ach, Herr, mich armen Sünder
Straf' nicht in deinem Zorn."

Here a quite new four-part harmony is superposed on the already tangled web of sound, and these eleven real parts are

carried on together in the most wonderful manner. The æsthetic effect of this movement is no less striking than the technical. The chorus, it will be noticed, are singing the words of the Psalmist "There is no soundness in my flesh because of Thine anger," and the well known choral introduced would be familiar to all German congregations as that appropriated to the metrical version of the opening of the same psalm, "O Lord, rebuke me not in Thy wrath." Bach's works are full of touches of this kind; but I can only notice a few here in connection with their orchestral aspect.

I mentioned just now that a choral is frequently given out by a horn or trumpet, and this brings me naturally to say a few words as to the very peculiar way in which Bach treats these instruments. The passages he writes for both are exceedingly florid, and all but impracticably high. It is nothing unusual to find the trumpet written up to the upper D, and in the second of the so-called Brandenburg concertos this note is actually written for the trumpet in F, which would thus be called upon to sound the highest G on the flute—with four leger lines above the staff. With our modern instruments and mouthpieces these notes cannot be produced with certainty, and although last spring we heard Bach's own trumpet parts in the bi-centenary performance of the B minor Mass at the Albert Hall, I know from enquiry that the instrument on which it was played was a trumpet with pistons, by no means the same kind of instrument as that used in Bach's time. Still it is something to be grateful for to get the right quality of tone for these upper notes, and we ought certainly not to complain if the player uses different means to obtain them. Besides the natural trumpet Bach also uses an instrument that he calls "*tromba da tirarsi*," literally, "trumpet to draw out." This is obviously a trumpet with a slide, not, however, like the modern slide trumpets, as it possesses a complete chromatic scale, and is usually written as a non-transposing instrument. It is probable that, as suggested in the preface to the first volume of the Bach Society's edition, this is the same instrument which Bach elsewhere calls "*Discant-Posaune*"—the soprano trombone. The horn is similarly treated. In some of the cantatas we meet with a "*Corno da tirarsi*," some kind of chromatic horn with a slide; and in many places the high notes demanded from the player are quite as difficult as those in the trumpet parts. In the cantata "*Erforsche mich, Gott*," the high C—the sixteenth harmonic—is written for the horn in A.

I must pass over many points of interest that I had noted, or I shall far exceed the time allowed for this paper, and conclude this section of my subject with a few words on what may be termed the curiosities of Bach's orchestration.

We often find him trying experiments in instrumentation, mostly for reasons connected with the text he was setting. In the cantata "Gleich wie der Regen und Schnee," there are no violin parts, but the score is laid out for two flûtes-à-bec, four violas, bassoon, basses, and organ, the flutes doubling the first and second violas in the octave. In "Gottes Zeit ist die allerbeste Zeit," where a sombre tint is required, the orchestra consists of two flutes, two viole di gamba, basses, and organ. Similarly in the Funeral Ode for Christiane Eberhardine, Queen of Poland, besides the ordinary strings we find parts for two flutes, two oboi d'amore, two viole da gamba, and two lutes. In "Schlage, doch, gewünschte Stunde" the score consists of strings and two bells, sounding the tonic and dominant of the key. In the cantata "Herr Christ, der ein'ge Gottes Sohn" will be seen a very curious combination. The upper part of the harmony, which is very florid, is played by a piccolo flute, doubled in the octave below by a violino piccolo, and supported by two oboes, strings, and organ, while the alto voices of the chorus, to which the choral is given, are doubled by a horn and trombone. In the cantata "Gott ist meine Zuversicht" will be seen in one movement two oboes used for the purpose of accompanying with broken chords—quite an anticipation of a modern use of wind instruments.

It is comparatively seldom that we find any attempt at what may be called picturesque effects in Bach's scores, such, for instance, as the Pastoral Symphony in the "Christmas Oratorio"; but I have noted one or two that deserve mention. The opening chorus of the cantata "Bleib' bei uns" ("Abide with us for it is evening") is evidently intended by the quiet flow of the oboe parts, and the gentle iteration of violins and viola, to depict the repose of evening. Another example is more curious. It is in the cantata "Siehe, ich will viele Fischer aussenden," the words of which, taken from the prophet Jeremiah, seem singularly chosen for musical purposes. The text runs "Behold, I will send for many fishers, saith the Lord, and they shall fish them; and after will I send for many hunters and they shall hunt them from every mountain, and from every hill, and out of the holes of the rocks." The first movement of this piece, which is a bass solo, has an agitated accompaniment for strings and oboes, evidently intended to depict the motion of the sea; but at the words "and after I will send for many hunters" the horns are introduced, and play a prominent part in the music till the end of the piece.

I cannot pass away from Bach without mentioning one more fact that will probably be new to most of you. One piece of his exists accompanied only by wind instruments. This is a chorus, "O Jesu Christ, mein Lebens Licht," which

is scored for Lituus 1, 2, cornetto, and three trombones. It is not known exactly what instrument is intended by "Lituus," the Latin name for a curved trumpet; but it is evident from the way in which the music is written that it was some form of brass instrument, since it possessed only the natural scale of harmonic tones. The music was probably designed for performance in the open air, and the effect of the solemn harmonies by the wind instruments under such circumstances must have been most impressive.

In coming now to the subject of Handel's orchestra, I must ask your indulgence for largely repeating myself. Last year I contributed to the *Musical Times* a series of articles on Handel's orchestration, in which I went into the subject in far greater detail than will be possible now. I cannot invent new facts; I shall therefore be obliged to repeat in a condensed form much of what I said then. My consolation is that many of you will probably not have seen the articles; those who have will, I trust, excuse the repetition.

I said in commencing this paper that it would be difficult to find two composers whose scoring was more dissimilar than that of Bach and Handel. The great difference to be noticed in their instrumentation arises partly from the character of the music itself, and partly from the conditions under which they worked. Bach wrote for his own limited circle, and it may be added, largely for the satisfaction of his own artistic impulse. Handel, no less a great artist than Bach, was much more a man of the world, and it is not too much to say, always had his public before his eyes. He was as skilful in polyphonic writing as his great contemporary; but he worked on a different plan. With him a composition in many real parts was the exception; with Bach it may almost be said to be the rule. Hence from its greater simplicity and directness of expression the music of Handel will always appeal to a mixed audience far more forcibly than that of Bach, though among musicians, it is probable that the latter would be the greater favourite. Besides this, while Bach, as we have already seen, wrote for a small chorus and orchestra, of thirty to forty performers at most, Handel, especially in his oratorios, had a large force at his disposal. We have no documentary evidence, as in the case of Bach, as to the strength of Handel's orchestra; but we have contemporary testimony as to the fact that it was exceedingly powerful; and there is a tradition, for which I am unable to give the authority, that he had twelve first and twelve second violins. Another important difference in the scoring of the two composers is found in the fact that whereas, with very rare exceptions, Bach uses the organ continuously for the accompaniment of his songs, Handel, as we shall see

presently, mostly employed the harpsichord instead, and reserves his organ for effects of a different kind. There is yet one more point to be noticed. In reading a Bach score we seem to be transported into another world of orchestration; we only exceptionally meet with anything like a modern effect. With Handel, on the other hand, we are constantly meeting with combinations foreshadowing those now in use; there are, indeed, very few effects of the orchestration of the present day of which the germs at least may not be found in some one or other of Handel's works.

The instruments to be found in Handel's scores are different in many points from those employed by Bach. Handel does not use the violino piccolo nor the violoncello piccolo; he also avails himself much more sparingly of the viola da gamba, which we only find in two works, the Italian oratorio "*La Resurrezione*" and the opera "*Giulio Cesare*." On the other hand, we find the harp and the archiliuto and teorba, two varieties of the lute which Bach never uses at all—unless it should be in some work not yet published, which is hardly likely. The wind instruments met with in Handel are nearly the same as in Bach; only the former does not use either the oboe d'amore or the oboe di caccia. The cornetto which Bach frequently employs to reinforce the soprano part of the chorus is only found once in the whole of Handel's works. In the opera "*Tamerlano*," the song "*Par che mi nasca*" is accompanied by strings and two cornetti, which have solo passages in the opening symphony. As we meet with the instrument nowhere else in Handel, it seems likely that he tried the effect, and was not satisfied. Similarly in his "*Riccardo Primo*" we find him experimenting with the "*Chalameaux*"—the predecessor of the clarinet. This instrument, too, is only to be met with once in Handel's works. The flûte-à-bec is rare; the composer usually prefers the modern "*Flauto Traverso*." Horns and trumpets are much less freely employed by Handel than by Bach; sometimes in a whole opera or oratorio they will only be met with in one number; and, it should be added, that though the parts for both instruments are written higher than is usual with modern composers, the passages are far less trying and difficult than with Bach.

An important and interesting point in Handel's orchestration is, that we have the direct and positive evidence of his own scores that he used two harpsichords and two organs. The latter, it is needless to add, were not employed in the operas; but the harpsichords were used both in operas and oratorios. In the latter its function was to supply the harmony in the songs accompanied only by the figured bass, and to fill it up where it is only incompletely given by other instruments. There is a very common impression that the organ was used for

this purpose; but the edition of "Saul," published by the German Handel Society, which contains the composer's exact indications as to the employment of the organ in every number, proves beyond a doubt that this was not the case, though in the oratorios we find, exceptionally and for special effects, the harpsichord replaced by the organ, as in the air "Tears such as tender fathers shed," in "Deborah," in which, by the way, *organi* in the plural, is expressly indicated. A very interesting proof of the correctness of my assertion as to the non-employment of the organ for filling up the accompaniments is found in the same oratorio. The song "In the battle fame pursuing," is one of the few in Handel with an organ *obbligato*. In the score the organ part is written on two staves above the voice, and the lowest line is marked *Cembalo e Tutti Bassi*—the harpsichord and all the basses. In all the passages accompanied either by the bass only or by bass and violins there are rests in the organ part, though the instrument is actually being used in the movement. Similarly, in "O fatal day," in "Saul," the organ accompanies the chorus; but as soon as David begins his solo, accompanied by a figured bass, *senza organo* is expressly marked. It is impossible in the face of the evidence, which might be multiplied to almost any extent, to maintain, as some do, that the organ ought to be used to accompany Handel's songs.

In using his strings for accompaniment Handel sometimes adopts the ordinary arrangement—two violins, violas, and basses; at others he has only a three-part accompaniment, the violas being either omitted or the violins being divided three parts, of which the first and second play in unison, while the third plays with the violas. Sometimes, for a special effect, a different arrangement is made. In the duet "Si, ti lascio," in "Tesco," the violins all play in unison, and the violas are divided into firsts and seconds, the evident intention of the composer being that the middle parts of the harmony should be less prominent than the upper. Solo passages for the violin, so common in Bach, are rare in Handel; on the other hand, a violoncello *obbligato* forms an important feature in several of his songs—for instance, "But O, sad virgin," in "Il Penseroso," and "What passion cannot music raise and quell," in "Dryden's Ode."

In his treatment of the wind instruments Handel differs radically from Bach. The only ones he employs with frequency are oboes and bassoons. Of these he had at least four each in his orchestra. This is proved as regards the operas by the air "Quella fiamma," in "Arminio," in which, besides an oboe solo, the first and second *ripieno* oboes double the violins. In the overture to "Deborah" again, we find passages in the oboe parts marked *solì* and *tutti*. In the same

score we see parts for "bassoons *ripieni*" in the plural; while in the song "Con rauco mormorio," in "Rodelinda," and in "Behold a ghastly band," in "Alexander's Feast," there are actual parts for three bassoons.

Excepting in the numerous passages in which oboes and bassoons are contrasted with the strings, they seldom have independent parts. The oboes mostly doubled the violins, and the bassoons the basses. The latter are generally implied though seldom marked in the score; the proof being the numerous cases in which, in the middle of a movement, *senza Fagotti* may be seen on the bass line, though only *Tutti Bassi*, or simply *Bassi*—rarely if ever *Bassi e Fagotti*—has been indicated at the beginning of the number.

The comparatively infrequent use of the flutes by Handel is rather striking. In many scores they are not to be found at all. When they are met with it is mostly as solo instruments, as in the airs "Through the land," in "Athalia," with its important passages for two flutes in thirds, "Tears such as tender fathers shed," in "Deborah," and in the Dead March in "Saul." The old *flûte-à-bec* is occasionally found in the operas; for instance, in "Tamerlano," where the duet "Vivo in te" has parts marked *Traverso e Flauto 1*, *Traverso e Flauto 2*, which can only mean that each part is played by one *flûte-à-bec* and one modern flute in unison. Sometimes the violins are doubled by the flutes in the octave above, as in the air "O come, let us worship," in the Chandos Anthem "O come, let us sing unto the Lord."

The horns and trumpets are used chiefly as melodic instruments, very seldom in the modern way, for filling up the harmony or reinforcing the rhythm; though the horns are occasionally employed thus, as, for example, in "There the brisk sparkling nectar drain," in the "Choice of Hercules," where we find long sustained notes for horns *pianissimo* in the middle of the harmony. The *pianissimo* of the trumpets is extremely rare; I can only recall one instance—the close of the chorus "Behold the listening sun obeys," in "Joshua." The drums are mostly used with the trumpets in the *tuttis*, though occasionally Handel employs them for dramatic effect, as in the storm-chorus "Avert these omens," in "Semele," in "But the waters," in "Israel," and in the storm-symphony at the commencement of "Riccardo."

It is a curious and inexplicable thing, that in the whole of Handel's works, trombones are only to be met with in "Saul," "Israel in Egypt," and the Dead March in "Samson." In "Saul" and in "Israel," the latter especially, they are used most admirably, and it is difficult to believe that the composer, who was continually trying to increase the resources of the orchestra, should have discarded instruments of which he had so amply proved the effectiveness. I cannot help

thinking that he did employ them in other oratorios ; because, both in "Saul" and "Israel" the parts are not in their proper places in the score, but are written on separate sheets at the end. Is it not probable that there were similar trombone parts to other works, and that, being on loose sheets, only these two are preserved ?

Handel uses a single wind instrument, *obbligato*, less frequently than Bach in the accompaniment of his solos, but fine examples are to be met with in his scores. We find effective flute solos in "Softest sounds" ("Athalia"), "In gentle murmurs" ("Jephtha"), and "O ruddier than the cherry" ("Acis and Galatea"), which last, by the way, is generally burlesqued, by being played on a piccolo. As examples of a lovely oboe *obbligato* may be named "In Jehovah's awful sight," in "Deborah," and "Guardian angels," in "Time and Truth." The bassoons are more rarely used in this manner, but fine examples may be seen in the duet "To thee, thou glorious son of worth," in "Theodora," where the *obbligato* is played by two bassoons in unison throughout, and in the short Te Deum in A, in which the song "When thou tookest upon Thee" has an important accompaniment for solo flute and bassoon, and "We believe that Thou shalt come to be our Judge," a no less important *obbligato* for oboe and bassoon. We see a solo horn in "Va tacito e nascosto," in "Giulio Cesare," and "Mirth, admit me of thy crew," in "L'Allegro"; while a trumpet *obbligato* is found not only in such familiar pieces as "The trumpet shall sound" ("Messiah"), and "Let the bright Seraphim" ("Samson"), but in "Thou art the King of Glory," in the Dettingen Te Deum, "Since the race of time begun," in "Joseph," and "To God, our strength, sing loud and clear," in the "Occasional Oratorio."

Though the strings and harpsichord formed, so to speak, the staple of Handel's accompaniments, it must not be supposed that he did not sometimes score much more fully. In the duet "Fuor di periglio," in "Floridante," we find strings, two flutes, two oboes, and two bassoons, the wind parts being, in places, written in a very modern fashion. The air "Happy Beauty," in "Time and Truth," has oboes, bassoons, and horns; while "Wise men flattering," in "Judas Macca-bæus," contains parts for flutes, oboes, bassoons, and horns, all *obbligati*. Plenty of other examples could be given; but those already cited will be quite sufficient to establish my point. The fact is that Handel worked on an altogether different system to that now in vogue, and, with him, special effects for the wind were reserved for extraordinary occasions, instead of being lavished on every number of his score.

I said just now that Handel anticipated nearly every modern effect of instrumentation. I have already trespassed

on your time to such an extent that I must not fully prove my words; for this would take too long; but I will give a few examples, which I could easily treble if necessary. The characteristic effect of all the strings, *pizzicato*, will be seen in the air "Tune your harps," in "Esther," in which, curiously enough, the harp is not employed, though it is found in the air "Praise the Lord with cheerful noise," in the same oratorio. The *sordini* of violins and viola, combined with the *pizzicato* of the basses, is used most effectively in the song "Here, amidst these shady woods," in "Alexander Balus." Holding notes for wind against detached chords for strings may be found, among other places, in the chorus "For Zion lamentation make," in "Judas Maccabæus." For the variously contrasted groups of the orchestra, I may point to the opening of the Dettingen Te Deum, and for full harmony for brass alone, to the battle symphony in the third part of "Saul." Meyerbeer has received much praise for his ingenuity in writing a trio for voice and two flutes, in "L'Etoile du Nord;" but Handel had done the same thing a century and a half before in "Almira." Berlioz, in his "Traité d'Instrumentation," speaks of Meyerbeer getting a "cold, cadaverous tone" from his orchestra, to depict the appearance of the ghosts in the Resurrection of the Nuns ("Robert le Diable," Act 3). He was evidently quite unaware that Handel had used precisely the same orchestral effect in "Saul," where the witch of Endor calls up the ghost of Samuel. I could continue on this topic at almost any length; but I think I have said enough to justify my assertion as to the anticipation by Handel of modern orchestral effects.

A few words should be said as to some of the curiosities to be found in Handel's scores, though this, again, is a point on which I cannot do more than touch. In only one of Handel's works do we find four independent horn parts. These are to be seen in "Guilio Cesare," the opening chorus of which opera has two horns in A and two in D, with full chords for the four—quite an anticipation of the modern manner of enriching the harmony. In the same work we find a rare instance of a double orchestra; besides the usual orchestra in front of the stage, consisting of the strings, oboes, and harpsichord, there is a large band on the stage, composed of one oboe, two violins, viola, violoncello, bassoons, harp, viola da gamba, and teorba, all the parts being *obbligati*. Another instance of an orchestra on the stage is found in "Ariodante." Here the chorus "Ogn'uno acclami" is accompanied by strings and trumpets in the orchestra, and oboes and bassoons on the stage. In the song "Può ben nascer," in "Giustino," there are five flutes in the score; the first and second flutes are both doubled, besides which there is a bass flute playing with the violas, and going down to tenor F.

In the chorus "There let the pealing organ blow," in "L'Allegro," Handel employs the *contrafagotto*, apparently for the only time, and probably as an experiment.

One of the most remarkably scored songs in all Handel's works is "Hark, hark! he strikes the golden lyre," in "Alexander Balus." Here the accompanying orchestra is mostly divided into three groups, the first consisting of two flutes and organ solo (a combination to which Handel was very partial), the second of two violins and viola, and the third of harp and mandolin in unison accompanied by two violoncellos and double-basses, all *pizzicato*. The combinations and contrasts of tone in this song are as striking as they are novel. Not less remarkable is the symphony at the beginning of "Breathe soft, ye gales," in "Esther." Here a group of two flutes, two oboes, two bassoons, violoncellos, double-basses, and organ is answered by another consisting of five violins, violas, harpsichord, *teorba*, and harp. In two choruses of "Solomon" also we meet with an elaborate division of the string parts. In "From the east" and "Draw the tear," the *ripieno* strings have separate parts from the principals, giving harmony in eight and nine parts for strings alone. The song "Will the sun forget to streak?" in "Solomon," contains a very curious accompaniment, an important *obbligato* part being marked for a solo oboe and all the flutes in unison.

I had noted many other points to which I should have liked to draw your attention, but my paper has already extended to such a length that I must hasten to a close. I will therefore only mention one more remarkable combination. In the Italian oratorio "La Resurrezione," one of Handel's earliest works, we see a song, "Per me già di morire," in which, besides the ordinary strings and harpsichord, there are three solo parts, one for a violin, a second for a viola da gamba, and a third marked for *tutti flauti e un oboe sordo*, all the flutes and a muted oboe. Here the combinations are quite as interesting and curious as in many of the other pieces of which I have spoken. As a matter of fact, Handel's genius for the invention of orchestral effect is only second to his grandeur of conception and his wealth of melody.

Intimately connected with the orchestration of Bach and Handel is the vexed question of additional accompaniments. Into this most interesting subject it is impossible to enter now; but I think you will easily see that some kind of addition to, or modification of, the scores of both composers becomes a necessity, first because of their both using instruments not now to be found in our orchestras, and secondly and chiefly, because both left so much to be filled up on the harpsichord or organ. The one fundamental principle to be observed in writing such accompaniments is that they must

conform as closely as possible both to the spirit and to the letter of the original.

It has been seen that Handel's instrumentation foreshadows the modern style far more than that of Bach. It is nevertheless difficult to point to any modern composer whose orchestration may be said to follow the lines of Handel's. On the other hand, much of Wagner's scoring seems to show the direct influence of the style of Bach, not only in the combining instruments of one tone-colour, which has been already referred to, but in the individual importance of each separate part. Many passages might be found in "Die Meistersinger," "Tristan und Isolde," or "Parsifal" which are quite as polyphonic as those to be met with in Bach. I do not pretend to decide whether or not this be merely a coincidence; but the fact remains, and very curious it is.

In concluding this paper, which has extended far beyond the limits I had intended, I must apologise for its length, and for its very incomplete character. Only those among you who happen to have made a special study of the scores of Bach and Handel, can have any idea how much there was to be said; and I feel sure that those who know most about the subject will be the most ready to make allowances for my shortcomings in dealing with it.

DISCUSSION.

The CHAIRMAN.—I am sure, ladies and gentlemen, we have all been delighted with the paper which has just been read. It has perfectly amazed me, the amount of information which has been compressed into the limits of time at Mr. Prout's disposal. I see so many gentlemen around me who are thoroughly competent to discuss the paper, that I shall not interpolate any remarks of my own, but I trust that Sir George Macfarren, whom I see present, will favour us by commencing the discussion.

Sir GEORGE MACFARREN.—Mr. Chairman, I came to-day somewhat more in the hope, which has been thoroughly fulfilled, of being instructed than with any intention of troubling the company with any remarks of my own. I fully accord with what you say, that it is remarkable to find, in so short a paper, so large an accumulation of facts, and such important attention to details, as that which we must all admire in the paper which Mr. Prout has read to us. Two or three points I may illustrate, while I by no means wish to detract from what has been brought before you. On the subject of harpsichord and organ accompaniment to the works of Handel, I had the privilege of a long conversation with Sir George Smart. He, in very early childhood, had

an ardent desire to acquire qualifications for directing musical performances, and, when a boy in the Chapel Royal, he obtained leave to turn the pages for Joah Bates, who conducted the Ancient Concerts. This was the person who instituted the famous Commemoration of Handel in Westminster Abbey. He was nineteen years old when Handel died, and professed to have witnessed the performance of Handel's works under the composer's direction. Thus we have a chain of evidence from Bates, who heard the music under Handel's supervision, to Smart, who turned over the leaves for Bates, and observed all his specialties. He had, by the side of the organ in the Hanover Square rooms, a harpsichord. In choruses he played on the organ; in most of the songs and in all the recitatives he played on the harpsichord. In some few instances, which seemed to be of a special and exceptional character, he used the organ in the songs. The organ part was not merely the duplication of the voices, but when the music was not in florid counterpoint it would be the amplification of the harmony. The harpsichord part of the songs was contrapuntal. It was not merely the filling up of the harmony, but improvisation in the case of Handel, and the carefully considered production, in the case of Bates, of an interesting florid contrapuntal part. It had been always the custom, in Handel's time, to accompany recitatives on the harpsichord, strengthened by a single violoncello and double-bass player of the bass part only, and this accompaniment for recitative was made interesting by the "sprinkling"—I remember Sir George Smart using that word particularly—of harmony, or spreading it in arpeggio across a large part of the compass of the instrument, and so confirming the voice with the note which was to be prominent in the succeeding phrase; never being struck together with the voice, succeeding vocal closes, and anticipating the frontal notes of new phrases. It had always been the custom to accompany in the opera, as much as in the oratorio, recitative in this manner, but the famous violoncellist, Cervetto, who was the chief player in the King's theatre, frequently, in the course of a dramatic performance, when some stage action was to proceed, or a wait was for the entrance of a principal character, or a chair had to be brought to the front, or some delay intervened in the rhythmical proceeding of the music, he played arpeggios and other florid figures on his violoncello, which were much admired by lovers of the instrument and enthusiasts for the artist. Cervetto went to the Ancient Concerts full of the praise he had received for his operatic exhibitions, and inserted such arpeggiated arrangements into the recitatives, until he was stopped by Bates, who insisted that no such thing as the prominence of the violoncello could be allowed

in the recitative as the playing of double stops on the cello, or running up divided notes on the chord, which were entirely out of character with the music, and could not be allowed on any account. Sir George Smart went on to tell me that the only professional quarrel in which he had ever been concerned was with Lindley, the violoncellist, at the oratorio performances at Drury Lane Theatre, who emulated the practice of his predecessor, and wanted to make such florid parts for the violoncello until Smart, his conductor, forbade him, and this was the ground of their quarrel. Thus we may see that the extremely ugly effect which had been long preserved, of accompanying recitatives with the harmony only of the violoncello and double-bass, is contrary to the uses of the times at which the music was written, and, happily nowadays, is going into desuetude. Probably the greater sonority of the concert pianoforte than of the harpsichord may make entirely dispensable the assistant bass part by the violoncello and double-bass player which may have been very necessary for the thin tone and the want of sustentation in the harpsichord as an instrument. Further, to speak of the groups of instruments which characterise so very much the scoring of Bach, one may adduce the custom, in this country, in earlier times, of assorting the viols together, hautboys together, and shawms together, and a collection of one class of instruments was called a "consort." Thus, there might be a consort of viols, or a consort of hautboys, and at that time it was rare, but not entirely unknown, to have a mixture of one consort with another consort, and there is a passage of Lord Bacon's which refers to the mixture of one consort with another consort, and then it had the name of "broken music." A pretty application of this term occurs in the play of "Henry V." when the king is courting Princess Katharine, and she makes very sad havoc of the English pronunciation. The king says, "Sweet Catherine, your speech is broken music, for your voice is music, but your English is broken." With reference to the variety of instruments employed by Bach, I can very often conjecture that some persons in his band must have had the ability to play on more than one instrument, and occasionally left this to go to that. It seems to me extremely probable that such use continued far beyond his time. For example, I cannot suppose it possible that three trombone players would be engaged to play in the "Messiah" when Mozart wrote his orchestration, and have parts to play only in the introductory movement in the overture and in the two small quartets in the last act, which are always sung without any accompaniment. There must have been either some different duty for them in other portions of the work or there must have been some tradition of these instruments to duplicate the choral voice

parts, and I think it is a very possible thing that in Bach's ^{time} his horn players or trumpet players, who had no parts perhaps in but a single number in a long work, would play violin throughout the rest of the performance. On this I can say nothing that would add to what Mr. Prout has said, nay, I will not presume to call these additions to, but only reflections on the important facts he has brought before you, and which may, I hope, in their shadowy sound, help to enforce the substance of what you have heard.

The CHAIRMAN.—If no one else wishes to make any remarks I suppose we must close the discussion, but, I think, we must all unite in our best thanks to Mr. Prout for the very interesting paper he has read. I am perfectly certain that even those who are not as conversant with orchestral work as he is must have derived both pleasure and profit from the paper, because these technical matters have been placed before us so remarkably clearly.

(The vote of thanks was carried unanimously.)

Mr. PROUT.—I do not think, Mr. Chairman, that I need detain the meeting longer than to thank you very much, not only for the vote of thanks you have just heard, but for the patience with which you have listened to my paper. I should just like to say with reference to one thing which fell from Sir George Macfarren, that I think there is very strong presumption as to the correctness of the view he took as to players doubling parts in certain cases. I believe there is strong reason to believe that the flutes were generally played by the oboe players in many cases, with Handel certainly, because in Handel it is a very rare thing to find flutes and oboes in the same number. But I do not quite agree with trombone players or trumpet players being employed also for violins, for this reason: the trombone players were probably the same as the trumpeters, both being brass instruments, and I do not remember at this moment any example of the trumpets and trombones being used in the same score. The use of the trumpet is so frequently and so often found with the oboe in the same number with the strings that it is impossible that the trumpet players, at all events, could have doubled their instruments, or it is not likely at any rate, because if they did the string parts must have been proportionately thinner, and they were thin enough as it was. But I think very likely the trumpeters and trombone players were the same.

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

JANUARY 4, 1886.

CHARLES STEPHENS, Esq.,

IN THE CHAIR.

X

THE MANNERISMS OF BEETHOVEN.

By J. S. SHEDLOCK, B.A.

It was originally my intention to write a paper on the mannerisms of the masters, but time would have failed me to tell of Spohr the mannerist *par excellence*, of Mendelssohn with his "Midsummer Night's Dream" figures and harmonies, of Chopin with his peculiar chords and grouping of notes, and of Schubert, Schumann, and others, so I determined to limit myself to the one great master—Beethoven. Let me say a word or two about the title of my paper. You may not agree with it, but I want you, at any rate, to understand what I mean by the mannerisms of Beethoven. They are those ruts and grooves into which his mind and pen frequently glided. If you ask why I call them mannerisms, I reply that no word better suits my purpose. Mannerism means adherence to a manner, or sameness of manner, and I am going to try and show how Beethoven repeated over and over again certain peculiarities of harmony, modulation, progression, and development. I am well aware that the word mannerism is commonly used in a disparaging sense; that it implies faultiness of manner, and carries with it besides the idea of affectation and also of excess. Now looking at the word from an etymological point of view, its meaning—like that of the word manners—appears to me quite general. Take another word with the suffix *ism* from the Greek *ισμός*, the Latin *ismus*—the word Egoism. Some dictionaries establish a nice distinction between Egoism and Egotism, or Egomism as it is called, but there are other dictionaries, and good ones too, which give to the former word, first the plain meaning, belief in or adherence to self; secondly, the one used in ordinary language, too much belief in self, thinking too much of self. Dean Trench in his charming little book "On the study of words" says:—"What a multitude of words originally harmless have assumed an harmful as their secondary meaning; how many worthy have acquired an unworthy." Of this multitude the word mannerism may be one. It is differently used by writers. Of the secondary meanings which I have named sometimes only one is taken. For example, the writer

of the article "Spohr" in Sir G. Grove's "Dictionary of Music and Musicians" speaks of that composer as a mannerist, and reminds us of the melodious phrases and cadences, chromatic progressions, and enharmonic modulations, "in themselves beautiful enough and most effective," which occur over and over again in his works. Here the manners are not declared faulty, only they are carried to excess. Again, Lord Macaulay in one of his essays says:—"Mannerism is sometimes not only pardonable but agreeable, when the manner though vicious is natural." Here the idea of affectation seems excluded, and also that of excess, for surely immoderate use of a vicious manner could be neither pardonable nor pleasant. I take then the liberty of using the word in what I call its primitive sense—viz., sameness of manner, self-repetition. I cannot attribute to Beethoven faultiness of manner, although as a human being he was perhaps not exempt from errors; if any, they originated—as Hazlitt has well said of Shakespeare—in the fulness of gigantic strength. I am going to accuse him of having once at least fallen into excess; and at the risk of incurring your displeasure, I am going to point out one or two of his manners which appear to me to savour of affectation in so far as they are artificial, *recherchées* rather than natural. So in a small way I accept the secondary meanings; and hence my superscription appears to me a convenient one.

Beethoven was particularly fond of the device of diminution—*i.e.*, presenting a fugue theme or a figure in notes of smaller value. Its employment in fugal writing dates from a remote period. There is nothing special about the manner in which it was used by Beethoven for his fugue themes, yet the fact that he made diminution a prominent feature of his fugues in the Pianoforte Sonatas, Op. 106 and Op. 110, and of the first movement of the C sharp minor Quartet deserves notice. With the old contrapuntists it was a device and nothing more. Bach used it cleverly enough: so far as mere ingenuity is concerned he perhaps surpassed Beethoven.

There was too the old ornament known as *Ribattuta* which Beethoven poetized in his Pastoral Symphony, and immortalised in his "Leonora" Overture, No. 3. In the former the nightingale sings:—



In the latter occurs the following passage—

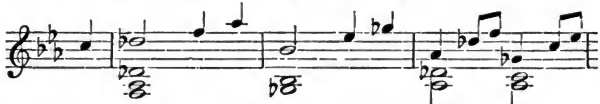


This ornament may have suggested to Beethoven his mode of

working up a phrase or figure so as to intensify the effect, to lead up to a climax. And Beethoven profited too by the hints thrown out by his predecessors, Haydn and Mozart. In the Jupiter Symphony, for example, Mozart writes—



and Haydn, in his Quartet, Op. 76, No. 3—



and again, in the *Finale* of No. 5 of the same set—



But Beethoven made continual and more marked use of diminution. In the first movement of the Sonata, Op. 31, No. 1, we have—



and in the second movement of same—



There is an interesting illustration in the first movement of the Waldstein Sonata, Op. 53, in which, besides ordinary

diminution, each bar gives figure in more and more condensed form—

8va.....

8va.....

and in opening of the *Finale* of Op. 57 we find—

Then in first movement of B flat Symphony we have—

In "Leonora" Overture, No. 3—

I may also mention another example in Op. 33, No. 1—

As Beethoven, for purpose named, diminished notes of phrases, so he, at times, for a contrary purpose, increased, or, to speak technically, augmented the same. You will find a notable example in the *coda* of the Righini Variations for Piano.

In the matter of theme development Beethoven had a manner which distinguished him from his predecessors, Haydn and Mozart. They took figures and phrases from their first and second subjects, and by the aid of counterpoint and canon did many wonderful things with them. Haydn, in some of his quartets, shows ingenuity of the highest order. But Beethoven was fond of taking a fragment of a subject and making it, as it were, the germ of a new thought. You will, of course, at once think of the Pastoral Symphony. Each of the first three bars is worked out so as to make us forget its original character and connection. Take, for example, the second bar of the opening theme—



Later on Beethoven seizes hold of it, transforms it, and makes it—to use a common phrase—speak for itself. I refer to the passage beginning—



For 36 bars these notes are repeated with changes of harmony, so that the humble bar acquires independent life and meaning. Turn now to the Pianoforte Sonata, Op. 53. In the third bar we have the ordinary little figure—



but in the development section it forms the germ of the pathetic phrase commencing thus—



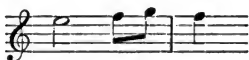
and you will remember what the composer makes, in the *coda*, of the ordinary fourth bar—



I have pointed to two works in which a single bar or a prominent figure has been singled out for special treatment ; but now I pass on to still more minute sub-divisions. In the Sonata in D (Op. 28) we have the phrase—



Beethoven uses the whole of it for purposes of development ; also the last two bars—



and then cutting off the final crotchet works up the three notes into a peripatetic and passionate phrase. Then, again, look at Op. 106. The theme—



is cut up into no less than five fragments. You will find in the first movements of the Fourth Symphony, of the two Quartets in E flat, Op. 74 and Op. 127, of the Pianoforte Concerto in E flat, Op. 73, the Pianoforte Trio in B flat, Op. 97, and in the "Leonora" Overture, No. 3, further illustrations of this peculiar process. The various members of a fugue theme are used separately as matter for the episodes. But fugue themes—at least the good ones—are specially prepared for this purpose ; whereas Beethoven seemed to delight in separating where apparently there was no joint ; in dividing where there was no natural division. The cells of a plant, diverse in shape, all possess an individual life of their own, and so it is with these detached and irregular fragments of Beethoven's themes. In Bach's fugues we are astonished at the cleverness and ingenuity of the episodes founded on the detached members of his subjects. In Beethoven's works we marvel at the new themes which spring suddenly into life, somewhat as did the men and women of Deucalion and Pyrrha from the stones which they threw behind them. It is not, however, the extraordinary nature of these trans-

formations to which I desire to call your attention so much as to the frequency of their occurrence.

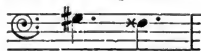
In 1884 an interesting paper on form was read here by Mr. Ferdinand Praeger. He justly objected to the grouping together of four disconnected movements and calling them a sonata, as if they formed parts of an organic whole. He told us "that the movements of a sonata should be connected by links or reminiscences, culled from the chief subject, the episodes, or the second subject." Beethoven, when short of a movement may, as Mr. Praeger asserted, have sometimes sought for a ready-made one in his portfolio, but in many of his sonatas, quartets, and symphonies he established a connection between the various movements so that, in spite of differences of mood or movement, they read as chapters of one tale, and not as distinct tales. In some of Bach's preludes and fugues we find a connecting link. In No. 5 of the *Wohltemperirte Clavier* the prelude begins—



and the fugue theme with same notes—



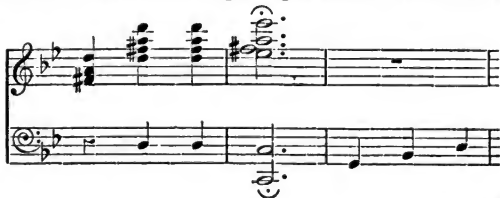
So No. 18—bass of first bar of prelude—



fugue theme—



Then in Haydn's quartets there are some curious attempts in this direction. I would ask you to look at Op. 2, No. 4, and Op. 76, No. 6. But I will now give you one striking example. In the first movement of the Quartet in G minor, Op. 74, No. 3, the two bars preceding the recapitulation section, and the first bar of principal theme, are as follows:—



In the *Finale* we have—



not only the same chord, but in both movements the principal themes commence with the same notes. So Bach, so Haydn, and so I might add Schubert—for if you will take the trouble to look at the four movements of his Quartet in E flat (Op. 125, No. 1) you will find them all commencing with the same notes.

To return to Beethoven. We find similar outward resemblances in his works. In the Sonata in D, Op. 10, No. 3, the first two movements commence with the notes—

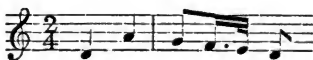


In Op. 27, No. 2, the so-called "Moonlight" Sonata, the first and last movements commence with the same notes; and in Op. 31, No. 2, the first and second movements begin with an arpeggio chord. These indeed are but feeble links, as striking but not more so than those which we have quoted from Bach and Haydn. Beethoven, however, went beyond this, and bound movements together by far stronger ties. Take, for example, the early Sonata in D (Op. 28). The themes of the second and fourth movements are evolved from the theme of the first movement. Let me play them—

First movement.



Second movement.



Fourth movement.



And I believe the *Scherzo* theme may be considered as evolved from the passage immediately preceding the recapitulation section of the first movement.

In the *Scherzo* of the "Eroica" we have—



which carries us back to principal theme of first movement—



In the Fourth Symphony compare the principal theme of the first movement with opening of third—

First movement.

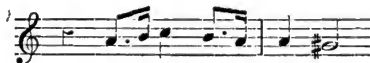


Third movement.



I must leave the symphonies, or might go on giving illustrations of a similar kind from the Sixth and the Seventh.

Now turn to the Quartet in A minor. Here is the mournful theme of the first *Allegro*—



here is the theme of the passionate *Finale*—



and, again, here is the commencement of the *Alla Danza Tedesca* fourth movement of the B flat Quartet, Op. 130, originally intended to form part of this A minor Quartet—



The connection between these movements is felt as well as seen ; there is outward and inward resemblance. I will not leave this quartet without reminding you that it opens with the notes—



and that the second movement opens with the same two notes—



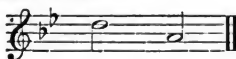
I could go on giving you examples of a similar kind, and finding how strongly Beethoven adheres to this manner of connecting movements, I class it among his mannerisms. At the commencement of my paper, I spoke of traces of affectation. Are they not to be found in some of the examples I mentioned, where we have the letter rather than the spirit? I will give you one more. The three orchestral movements of the Ninth Symphony present logical sequence. One feels that they are parts of an organic whole, but not because the principal theme of the opening movement begins with the notes—



the *Scherzo* with—



the *Adagio* with same notes—



This resemblance is surely not the result of accident ; it is purely an artifice, which neither adds to nor detracts from the power and grandeur of the music.

Beethoven was extremely fond of repeating notes, chords, bars, and, indeed, whole phrases. Of notes, I may mention the repeated E flats in the vivace of the Quartet in F, Op. 135—



the repeated B flats at the commencement of the tenor solo in the Choral Symphony, and the famous 61 *e*'s in the transition from the introduction to the first movement proper of the Seventh Symphony. Of repetitions, chords, I would mention the endings of the Fifth and Eighth Symphonies, and the syncopated passage in the "Eroica"—



Of bars, the first example that will occur to you is the iteration of—



in slightly altered form, in the first movement of the Pastoral Symphony.

Four-fold repetition of bars is to be found in all the nine symphonies, in the overtures, "Coriolanus," "Egmont," and "Leonora," No. 3, and other of the master's works. Let me play you an example from *Finale* of the Fourth Symphony—



and another from first movement of the Eighth—



Of repetitions of whole phrases I may refer you to the *Larghetto* of the Violin Concerto, to the *Scherzo* of the Ninth Symphony, which has been styled "a miracle of repetition without monotony." I will play you a passage in the last quartet, which I venture to call "a miracle of repetition *with* monotony." It is repetition carried certainly to excess. You shall hear it and judge for yourselves—

and twenty-eight more bars in same style.

In connection with this manner of repetition I would notice Beethoven's habit of dwelling for a very long time on one chord. From a host of examples I will give you two—

“Egmont.”

Waldstein Sonata.

The image displays a musical score for the Waldstein Sonata by Beethoven, arranged in six systems. Each system consists of two staves: the upper staff is for the piano (right hand) and the lower staff is for the violin (left hand). The key signature is B-flat major (two flats), and the time signature is 4/4. The piano part features a complex, rhythmic pattern of eighth and sixteenth notes, often with slurs and ties. The violin part provides a harmonic and melodic accompaniment, frequently using chords and rests. The score includes various musical notations such as slurs, ties, and dynamic markings. The final system concludes with a double bar line and repeat signs.

No one can attentively examine Beethoven's work without being struck by the peculiar and frequent use he makes of the chord, and also of the key of the minor second of the scale. Haydn and Mozart used the chord in its first inversion, the

so-called Neapolitan sixth. But I may go back to Bach; there is that striking passage in the E flat minor prelude (Wohl. A. Bk. 1)—



In Beethoven we find the chord, however, in its original position, and in both its inversions. I fancy Beethoven was the first to pass suddenly to the chord in its original position. An example of first inversion, familiar but yet striking, is the following passage from the last movement of the Moonlight Sonata—

The image shows a musical score for the last movement of the Moonlight Sonata by Beethoven. It consists of three systems of two staves each. The key signature has three sharps (F#, C#, G#). The music features a prominent Neapolitan sixth chord (F# major triad in first inversion) in the bass line, which is marked with 'ff' and 'p'.

The *sforzando* and the long dwelling on the chord are quite Beethovenish. We have something quite different from the soft and tender effects of his predecessors. The love duet between the Count and Susanna, in "Figaro," and the close of first section of the Aria, "On mighty Pens," are fairly repre-

sentative of the use made of the chord before our master's time.

Mozart—



Haydn—



Here is another example from Beethoven's Sonata, Op. 31, No. 2—



And another from the Seventh Symphony—



Here is an example of second inversion from No. 3 of the set of songs entitled "An die ferne Geliebte"—



And now for the first position of the chord. Near the close of the second movement of the Sonata in D, Op. 28, we have—



And in the second movement of Quartet in F, Op. 59, No. 1—



I have one more very fine illustration from the "Et incarnatus" of the Mass in D—



And now for a few illustrations of Beethoven's passing

suddenly to the key of the minor second, and returning with equal suddenness to first key. I need not play, but only remind you of the opening of the Sonata Appassionata, and of the Quartet in E minor, Op. 59, No. 2. Near close of *Andante favori* we have—

The first system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a series of chords in the treble staff and a rhythmic pattern of eighth notes in the bass staff. The system concludes with two eighth notes in the bass staff, each marked with the number '8' below it.

The second system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a series of chords in the treble staff and a rhythmic pattern of eighth notes in the bass staff. The system concludes with two eighth notes in the bass staff, each marked with the number '8' below it.

The third system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a series of chords in the treble staff and a rhythmic pattern of eighth notes in the bass staff. The system concludes with two eighth notes in the bass staff, each marked with the number '8' below it.

And in slow movement of Op. 106—

The second system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a series of chords in the treble staff and a rhythmic pattern of eighth notes in the bass staff. The system concludes with two eighth notes in the bass staff, each marked with the number '8' below it.

And in Ninth Symphony—

The third system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a series of chords in the treble staff and a rhythmic pattern of eighth notes in the bass staff. The system concludes with two eighth notes in the bass staff, each marked with the number '8' below it. The notation ends with the symbol 'f & c.' in the lower right corner.

A very fine example occurs in the *Finale* of Quartet in G, Op. 18, No. 2—

The chord of augmented sixth on flattened sixth degree of G becomes by enharmonic modulation dominant seventh of A flat. We find a similar modulation in first movement of Ninth Symphony, and in Rondo a Capriccio for piano, Op. 129.

A last example from Quartet in F minor—

A musical score snippet in G minor, 3/4 time. The upper staff features a melodic line with a dynamic marking of *sf* (sforzando) followed by a change to *p* (piano). The lower staff provides a bass accompaniment with a steady eighth-note pattern.

I could give many more, but pass on to notice those sudden changes from loud to soft in the full swing of a movement. One passage I quoted to illustrate use of chord of minor second. Here is another from the same Symphony—

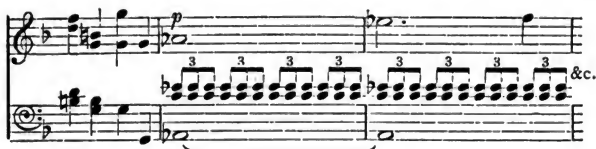
A musical score snippet in G minor, 3/4 time. The upper staff features a melodic line with a dynamic marking of *ff* (fortissimo) followed by a change to *p* (piano). The lower staff provides a bass accompaniment with a steady eighth-note pattern.

In the *Finale* of C sharp minor Quartet we have—

A musical score snippet in C sharp minor, 3/4 time. The upper staff features a melodic line with dynamic markings of *pp* (pianissimo), *f* (forte), *sf* (sforzando), and *pp* (pianissimo), followed by an *8va* (octave up) marking. The lower staff provides a bass accompaniment with a steady eighth-note pattern. The passage ends with the notation *&c.*

And in Eighth Symphony—

A musical score snippet in G minor, 3/4 time. The upper staff features a melodic line with dynamic markings of *sf* (sforzando) and *ff* (fortissimo). The lower staff provides a bass accompaniment with a steady eighth-note pattern.



And in the *Scherzo* of Ninth—



Mozart, with his "false relations" in the introduction of his C major Quartet, made some of the critics of the day assert that either composer or copyist had gone wrong. And Beethoven had his peculiar way of worrying pedants and critics. He mixed tonic and dominant harmonies. There are four famous passages which I need only mention—the horn entry in the first movement of the "Eroica," just before the return of principal theme, the concluding bars of the *Allegretto* in the Quartet in E minor (Op. 59, No. 2), the transition from the *Scherzo* to the *Finale* of the C minor Symphony, and the *coda* of the first movement of the Sonata in E♭, Op. 81a. In the Piano and Violin Sonata in A minor, Op. 23, we have the following passage—



Tonic harmony in violin and bass parts, against dominant harmony in accompaniment of right hand, and *vice versa*; and in Piano and Violin Sonata in C minor, Op. 30, No. 2—



somewhat similar to the last. When violin sounds last note, C as tonic accompaniment strikes third inversion of a dominant seventh of new key. You will find another example in *Finale* of Piano Sonata, Op. 10, No. 3.

Then there are those hammer strokes, those loud notes or chords, generally followed by a pause, during which the listener can only wonder what is to come next. I must only venture to give a few examples. Quartet in D, Op. 18, No. 3—

From funeral march of "Eroica"—

Fourth Bagatelle, from Op. 126—

From Op. 59, No. 1—

F

From the Seventh Symphony, first movement—

and *Finale* of Eighth Symphony—

Beethoven had a peculiar mode of modulation—a step by step change—from one key to another. It was not that in the

This manner is, to my mind, not altogether free from affectation.

I could still speak to you about the master's very frequent use of the Doric mode in his later works, about his peculiar use of chord of $\frac{6}{4}$, about his "intervals of expectant repose," about his elliptical style, about his diatonic melodies, but time forbids, and I pass on lastly to Beethoven's pedal points. They differ from those of his predecessors in length, in character, and in climacteric power. Their variety is infinite, but they have all the composer's sign-manual; you would no more mistake one of Handel's, Mozart's, or Haydn's for one of Beethoven's than you would mistake Chaucer or Spenser for Shakespeare. We have seen how fond Beethoven was of repetition; in his finest pedal passages the pedal note is not sustained, but repeated and ornamented; we have seen how he hurried up a phrase by diminution; this again forms a marked feature of his pedal points. We have seen how he mixed tonic and dominant harmonies: in his pedal points we find this mixture carried to the verge of boldness—I was almost going to say madness. Think of C minor Symphony, close of Op. 106, and the "In gloria" of the Mass in D.

To point out the use of a particular chord, to call attention to the employment of some particular device, to show how phrases, how movements are linked together, all this may be well. But I hesitate to pick to pieces those wonderful pedals of the Waldstein Sonata, of the Fifth, Seventh, and Ninth Symphonies, lest when you hear them you might recall my feeble words, and, occupied with their letter, might lose something of their mystery and majesty. There are moments in Beethoven when to feel seems better than to understand.

In conclusion, I must remind you of my self-imposed task—viz., to show that Beethoven had certain manners, and that these manners are repeated over and over again in his works. I want you clearly to understand that I have not in any one case given you an exhaustive list. I have merely given you samples, and, so far as my judgment is concerned, some of the best. I could easily have increased the number, but that would have meant a paper of greater length. I can truthfully speak of the shortcomings of the one which I have just read to you: it falls very far short—so far as length is concerned, not to speak of other imperfections—of what it might have been. For example, of the illustrations which I collected before writing, I have only used about one half. I tried to make my paper short, not long. Search Beethoven's works for yourselves, and I think you will come to the conclusion that it was not lack of material which caused me to stop, but rather a desire not to waste your time or tax your patience.

DISCUSSION.

The CHAIRMAN.—Ladies and gentlemen, I am sure we must all feel very much indebted to Mr. Shedlock for the very able paper he has placed before us. He has ventured to speak boldly on the subject of a very great man, but there is no amount of greatness which should shut us out from fair and impartial discussion as to the merits or the demerits of the works of anyone. At all events, there is food for a great deal of thought in what Mr. Shedlock has advanced, and I think we shall all profit by the impartial consideration of what he has so well placed before us. The marvel is that in so short a time he has been able to say so much on the matter. I think the illustrations he has given point very strongly in corroboration of the remarks he has made, and I will only supplement one remark with regard to the augmentation of subjects, which was one of the mannerisms to which Mr. Shedlock referred. I allude to the well-known close of the first movement of the Waldstein Sonata, where a passage G, A, B, first of all appears as a minim and two crotchets, and then in four succeeding bars as a semi-breve and two minims with the minor being indicated by the \flat being placed before A, but it is afterwards restored to the major. I would also call to your mind another instance, that of augmentation and prolongation of the notes in the *Finale* of the Symphony in $B\flat$ —in that exceedingly humorous movement in which humour seems to run almost riot at the close, where the bassoon comes in with the said notes. I think a kindred effect is produced in some of Beethoven's works by writing in a slower time. You remember that splendid example in the *Finale* of the "Eroica" Symphony, where that beautiful melody is found, which is also treated as a pianoforte piece with variations. When you approach what may be called the prolonged *coda* of the "Eroica" Symphony he makes of that a slow movement, a movement of great importance before the final winding up of the brilliant movement with which he commenced. I would also speak of the *Finale* of Opus 2, the Sonata in C, one of the three dedicated to Haydn, in which a subject in $\frac{3}{8}$ time is introduced, becoming slower and slower, and then the movement is again worked up. Then there is the *Finale* of Op. 31 in G, where he brings the same notes in quite slowly. I would also refer to the very well known instance of the beautiful Sonata in E flat, "Les adieux, l'absence, et le retour," Op. 81, in which, near the close, he embodies a subject of the movement which indicates the return of the beloved, in *andante* time, but it is nothing more than the original *allegro* reduced in time. I conceive this to be quite kindred in spirit to the prolongation

of the subject. I hope some other gentlemen better able than I am will favour us with their comments on the lecture.

Mr. BANISTER. — I remember some years ago there was a book published, called "Shakespeare not an Impostor," and I must acknowledge that when I read the title of this paper I felt very much inclined to answer "Beethoven not a mannerist." My impression has been for very many years that there is no one of the great composers who is less of a mannerist than Beethoven. I do not think, for instance, that individual originality or habitual mode of thought can for a moment be thought of as constituting mannerism. It is not very easy to determine the precise distinction between mannerism and what has been termed individuality, that which renders a man just what he is, and which renders his works what they are. Of course the highest order of quality in a man which differentiates him from his fellows is that which we call genius, and we never talk about the mannerism of genius. Then there may come that mixture of qualities which we may call idiosyncrasy. Then you may get something just a little lower than that which you may call originality, which in its somewhat one-sided or bizarre form you call eccentricity, which renders a man somewhat odd. Very often, of course, that is the result of, or is connected very much with, affectation. Then there comes that which you call mannerism. Of course the very word mannerism, as your lecturer reminded us, has to do with the manner, and the manner of doing something not so much as of thinking. It is not the habit of thought which is mannerism, but the way of doing a thing, because the very word mannerism comes from that which means the manual part, the outside doing of a thing, and, therefore, must be distinguished from the mode of expression. Generally speaking, we think of mannerism as implying some weakness, some narrowness, some lack of inventive faculty, or some pedantry. When once a poor composer, for instance, has found an effective way of dressing up his ideas, then when he lacks ideas he adopts the same method to conceal the paucity of his ideas; that is, chooses the same way again, although it is not applicable, because the manner of doing a thing ought to be the outcome of the thoughts themselves. Instrumentation, for instance, ought to be the outcome of ideas, not the originator of ideas in any sort of way. You must not confound, moreover, mannerism with style. We speak, for instance, of the strict style, but no one would call Bach a mannerist because he adopted the contrapuntal or strict or fugal style. Confessedly that was the spirit of the age, and he wrote in the spirit of the age and style which he adopted; the fugal contrapuntal, imitational style was just that style which, so to speak, culminates in Bach himself. Then, again, I think we must be wary of con-

founding mannerism with the spirit of the age in another way, with that obedience and compliance with the general forms which prevail at any given age, which we, instead of mannerism, call conventionalism. It is a conventionalism, for instance, to have the subject of the major movement in the dominant, but nobody calls a man a mannerist because he has that second subject in the dominant. Neither, I think, should we call Beethoven a mannerist because in some half-dozen he has had the second subject in the mediant instead of the dominant, as in the Sonata, Op. 31, in the "Eroica" Symphony, or in the Waldstein Sonata, to which reference has been made. Neither must we call it a mannerism when a man complies with the prevailing conventional way of doing a thing, as, for instance, when Shakespeare, at the end of his blank verse speeches, concludes with two lines in rhyme. That was not Shakespeare's invention, it was simply a conventionalism of the dramatists of his time. So we do not call Handel a mannerist because he terminated many of his movements with the almost stereotyped form of cadence which prevailed, nor because he wrote his songs in the understood form—*da capo* form of that time. Of course we do speak of the mannerism of Spohr, and we expect directly we hear a movement of Spohr to hear chromatic modulation, or an enharmonic modulation. Mendelssohn, although a much greater genius, was to some extent a mannerist, as interminating so many of his pianoforte works with a sustained note in the melody against either an arpeggio or some repeated chords underneath. That was a mannerism of form undoubtedly. Only two days ago I was reading an account of the pictures now on exhibition at the Royal Academy, and speaking of one by Gainsborough, the critic said that is a picture in Gainsborough's best manner, indicating that there was something in the way of doing it which implicated a certain restricted form which the painter had affected, and within which limits he seemed to have confined himself. I think Beethoven is least of all a mannerist. Mannerism, I cannot help thinking again, is different from self-repetition, unless that self-repetition be carried to an inordinate extent. I do not think the mere fact of a man having thought a thing out in one way, and finding that a certain way of presenting it is good, and then finding during the course of a long career that another idea can be presented and treated in the same way, can be called a mannerism. A man must very often keep his audience waiting, so to speak, for his change of key somewhere, and what way more feasible and effective and more acceptable to the hearers than that way of pausing, so to speak, on a note for ever so long, if you please, until that one note, which may have been the dominant or tonic in the old key, becomes a leading note to the new

key, as in some of the instances we have been listening to. The great thing to bear in mind is the difference between mannerism and style. The manner should be the outcome of the matter. It was said, for instance, of Hallam, the historian, that his style of writing always corresponded with his matter, and that is what it should be. Therefore, to say that any composer of music is a mannerist, implies unquestionably a want of range about him, something about it in which he makes music rather than the music springing from him. These are a few of the thoughts which have occurred to me. I do not make them in anything of a captious spirit, but do not let us think because we find some thought or some thing several times over in any composer that it is to be taken as a stigma, or that that composer was a mannerist.

Mr. FERDINAND PRAEGER.—I should say that those things which have been pointed out as mannerisms ought not to be taken as defects in Beethoven. The whole thing resolves itself into this, the word is a restricted one, and everyone has a different notion of it. Unfortunately the word "manner" is not used in the same way here as in Germany. The Germans use "style" for one thing, and "manner" for another thing; mannerism is a degeneration of the manner. You have not exactly the same meaning, and, therefore, the whole argument turns on that word "mannerism," and no doubt "mannerism" generally has a deprecatory meaning. But all those instances which have been pointed out in Beethoven are so peculiarly *his own*, that I would rather call them his *style*, and as we do not find them either in Mozart or in Haydn, or at least but very little shadowed forth, not used to any extent, I should think Beethoven's greatness would not suffer by this, but it would be rather one of the proofs of his original mind. You must not lose sight of the fact that Beethoven's genius had to battle with an organisation which was extremely headstrong and self-willed. He was born at the stress period, when all theories were distrusted, when everyone was trying to find a new way, and new ideas. It was for him certainly a time when he had to let himself loose. I know a great deal of Beethoven, for I knew one of his intimate friends, Grillparzer, dramatist and poet, who wrote many librettos for him, though they were not used, because Beethoven himself knew they were not suitable; and I knew a gentleman, Joseph Roeckel, who was the Florestan in his "Fidelio," and therefore saw him daily. He used to go and take a book when Beethoven was composing, and sit in a corner and read until Beethoven had finished. When he had finished, having smashed a great many strings in his enthusiasm, he would call and say, "Roeckel, you are a sensible man, you do not bother me about my health; I am always ill; but now I have done, now

we will go out." Beethoven was also continually the prey of his relations and his family, he was incessantly being worried for money both by his brother and his nephew, such a man has some excuse for now and then being a little impetuous, and no doubt it was his peculiar organisation which may account for some of these things—all those notes in the bass, for instance. I can fancy him as a man saying, I will have my will. To me that seems one of the great proofs of his genius, because genius does not care what will the public say, or what will the master say, what will even the critics say; he does not care for anyone whomsoever, but what he feels he will say. The greatest proof of his greatness is that no one has imitated him, and no one can imitate him. The only man who has certainly tried to imitate him, and has taken up some trivial bits, is Rubinstein, who every now and then takes those little bits, thinking because Beethoven had them that he approaches him. I am not his judge, nor his critic, but certainly when he uses them they seem to me rather puerile and ridiculous; but Beethoven is such a master mind that even in his eccentricities (for eccentricities they certainly are) you cannot help admiring him. However, I am delighted that someone has had the pluck to point them out. The matter should be discussed, because it misleads pupils immensely when you advise them not to fall into mannerisms, and they point to such things, which intelligent pupils will do, but the style of a genius is not the mannerism of a small man, and, therefore, the mere imitation of his style or manner is a defect; but in Beethoven I think it is only part and parcel of one of the greatest geniuses the world ever saw.

Dr. C. W. PEARCE.—After the excellent speeches we have listened to one can but have very little to say. I was reading an old volume of the *Musical World* only this week, one for 1836, and there are two very interesting articles by Mr. Cipriani Potter and Dr. Gauntlett. Mr. Potter advances the very same ideas which we have heard from Mr. Banister, or very nearly, and in one sentence he especially says that no composer was ever more free from mannerism than Beethoven. Dr. Gauntlett calls attention to nearly the same characteristics which we have heard from our esteemed lecturer this afternoon, and points them out as being proofs of great originality, much in the same way as our friend Mr. Praeger has described them.

Mr. SOUTHGATE.—I think the speeches we have heard, and Mr. Shedlock's paper, have almost exhausted the subject. It appears to me, first of all, there is a little difficulty about the word "mannerism." As I take it, it is something like an excessive adherence to one characteristic mode of treatment. Mannerism to most men implies a certain uniformity of

manner, and that uniformity which is adverse to freedom of variety. It is impossible that we can lay such a charge to Beethoven.

The CHAIRMAN.—If no one else present wishes to make any remarks before asking Mr. Shedlock to reply, I wish to defend him from having made use of this word "mannerism" in a disparaging sense. It is a word which admits of two interpretations. A mannerism may be a thing to be very much commended; in point of fact, there are some mannerisms which people fail altogether to find, which would be very much better than the mannerisms which they do adopt. But I think Mr. Shedlock explained in the early part of his lecture that he adopted the word simply because he found it the one which best suited his purpose, and, without conveying any disparaging meaning whatever, he made use of it with regard to Beethoven. I am sure he is one of the last who would wish to depreciate such a name as that by a word which perhaps admits of a double meaning.

Mr. SHEDLOCK.—I must thank Mr. Stephens for adding a few examples to my list. I should like to say a word to Mr. Banister, to thank him for what he said, and he would, perhaps, kindly remember that I never used the expression that Beethoven was a mannerist. I never spoke of him as a mannerist. I have been trying to speak of the mannerism in his works. Then Mr. Banister said there were just a few illustrations here and there, but I carefully reminded you they were only samples, and that I could have doubled them or trebled them, and in many cases have done more than that. He seemed to imply that just a few examples of this or that will not entitle us to call that a mannerism; but if you can multiply them so many times, at what particular stage would they deserve the name of mannerism? He was rather too hard on me, I think, in tying me down to the common use of the word, when I particularly stated in my opening that I did not take it in the ordinary sense. I thought I was at liberty to attach a meaning to it, provided I explained it, which I attempted to do at the commencement. Mr. Praeger seemed also to say that the whole difficulty was in the word; and, of course, anyone who will not accept my definition of it has a right to quarrel with the title of the paper.

The CHAIRMAN.—I am sure you will all agree with me in passing a hearty vote of thanks to Mr. Shedlock for the interesting paper he has read, and for the very great care he has taken in its preparation.

(The resolution was seconded by Mr. Barry, and carried unanimously.)

FEBRUARY 1, 1886.

DR. STAINER

IN THE CHAIR.

ON THE POSITION OF ORGANS IN CHURCHES.

BY THE REV. SIR FREDERICK A. GORE OUSELEY, Bart.,
President.

IN a time like the present when so many new churches are built, the great majority of which are furnished with organs, it cannot but be a question of exceptional interest to all who are mixed up with church architecture or church music to find out the best position in such buildings to be occupied by the organ. Nor is the problem an easy one to solve, on account of the great number of more or less extraneous considerations which enter into the subject. Besides which, it is just one of those matters concerning which it is impossible to lay down any one great, general law which shall apply to every case. So many mistakes are continually made, however, and so much jealous difference of judgment exists between the organ builders and the architects, that it may be useful, and also (possibly) entertaining, to discuss the whole question from various aspects in such a paper as the present. It is, therefore, proposed to treat of the subject: (1) Historically; (2) From a consideration of Continental practice; and (3) With special reference to English places of worship at the present time. By far the best authority to which recourse can be had as to the history of English organs is the late Dr. Rimbault. Both in the compendious and admirable work which he published conjointly with Dr. Hopkins on the "History and Construction of the Organ," and also in his lecture on "Early English Organ Builders," delivered before the College of Organists in 1864, he has given us a large fund of miscellaneous information of which free use has been made in this paper. In the "Syntagma" of Prætorius, the "Harmonicorum Liber" of Mersennus, and the valuable treatise of Dom Bédos, may be also found some valuable facts, besides which we also have a most admirable work on old organ cases published three years ago by Mr. Arthur George Hill. On a careful comparison of these authorities, it appears certain that in early mediæval days most organs were generally of so small a size as to be portable from

place to place within the church, and also from one church to another. In the comparatively few instances in which the instrument had a fixed position, that position would appear to have been on one or other side of the choir or chancel. Dr. Rimbault quotes Gervase, the Canterbury monk, to show that before the burning of that cathedral, in 1174, the organ stood "upon the vault of the south transept." After the rebuilding of the cathedral, the instrument was placed upon a large stone corbel, over the arch of St. Michael's Chapel, in the same transept. In Dart's view, given in his description of Canterbury Cathedral, the organ appears on the north side of the choir, between the third and fourth pillars, where it still remained till the time of Dr. Burney. These changes in the position of the organ seem to show that the authorities failed to find any one which was wholly satisfactory. And this is rendered more probable by the multitude of similarly frequent changes which are recorded in the case of other cathedrals. As an example take the organ in York Minster; Robert Dallam's instrument, built in 1632, was by express command of King Charles I. placed on the north side of the choir, nearly opposite the Archbishop's throne. But there is reason to believe that before that time an organ had stood over the entrance to the choir, in the rood loft, where it is now, for King Charles gave as his reason for placing the new instrument elsewhere that in the former position it intercepted the view of the altar from the nave. In 1690 we find that by command of Archbishop Lamplugh the organ was re-erected on the choir screen, where it has remained ever since. In old St. Paul's Cathedral, we find, from the view of the interior given in Dugdale's "St. Paul's," that the organ was situated just over the choir stalls, on the north side of the choir. It is not known for certain how long that organ had been there, but it probably was one of the largest instruments of the period, and had, doubtless, been played upon by such worthies as Batten, Bevin, Tomkins, and Gibbons. It appears to have consisted of a great organ and separate choir, the former furnished with triptych shutters, as was usually the case with ancient organ cases. This was one of the few organs which survived the Great Rebellion, and only came to a sad end when the old church perished in the Great Fire of London in 1666. We know that when Father Smith was employed to build a new organ for the present cathedral, Sir Christopher Wren would have wished to retain the former side position for it, but was overruled by the then Dean, who had it erected over the great screen at the west entrance of the choir, since which time it has twice changed its situation. In Westminster Abbey it is not known where the organ stood before the Great Rebellion, but in Purcell's day it undoubtedly was placed

above the north stalls of the choir. In 1730 this interesting instrument, which had been built by Father Smith in 1668, was removed to the adjoining Church of St. Margaret's, and the organ built by Shrider, which most of us remember, and parts of which are incorporated in the present organ, was placed upon the choir screen. Mr. Hill, in his interesting work, gives a representation of two small organs which, apparently, were used in Westminster Abbey at the coronation of William III., and were probably of Dutch build. They are attached to two of the pillars, probably on the south side, and connected by a gallery or bridge across the transept. It would be interesting to know more about these curious instruments. At Winchester Cathedral it seems that, at the time of the Reformation, an organ was erected upon the rood screen to replace the old rood cross. By order of Charles I. this instrument was removed to the north side of the choir. It perished utterly, as did almost all organs, through the sacrilegious violence of Cromwell's soldiery. In a note to page 440, Vol. III., of Dr. Burney's "History of Music," he tells us that "at Chester the small primitive organ of that cathedral is still standing on the left (or north) side of the choir, though that which is now used is at the west end." From which it does not clearly appear whether more than the case only of "the small primitive organ" existed in 1789 (when the third volume of Burney's History was published), or whether it was only the mutilated skeleton of an organ erected before the Civil Wars. If it was still in playing condition in Burney's time, it would be worth while to make enquiries as to its previous and subsequent history. Possibly it was a small specimen of Father Smith's work which was afterwards removed to a room in the cloisters. Dr. Rimbault informs us that, according to some MS. archives of Rochester, the old organ in that cathedral originally stood in the north transept. But in Fisher's "History of Rochester" (1722), we read "Over the entrance to the choir is an ancient organ, which Browne Willis, when he surveyed the cathedral, termed 'a sightly organ'; but it now gives both the visible and audible indications of its great age. By the best information I can procure it was erected very early in the 17th century, and so long since as 1668 it was styled 'an old instrument,' and 160 pounds were then paid for its repair, and a new 'choir' organ." It would seem then from this that this organ was moved from the transept to the choir screen at some unknown date, that it was one of the few instruments which survived the Great Rebellion, and that it retained its place till the erection of Green's organ in 1791. In Dugdale's "Monasticon" there is a drawing of the interior of Lincoln Cathedral, in which the organ appears over the choir stalls on the north side. This is also quoted by Rimbault. The

same appears also to have been the case at Durham Cathedral—likewise at Worcester before the Reformation. If from cathedrals we turn to College chapels, we find there also the same uniform practice of putting the organ on one side of the choir. There does not appear to have been any deviation from this practice before the time of the Restoration, except in a few special and isolated instances. Nor is the case different in the case of ordinary Parish churches, save that it was not unusual in the sixteenth century to have small portable organs which could be moved from one place to another. Probably there is no authenticated instance in England of an organ either on the rood loft or at the west end of a church before the Reformation.

It is now time to turn to the Continent, and see what has been the usual position of the organ in foreign churches. The oldest foreign organ I have played upon is that in the nave of the Cathedral Freiburg, in Briesgau. This organ was built in 1520, and remained much in its original state when I tried it in 1851. It had two manuals and one octave of pedals. It stands in the nave on the north side, towards the west, at a considerable elevation. There is also a second and newer organ on the ground at the south side of the choir. In Milan Cathedral are two fairly large organs facing each other on the north and south, above the stalls, towards the west of the choir. Many Italian cathedrals have organs similarly placed. At the Church of St. Anthony, at Padua, there are *four* large organs. They are placed so as to partially enclose the four great piers at the entrance to the choir, and look very fine and imposing. On grand occasions I was informed that they are sometimes all played together. At the famous Church of St. Mark, at Venice, there are two large organs, one on either side, and four small ones in the side chapels. The Cathedral of Genoa has an organ in each transept. There is a church at Florence, the Chiesa de Carmini, which has a large west end organ over the entrance, and a smaller one in the choir. In the mighty Cathedral of St. Peter's, at Rome, there is no organ at all in the nave, except two or three small ones on wheels, which are moved about to various parts of the vast building as occasion may require. But in the Capella del Coro, where the ordinary daily services are conducted, there are two organs facing one another in opposite galleries, of which the larger and better one is by Priori, a Roman builder, and it has two manuals and two octaves of pedals, only the compass is what is called "short," as is usually the case in Italy—or at least it was so when I was there in 1851. There has been some talk of erecting a large organ in St. Peter's, but I do not think it has been in any way carried out. At Freiburg, in Switzerland, the celebrated organ is in a gallery at the west end. So it is

at Berne, at Lucerne, and at Bâle. At Ratisbon the organ is behind the high altar of the cathedral. The effect is good, but weak, as the sound cannot well get out of so confined a space. There are two other instances of this position, both at Venice. At the *Frauenkirche*, at Dresden, Silbermann's fine organ is similarly situated, except that it is in a gallery above the altar. At the Cathedral of Antwerp there is a fine large instrument on one side of the nave, besides two small ones in side chapels. At Seville Cathedral there are two enormous organs of real Spanish make, one on either side of the choir, above the choir stalls, besides two smaller ones in side chapels. In Strasburg Cathedral, Silbermann's beautiful organ is in the triforium, over the second arch from the west, on the north side of the nave. The common practice in the principal Lutheran churches of Germany is to place the instrument at the west end, over the entrance door, though to this there are many exceptions. Before the nave of Cologne Cathedral was completed, the organ stood upon the screen at the entrance to the choir, where it sounded remarkably well. Since the completion of the cathedral it has been removed into a transept. I saw only one foreign church, and that was in Antwerp, where the organ was on the jubé, or rood loft. In France it is customary to have in their cathedrals and large churches two organs—one very large, called "*L'Orgue de Tribune*," in a west end gallery, and the other smaller, on one side of the choir, called "*L'Orgue d'Accompagnement*." The result one is driven to by comparing all these examples is that there is no invariable rule, but that the position of the instrument depends on the exigencies of the service. Where the chief use of the organ is to lead the rough singing of chorales by the whole congregation, as it is in Lutheran Germany and Calvinistic Holland, the organ is properly placed at the west end, over the principal entrance. But where it is needed to accompany a choir at one time and to play grand voluntaries at another, as in France and in Austria, then it is usual to have two organs—a large one in the nave and a smaller one close to the choir. Neither of these plans exactly fits our English requirements, although we may draw some useful lessons from a study of them.

Let us now turn our attention to English organs and modern requirements. It is evident that there are several various and often conflicting interests to be consulted in the selection of a proper site for a church organ. There are first the interests of the clergy, who regard the matter, perhaps, from an ecclesiological point of view. Then there are the interests of the singers in the choir, who will view the question on its vocal side. Next we have the interest of the organist, who regards the position of the organ from a comparatively

instrumental aspect. After him comes the architect, who chiefly looks at the appearance of the case, and too frequently hates the organ entirely, and would fain conceal as much of it as possible. Lastly, there is the organ builder, who knows how much better his instrument will sound with free space around it than when boxed up in a small chamber, and who feels that his reputation is more or less dependent on the decision as to locality to which those who have the management of the affair shall finally come. Here is, then, a fruitful source of quarrels and differences, of contentions and recriminations, of jealousies and revilings, of grumbling and discontent. It is really a matter of wonder that such occasions as the discussion of the position for a new organ so often pass off as amicably and peaceably as we find they do. Perhaps it may be expected that I should lay down some general, or universally applicable, rule for finding the best position for an organ. But I can do nothing of the kind, for what is suitable for a large cathedral would be eminently unsuitable for a small country church. What would be best where there is a regular choir and a full choral service would be anything but good where the organ is only needed to lead the psalmody of a general congregation. Let us consider some of the most usual cases in turn. And in the first place let us take the requirements of a cathedral or collegiate church, where a full cathedral service is daily performed. In many such churches the whole of the regular congregation is included in the choir proper—as in Westminster Abbey, in Gloucester, in Wells, or in York Cathedral. Probably the very best place for the organ in all such cases is over the choir screen, in the centre of the building. It is, perhaps, not the best place *architecturally*, inasmuch as it renders it impossible to gain an uninterrupted view of the interior of the Cathedral from west to east. But, *musically* speaking, it is the best place, not only because the organ has free space all round it, but also because it occupies a very favourable position for supporting and leading the singers. It is just a case where it is necessary to balance the conflicting claims of sight and sound, of architecture and music. And, therefore, speaking as a musician, and a lover of cathedral service, I am inclined to advocate in all such cases the retention of the organ on the rood screen. But then the evil effect to the eye can often be mitigated by dividing the organ so as to keep all the middle part at a low elevation, and putting the tall pipes, and all that most tends to obstruct the view, on either side. This is done very judiciously at Westminster Abbey, and also at Rochester Cathedral, and the musical effect of the organ is hardly at all impaired by the arrangement. Where, however, this plan is not convenient, and the organ remains over the middle of the screen, it is often necessary to adopt some special plan to

render the instrument available not only for services in the choir, but also for more congregational services held in the nave. At Gloucester, for instance, where no such contrivances exist, the organist is obliged to be helped by looking glasses, as well as by concerted signals, or he could not accompany a nave service, sitting as he does on the eastern side of his large instrument. To obviate this inconvenience, the keys have in some instances been placed on the north or south end of the organ, so that the organist has the command of the nave and choir equally. This excellent method has been adopted in the cathedrals of Peterborough, Manchester, and Exeter; and also in Beverley Minster, and in St. George's Chapel at Windsor. There are, however, many cathedrals in which there is either no screen at the entrance of the choir or else an open one on which an instrument could not be placed. In such cases there are two ways of placing the organ, each of which has its advantages and disadvantages. One way is to place the organ in its ancient position, over the choir stalls, on one side. This has been done at Winchester, Hereford, Worcester, Ely, Llandaff, St. Asaph, and Bangor. The advantages of this plan are, first, the opening out of the view of the church from east to west, and, secondly, the bringing the organist into closer proximity to his choir. But the disadvantages are by no means trifling—in fact, a one-sided position of the organ tends to obscure, if not to destroy, the antiphonal effect of the chants and services. It has always appeared to me that this answering of side to side, varied by the grand conjunction of the two semichoruses in the full parts, constitute one of the greatest charms of a true English choral service. Moreover, it is a feature which we possess in common with the rest of Christendom—both in Roman Catholic countries and in those which belong to the Eastern Orthodox Communion, this antiphonal system universally prevails; and besides its present universality, it has the additional claim of extreme antiquity. The earliest instance is that of Miriam and the Israelitish women in their responsive songs of thanksgiving after their deliverance from the bondage of Egypt and passage across the Red Sea. Then we find traces of it in the structure of several of the psalms, as had been well worked out by the late Dr. Jebb, in his dissertation on the word *Selah* in his "Translation of the Psalms." Nor is it difficult to discern something of the same sort in the accounts we have in Holy Scripture of the singing in Solomon's Temple. We learn from Theodoret, too, that it was at Antioch that the custom of antiphonal singing first prevailed. But Philo tells us that in the very earliest days of Christianity a choir of women and children was frequently answered by another composed of men's voices in their public

services. St. Ambrose, in the fourth century, introduced this antiphonal singing at Milan, whence it spread throughout the Western Church. Socrates, the Ecclesiastical historian,* tells us that "Ignatius, third bishop of Antioch, in Syria, from the apostle Peter, who had also conversed familiarly with the apostles themselves, saw a vision of angels hymning in alternate chants to the Holy Trinity; after which he introduced the mode of singing he had observed in the vision into the Antiochian churches, whence it was transmitted by tradition to all the other churches." With such a vast antiquity, with such a universal adoption to sanction its use, it is impossible not to regard with veneration and affection so edifying a custom—and when we add to this the confessedly admirable effect of such singing when considered from a purely musical standpoint, we must feel justified if we are somewhat jealous of anything tending to tarnish the beauty or obscure the effect of it, as an accompaniment all on one side must necessarily do. On that ground alone, great exception may fairly be taken to the plan of placing the organ over the choir stalls on one side, unless such a position is found to be the only available one. Thanks, however, to modern mechanical improvements and resources, it is possible now to retain all the undoubted advantages of this lateral position, while avoiding, in whole or in part, the concomitant disadvantages to which reference has been made. A plan has been adopted in the cathedrals of St. Paul's, Salisbury, and Durham, and in several parish churches, by virtue of which the organ is divided into two portions, situated respectively on the north and south side of the choir or chancel, opposite each other. The mechanism connecting the two portions is carried under the pavement, and is tubular-pneumatic or else electrical, so as to be comparatively unaffected by damp or change of temperature, as the old-fashioned connection by trackers necessarily was. By this means, one player, sitting on one side of the choir (or, if preferred, in the midst of the choir), can control both portions of the instrument at once, and can alternate the north and south, as the voices "fling backwards and forwards their alternating songs," so as to enhance the antiphonal effect by a judicious method of accompaniment. Although an organ will not sound quite so mellow in such a lateral situation as it would over a central screen, with free space on every side of it, yet the choral and architectural advantages far more than compensate for this drawback. I consider it, therefore, an admirable arrangement. Where there are transepts available, it is desirable to place the organ across them (as at Winchester), in preference to choosing smaller arches for the purpose,

* Socr. Eccl., Hist., Book VI., Chap. viii.

where the sound is more confined. At Chester Cathedral the organ has been placed in the north transept, in a gallery, with the exception of a few choir organ stops, which are over the central screen, and, as it were, at right angles to the rest of the organ. This is a good plan, in so far as it enables the organist to accompany the service without deteriorating from the antiphonal effect of the semichoruses; but there are not many churches which would admit of its adoption.

Ordinary parish churches and chapels, in many cases, are so constructed that the only available place for the organ is that abomination of modern invention, an organ chamber. Organs are obliged to be voiced much louder than is consistent with pure tone, in order to make themselves heard at all under such unfavourable conditions; and not only so, but the large sixteen foot pipes are usually so hidden away behind the instrument that they are scarcely audible in the church, while the mixtures seem doubly shrill and strident by contrast. Moreover, the mechanism is often inconveniently crowded, causing frequent derangement and cypherings, and the bellows are often injured by damp in so confined a space. I must, once for all, utter my indignant protest against organ chambers. Of course the object of so placing the organ is to get it as close to the choir in the chancel as possible. But even this advantage may be purchased too dearly. If the chancel has an *aisle* in which an organ can be placed, that is much better than a mere chamber, because the organ can have two fronts, one facing the nave, looking west, and the other facing the chancel and the singers. The instrument is not then so fatally boxed up and stifled as in a chamber. Still, even so, it is a one-sided affair, and antagonistic to antiphonal music. Where the church is so small that the distance of the chancel-choir from the west end is not too great, the organ may be advantageously put into a western gallery. It will always sound well there in itself, and indeed it *must* be there if the singers sit in the western gallery too, as in such churches as St. George's, Hanover Square. But a west end gallery never looks well in a Gothic church, and an organ in the centre of it often hides a good west window, and darkens the church. The best remedy for this is to split the instrument into two portions, and put them on the north and south of the window, where they will hide nothing, letting the organist and the singers sit between them. Of course all antiphonal singing, under such circumstances, is out of the question. In some cathedrals there are two large organs, one for the choir, the other for the nave, as at York and Worcester. This is a good plan whenever the extra organ does not take up too much valuable space, or injure the general beauty of the building. I know of no instance of an analogous duplication of the organ in parish churches or chapels, though I have met with

some in which there was a harmonium as well as an organ. I can conceive of no case in which a harmonium could be desirable, save where, for pecuniary reasons, an organ could not be obtained. For small churches, where only a very small organ was required, I should often advise the erection of a one-manual instrument, consisting of, perhaps, three stops on the manual and a bourdon of sixteen foot tone, and of two-and-a-half octaves compass on the pedal, so contrived that the whole organ should be inside the chancel, but with all the pipes quite high up, near the roof, and the keys on the floor—the sounding portion might be “bracketed out,” so as to be thoroughly well heard, without encroaching on valuable space below. The height at which the sound would be produced would minimize the one-sided effect of which I have spoken, while the organist might sit amongst the choir. The bellows might be stowed away in a vault, or special chamber, or in the vestry, if there was room enough there. In a large church where there was no choir, but the whole congregation were in the habit of singing hymns at the top of their voices, what would be imperatively needed would be a large and powerful organ in a west end gallery, to dominate and lead the singers, and to drown their shouts if the cacophony became intolerable. I have now gone through every variety of circumstance affecting the position of a church organ, and if I have failed to find any general or invariable rule to suit every case, at any rate I have tried to suggest the best course to adopt in each variety of circumstances known to me. It would be, indeed, a great satisfaction to me if I could think that any of my hints were likely to prove useful in so important a matter, and I shall be glad to hear any suggestions on the subject which may occur to any of my hearers.

DISCUSSION.

The CHAIRMAN.—As no one seems inclined to begin the discussion, I may as well say a word or two myself. I think we owe a great deal of gratitude to Sir F. Ouseley for calling attention to a fact which is often overlooked, that the real place for organs in old cathedrals was on one side, not over the rood screen. Another thing, which is often of great importance, is this. However possible it was to put an organ on the screen in the days when a comparatively small organ was sufficient for all purposes, in these days, when organs are required to do so very much more than they were before, it is a different thing altogether. If the organ is sufficiently large, the screen is not sufficiently large, and if the screen is large enough for the organ, it is too large for the church. I think there is no reason at all

why the suggestion of Sir F. Ouseley as to organs being divided should not be carried out. We have a lot of organ builders in England hard at work on the subject of the best means of providing organs on two sides of the church, with a connection either electric or pneumatic, from side to side; and the only thing which stands in the way of the general adoption of that system, not only in cathedrals, but in parish churches, is its great expense. Whether it will ever become a cheap system I do not know, but both the electric and pneumatic systems are very expensive. Perhaps the electric system has hardly had sufficient trial yet to encourage people to venture upon it, but when you come to smaller parish churches you get very much more difficult problems altogether. Take a long narrow church in the country, without any transept or aisles; a man says "I cannot put an organ at the west end, because I have a dozen men and boys who are singing in the chancel." Well, then, he must put it in the chancel. It must be done by brackets, I think, and I have seen some very successful cases of organs on brackets. I do not know whether Sir F. Ouseley knows the little organ in Iffley Church; that is a very good specimen. Then another great difficulty is this: as a rule, organists are very anxious to have the organs much too large for the place. Of course it is difficult for me personally to say so, because they say—It is all very well for you, you are a lucky man, you have a fine instrument to play upon, and you want to let everyone else have little grinders rather than give them large organs. Some years ago I made a very rough and ready rule by which you can always find out roughly the cost your organ ought to be by the number of sittings. It ought to be about £1 a head. If you have a church holding 500 people, if you spend £500 on the organ, you will have one large enough for the purpose. If you have a church holding 1,000 people, spend £1,000, and if you have a very fine church, which holds 2,000, you may spend £2,000 on the organ. From 3,500 to 4,000 people can be accommodated under the dome of St. Paul's within hearing of the preacher, and our organ cost 3,500. It was designed by a committee before my time. The Albert Hall holds about 9,000 or 10,000, and I believe that is exactly the cost of the organ there, although I had nothing to do with the designing of the instrument. Of course it is a very rough rule, but I am certain that clergymen will find it of some use.

Mr. HIGGS.—I have been very much interested in what our President has brought to our notice. Everyone must feel that when so costly an adjunct to a church as a large organ is being provided it is very important to place it in a proper position. There is one important consideration

respecting the position in which an organ is placed which, I think, should receive more attention than it does receive. I speak of the position of the organ as regards the temperature of the church. When the west end was selected as the position for the organ gas was not in vogue, and buildings were not subject to the extraordinary variation in temperature to which they are now liable. It is no uncommon thing in churches, especially in those which have not daily service, for the organ in winter to be left from Monday to Saturday in a temperature almost at freezing point, and on Sundays the temperature is often raised to 70 or 80 degrees. This seems to me a matter of great importance for the consideration of those who have to determine the position of an organ. I should like to ask the Chairman whether the antiphonal effect of a divided organ is practically very much attended to, whether he really does find it important to give much attention to the actual position of the department of the organ he uses when accompanying the voices of the choir in antiphonal singing.

The CHAIRMAN.—I am very glad to be asked that question, because I am sorry to say that I shall have to say "No" to it in one sense, and I could give a very practical reason for it. I have taken a great deal of trouble to find out the best thing to be done in St. Paul's, and very often if I am not on duty I put on a surplice, and take my accustomed stall, on purpose to hear the effects the organ presents down below, which of course are totally different to what they are above. The conclusion I have come to is that it is very much easier for anybody to sing in a cathedral when the accompaniment is opposite to him, so if I am accompanying a solo voice I always try, if I possibly can, to use the organ which is on the opposite side to him. Sometimes it is rather difficult, but if the combinations will allow it I do so. On the other hand, I find divided organs are very beautiful for playing things like Bach's sonatas for two manuals and pedals, having one set of stops on one side, and one on the other.

Mr. HIGGS.—I am sure we are all much indebted to our Chairman for the valuable information he has given. I was anxious to have the point cleared up, and I think it amounts to this, that the antiphonal—the co-incident antiphonal—effect is not of very much importance. Therefore I venture to suggest that, as there is considerable difficulty and expense in dividing an organ, however desirable it may be in some cases, it should not be adopted too hastily. There is a position that never seems to me to have been adequately tested, and that is the position of the Temple organ, which I think is very suitable for many churches, especially for classical churches, where, if the organ were placed in the

middle of one side, and the church generally arranged as the Temple church, the choir—the singers—could be brought near to the organ, and amongst the congregation, whom they could lead with better effect than in the case where the organ is at one end of the church, the choir at the other, and the congregation between.

The CHAIRMAN.—The Temple organ is practically an organ in the chancel, on the north side, because the Temple church is a chancel tacked on to the old Norman church. Practically it becomes a north side chancel organ, in an organ chamber.

Mr. HIGGS.—It is a large chamber.

Dr. POLE.—With regard to St. Peter's at Rome, although there is no fixed organ in the main body of the building, there is a chapel at the side, or there was thirty years ago, in which there are two organs, one at each end. At that time I had the good fortune to be in that church, and to hear one of those old contrapuntal compositions, consisting of two choirs, accompanied by two organs, and the effect was grand in the extreme. I never heard anything like it before. I have no doubt, from seeing scores written for two choirs, with a separate organ part underneath each, that that must have been a common plan in those days. I have often wondered why people who have to do with music for two choirs, with a good body of singers, do not separate them more. I have spoken to our friend, Mr. Goldschmidt, about the Bach Choir, for, admirably as they sing, I have often found a great difficulty when they have been singing in two choirs in distinguishing the effect of the first from the effect of the second. The same with Mr. Henry Leslie, who often did music for two choirs. I asked him if he could not divide them, and put one on one side the hall and the other on the other, for I was sure the effect would be exceedingly improved, but he said the exigencies of the building would not allow it. But where it is possible, I think it would be very desirable to separate them more. My experience with organ chambers is rather unfortunate. Having in my young days a good deal to do with organs, I once undertook to superintend the making of an organ for a new church. It was built by Hill, it was on a proper church scale, and was as good an organ as could possibly be; but when it went into the church it was put into an organ chamber, and its tone was so lost that it was not like the same instrument and gave much dissatisfaction.

Professor W. H. MONK.—I should like to mention an arrangement of an organ at the east end of a church, that is to say, for chancel use, of which I happen to have two examples, one in the north of London and one in Croydon, both churches having been built by Mr. Pearson. To carry out this idea great altitude of the church itself is necessary. That you will say is not a bad thing to begin with, but the

chancel must also be provided with aisles, and upon one of these aisles the organ is placed. The consequence is that the organ itself is elevated from the floor of the church about 12 feet; there is no organ underneath that; in fact, there is every use for the chancel aisle underneath the floor of the organ. Then the organ is carried up this side aisle, the side aisle itself being within a few feet the same height as the centre of the church. You can judge as to the height of these two churches when I say that both organs were laid out for 32-foot pedal organs. Whether this design was ever carried out in the one in the north of London I do not know; it was designed, and I saw the pedal stop representing what should be done by the 32-scale; but in the other church at Croydon, I am sorry to say when the organ was completed under Mr. Willis he gave up the idea of putting a 32-foot pipe for want of room. But surely in this case the 32-foot might have been sunk below the level of the organ itself on the church level, supposing there was room for it. The great thing gained in both these cases is that the organ is not put in a chamber, so to speak, because the elevation of the roof of the side aisle is so nearly that of the elevation of the centre of the church, that the locale ceases to be a side chamber. I think when this can be done, it may be a highly desirable place for an organ even of considerable size. In the two churches which I am thinking of another advantage is gained. The organ is on the north side, over the north aisle of the chancel; the south aisle of the chancel is itself part of, or leads into, a subsidiary chapel on the south side, corresponding to the organ on the north side, and is used for occasional services. The organ, from its position and height of 12-feet or 14-feet from the floor, is available for services in the side chapel, as well as for services in the centre of the church. It has struck me altogether to be an admirable arrangement where the dimensions of the church allow of its being carried out. I may also remark as to the difficulty of the organ pitch rising so fearfully in great height. I was once consulted as to the possibility of placing an organ in a building in the north of London where the object was to show a rose window above the organ. The architect, therefore, laid down the rule that nothing of the organ should appear beyond a certain height, and it was not a great height. There had been an organ in the building previously, which had been removed, and the builder of this organ being applied to on this particular subject declined to place his organ in the building again. His words were, "I will not be a party to the suffocation of my instrument." I was consulted at a time when the substratum of the building was incomplete, and I recommended that as height could not be given, because of the height of a certain screen, we should

try whether the substratum could give us anything. The architect entered into that question, and the consequence was he gave us between 20 and 30 feet underneath the floor of the main building to do what we liked with. Still the old organ builder declined. I then applied to Mr. Willis, and he said he thought it was an extraordinarily fine site. He built an organ, and with this result—all the subsidiary parts, the bellows and so on, are sunk underneath the floor of the building; but the whole organ, the great, choir, and swell, stand on one level, and that is on the floor. We are not speaking of anything in the shape of a gallery. The consequence of that has been that the awkward and painful discrepancy between the swell and great organ, as I am told, practically disappeared, and that the beat of a large congregation rising to the roof of a building is actually carried beyond the organ, just as it is carried beyond the organ in a cathedral church. We never hear of this difficulty in a cathedral church, because of the height of the building there, which is supplemented by the depth of the floor. The whole organ stands on the same level, and I am told that such as a discrepancy between one organ and another has never occurred.

Mr. SOUTHGATE.—There is one position I may add to the number of those which have been mentioned, and that is in the clere storey. The organ in the Cathedral at Chartres is very high up in the clere storey. The ornamental effect is very bad, and I think the music is still worse.

The CHAIRMAN.—You mean in the triforium?

Mr. SOUTHGATE.—If you choose to call it so. It stands apparently on brackets, and it spoils the architecture altogether. I would say that there are great advantages sometimes in having the organ in the western gallery, especially when a band has often to be used. At Salzburg I lately saw that arrangement, and it was very successful; there was a large band besides a great many singers, lady singers by the way, who sang solos.

Sir F. G. OUSELEY.—I remember once being called upon to preach a sermon on a choral occasion in a very large church, where the organ was erected in the triforium; it was an organ of two manuals, the great organ was placed very much in the front, but the swell box was quite behind, and was very much shut out from the rest—quite in the roof, in fact—the result being that when the church got hot the great organ was nearly a semitone sharper than the swell, and it was impossible to couple them together. I do not think we have quite threshed out the question of the rise in pitch from heat. I should like to have some suggestion as to whether a plan could be adopted to neutralise that very evil result. It is monstrous that singers, when they are themselves exhausted

by the heat, should have to sing half a tone sharper than they otherwise would have to do. It is also monstrous that the reed pipes should be a different pitch to the flue stops, which must be the case when the pitch rises in that way. If there is any way of furnishing the bellows with wind from the outside, so as to get a cool blast of air through the organ pipes, it might prevent that evil. I am not sufficiently conversant with these matters myself to know if this could be done, and I should like to have some information about it.

Mr. HERBERT.—In the organ at Aix la Chappelle, there is an apparatus for cooling the air when necessary, and I saw an organ built with these conditions a few years ago at Stahlut. They have plans for heating the air or cooling the air for the bellows when necessary.

Dr. POLE.—For small buildings no doubt ventilation is far too little attended to, but large buildings ventilate themselves.

Professor W. H. MONK.—Has there been any practical difference ever noticed between the swell and the great organ of the Albert Hall?

The CHAIRMAN.—Yes, the swell organ is a great distance off, in a large room, with brick sides and roof.

Sir F. G. OUSELEY.—I have really very little to say in reply, as no objection has been taken to anything I said in my paper. It strikes me that we have pretty nearly threshed out the subject, and I am very glad to have had this opportunity of reading this paper.

The CHAIRMAN.—I am sure we shall all be only too delighted to pass a vote of thanks to Sir F. G. Ouseley for his very interesting paper.

(The vote of thanks was carried unanimously.)

MARCH 1, 1836.

MR. BANISTER
IN THE CHAIR.

STYLE.

BY FERDINAND PRAEGER.

THE subject of the paper which I have the honour to submit to the members of the Association this afternoon is so intimately entwined about our art, extends over so large an area, and is of such deep personal interest to musicians of every degree, that I venture to hope it will elicit copious observations from the members present. It were easy from a subject of such magnitude to fill a volume, but I have carefully condensed my remarks, and dealt only with the salient features, those from which the art is likely to gain the most by discussion. On this theme most of the master minds in art have eloquently discoursed, and not the least, Goethe. There is the real ring of downright affection for art in his words—"It is our bounden duty to hold style in highest honour, to reverence a term which should imply the noblest and worthiest that art has ever achieved, or ever can achieve. Only to have the power to recognise it is a happiness. To discourse on it with fellow intelligences is a pure joy." It is in this spirit that I approach my paper.

As all are aware, the term style comes to us from the Greek, *stylos*, an iron pen or bodkin, pointed at one end, and used for inscribing on tablets of wax. From the medium of conveyance of ideas it has come to be associated with the spirit of conveyance, with the mode of expression peculiar to the creating artist. Style I hold as something higher than manner. It belongs to the true man, to the genius. He only has a style whose individuality is sufficiently robust, vigorous, and independent enough to energetically determine his whole artistic activity. The style of great men gives birth to manner. Style can only exist where force of character is dominant. It is the imitation of style which generates manner, and from manner is oft developed a sickly deteriorated mannerism, which not infrequently becomes offensive and boresome. Given an idea, if it only be felt deep enough, if it really be an idea, and not a semblance, it will find its natural expression, its style. On this point Schiller says, in language as beautiful as it is profound:—

"With genius, Nature is bound in eternal alliance.
Whatever mind has vowed, piously Nature performs."

Style is truth, is therefore Nature. Manner being a copy, is no longer true. It is artificial, and artificiality can never replace Nature. Every artist should have the strength and courage to say: "The tonal portrayal of the picture conjured up in my mind shall be in *my* language, in my own style, and not fashioned after another's peculiar mode of utterance, be it ever so worshipped." An idea that is thrust into the rule or composed in the style of another, cannot have the same vitality as the original: you see it is but an imitation. Manner is the false blending of another's individuality with one's own: mannerism, the undue prominence of some one idiosyncrasy whereby the most divergent subjects are tinged with the same eccentricity, are treated with the same singularity. It is possible to retain the form of another and for the style to be quite original. The form is the external; the style—the soul, the internal. You see imitation can create nothing, has created nothing. But for all that imitation is not to be discountenanced, rather is it to be commended. The imitation of the style of a good model is the avenue that leads to the catholicity of one's own style. Indeed, I am of opinion that his style will be the most perfect who has absorbed the styles of the great masters. But what is to be deprecated is that slavish imitation of another's style which excludes all originality. Such a proceeding destroys all hope of founding a national style. There are men living to-day, men of refined culture and unquestioned musical genius, who think they serve their art best by imitating the pronounced style of a certain prominent master. But they err grievously. Do they ever think it possible to achieve the glorious triumph of laying the foundations of a living national style by sacrificing their individuality? Truly wisdom is shown by studying the great men of all nationalities, but infirmity is betrayed in the surrender of one's personality. Poor Carlyle, what a pitiful wail went out from him when that master of style, Froude, implored him to adopt a more easy, graceful, and polished expression: "Don't you see," he said, "I can't. I have tried, but if a man be true, his style is his skin." Yes, style must be natural. As Buffon said more than a century ago: "Le style est l'homme même"—"The style is the man." An affected style becomes offensive. Before one composer can successfully adopt the style of another, he must view the thing in the same light. To be noted down in a particular manner it must be felt first in that manner. He cannot say "Fiat lux," unless the light be originally in him, and precisely in proportion as there is light in him so will he accomplish his purpose. But it would be wiser that a composer should not deck himself in borrowed raiment; the chances are it will not fit him. When listening to such a work, and, alas! there are many, a feeling of pain grows

upon you, and you sadly utter: "Grand ideas, but why could the composer not speak to us after his own heart; in his ineffectual striving to be somebody else he has destroyed his own merit." Surely Sir John Falstaff did not wear his petticoats with a worse grace than many imitators appear in their borrowed attire.

And this brings me to an important section—the influences which determine and consolidate style. The influences are many, are closely associated with, and dependent upon, each other, and vary in degree of importance. First, individuality, then nationality, language, social surroundings, intellectual training, the state of the grammar of the art, the materials at command, the selection of subjects, and mode of looking at them often dominated by the state of thought of the period. First, individuality, itself influenced by nationality, training and surroundings. Individuality permeates an artist's work, perhaps, most of all. To instance a few prominent examples where the individuality is clearly perceptible in their creations, recall Gluck, energetic, self-reliant, and earnest; Handel, imperious, vigorous, and self-sufficient; Bach, solid and strong as his pedigree, brave-hearted Hadyn, Godfearing, simplicity itself, his nature an open book, without bitterness towards anyone, seeing good in all things, optimistic to the fullest extent; Mozart, the first of the romantic school, affectionate and bright; Beethoven, bold and brusque in bearing, and impregnated with the encroaching pessimistic spirit of his period; Chopin, refined in intellect, delicate in body. Such instances might be multiplied, but the occasion does not seem to call for them; for I take it as admitted that the organization, the temperament of a man, must exercise an influence in the way a man looks at a subject. He cannot divest himself of himself. But, in proportion as his individuality dominates one-sidedly his work so will his public be lessened. Such an artist is not a genius, though no great art work is without the impress of the artist's individuality. But individuality is so intimately allied with nationality that the two must be considered together. Where the border line exists it would be hazardous to say. They cannot be divorced. Nationality has asserted itself in all the fine arts. National styles have had their periods, and very strongly marked too. This is apparent at once in architecture, sculpture, painting, and poetry, and surely it is not otherwise in music. It might be contended that art is universal. It is, and it is not. I freely admit that the ground principles of art are everywhere the same, that great thoughts are the common property of the universe; but how vastly do they differ in their treatment by men of different nationalities. I do not speak of national rhythm only, which is one of the strong points of this

argument, but I refer to the mode of expression of idea, the movement and order which is put into it. But while admitting the inevitable impress of a national style, I cannot but deprecate the pernicious practice that has found favour of late among composers—certainly not geniuses—who seek the popular plaudits by the employment of quaint national costume. It is an easy road to favour, but it degrades the artist and his art. As a rule, the ideas are sterile, whose only chance of success is the attractive glamour of national dress. Intellectual training and social surroundings go together. It is a clear gain to the art if the artist be a man of culture. It influences the choice of subject, perhaps urges the wisdom of sequence and arrangement in the tonal art as is visible elsewhere, and undoubtedly must tend to a refined treatment and reverence for the art. I think herein lies one of the bright omens for the future success of our art. I do not recollect in the history of music any period of which it may be said that the intellectual attainments and general culture of composers equal those of the masters of to-day.

The state of the grammar of the art and the means at disposal have at all periods influenced the style of great masters. With a crude theory and meagre means the outcome could but be in proportion. Happily immense strides have been made in both departments during recent years. Think what might not Palestrina have achieved had he been possessed of the theory and means we enjoy to-day. But both depend for their proper value upon the extent of the artist's knowledge of his craft. There are the means, and their influence will be in proportion as he knows how to employ them. But all these various influences are subordinated to the selection of subject. As the theme, so the style, whether epic, lyric, or romantic. The picture conjured up in the mind of the artist and the way he looks at it will very greatly influence the style of treatment.

And now I come to the principal requisites for the formation of good style.

The pre-eminent condition, I had almost said the *sole* requisite, so precious do I esteem it to the formation of a good style, is *truth*. Then, an intimate acquaintance with the rules of the art. By the sole aid of craft lore it is possible to produce much, but if academical learning be made the handmaid of truth, the work will be invested with a human interest of infinite value beyond the scholar's skill. It will find a responsive echo among the many, where otherwise it could only be adequately appreciated by the few. What comes from the heart will go to the heart. Truth for the theme will just be that "one touch of nature that makes the whole world kin." Indeed, truth should be the why of the existence of all art work—that "holding the mirror up to

nature." A man should not speak unless he has something to say and knows to the core what he wants to say. As Montaigne nobly said—"I stand here for truth, and will not, for all the states, churches, revenues, and personal reputations of Europe swerve one jot. I will rather mumble and prose about what I certainly do know—my father, my wife, my old lean bald pate, and a hundred straws as ridiculous—than vapour, romance, and play the philosopher."

I would go on naming what, in my judgment, are the requisites of a good style, but the more I ponder over them the clearer the light becomes that they are all poor, pale ingredients, beside this all-devouring flame. Sincerity is man's greatest majesty. It is the first condition of a great man. No quack ever founded a religion in art. He who would reach man's heart through tones must first feel them, and get them out true, sincere from his own heart. No mathematical calculation as to harmonies, but feelings transformed into sounds. The sweetest music springs from the human heart, and when that cry escapes from its imprisoned cell to be transfixed by the artist in tones of tenderness or passion, success will depend on the degree of truthfulness with which it has been interpreted.

Now, to apply this insistence on truth to music. What does it resolve itself into? In a word, *appropriateness*—i.e., adequate musical expression to the spoken word; or, if it be absolute music, to the accurate interpretation of the sentiment or silent speech conjured up in the musician's innermost man. Yes, appropriateness of tonal expression should be the earnest aim. That is the gem. The diamond. The setting may be beauty, dignity, vigour, tenderness, according to the feeling treated. But, I would earnestly urge, do not sacrifice truth at the shrine of beauty. "A thing of beauty is a joy for ever"; true, but truth is far more beautiful, and, I hold, more immeasurably grand than gracefulness. Do not, to arrive at a beautiful cadence, prune and polish, and so swerve from the truth to a venerated expression. A few words from an honest blacksmith appeal more directly to the heart than all the polished periods of a courtier; and a single tonal phrase of pure, undiluted feeling vibrates more heart strings than all the carefully planned cadences of the music maker. Be true, and you must write living music, and it is that very true music that will gain the most by attention to style. "See deep enough, and you see musically; the heart of nature is everywhere musical, if you can only reach it. All deep thought is music," so spake Carlyle. And we must all agree if a man have anything to say, if it be worth the saying, let him speak it out, after his own heart. If he wish to penetrate deep into his hearers, if he desire to address multitudes, then must he pay attention to style. Having

determined, first, that he will speak truly, his speech will be effective and enduring as his style is perfect. Then is a thorough knowledge of the art essential. A workman is all the better for knowing how to use his tools. It was a maxim with Sir Joshua Reynolds that no opportunity should be lost in discountenancing the false and vulgar notion "that rules were the fetters of genius."

A skilled artist possesses an immense advantage over the less well trained. I consider an exhaustive acquaintance with all the technicalities of our art indispensable to the forming of a great artist. It were easy to instance exceptions, but to those I would reply "admitted, yet, had such a one technical training he would have been still greater." A thorough knowledge of one's craft will help an artist to say precisely what he feels. It will enable him to set out his ideas, to infuse order and movement into them, to determine which are the principal, and where the climax should be reached; and this is style. A just appreciation of proportion and balance is as necessary to a musical work as to any other art-creation. Is it not a grand thing to have the power of being tender or vigorous, as may be wished, to give coherency and continuity to one's work, to create a work in which the parts depend on each other for vitality; and how is this possible without complete familiarity with the theory?

And, having the power of faithfully expressing one's thoughts, the all important rule to be remembered is, be truthful, be appropriate. The style will depend on the subject treated. If lyric, give it not an epic setting. If it be grand, degrade it not by commonplace. When it soars into the eloquent it should do so without panting or bluster. The matter should not be inferior to the manner. Grand and imposing treatment of thin, and sometimes barren ideas, is a grave error. The allotting of a pompous, inflated, tonal phraseology, where an easy, simple expression is required, betrays weakness of the artist. If it be inexcusable in a poet to put majestic, dignified language in the mouth of a buffoon, it is equally culpable in a musician to employ grandiloquent speech for commonplace ideas. It is somewhat like Goldsmith twitted Johnson with doing. "Doctor," he said, "I believe if you were to write about little fishes, you would make them all talk like whales."

Nothing is more opposed to the naturally beautiful and true than the padding out of a poor cadence with useless ornamentation. Music is the tonal embodiment of feeling and the dress should be worthy of the matter. As noble bearing, graceful gesture, and refined intellect would be lost under a smockfrock, so will grand tonal thoughts be debased if delivered in vulgar hackneyed cadences. An artist may have the sublimest thought, but if the setting be coarse,

inelegant, or, in a word, inappropriate, the beauty and force will be destroyed. To play a variation upon a celebrated phrase of Shakespeare, I would say "suit the tone to the word."

The source of much faulty style among musicians is, I believe, want of reflection. To cultivate a good style it is imperative to think well, to feel well. Facility of production is a baneful fault. Musicians possessing but few ideas can string together notes in abundance. They produce much and think they have composed when they have only compiled phrases. Such writers have no style, but if you will, it is the veriest shadow: style is wedded to ideas, they have only notes. Facility of production has been a drawback to greater men. I suppose we have all read Beethoven's severe, I would almost say cruel, criticism upon that positive genius, Rossini. "He had the stuff in him to have made a good musician if he had only been well flogged when a boy; he was spoiled by the ease with which he produced."

And now, I presume, it is expected of me to say a few words on Wagner, he whom I think posterity will adjudge the greatest of all stylists. I shall endeavour to keep clear of the extremes of enthusiasm and treat the question calmly and dispassionately. To analyse Wagner's style in a manner at all worthy of the subject would occupy the time of a lecture itself; at the end of a paper such a detailed treatment is therefore precluded me. On the other hand, after much careful consideration, I think that no adequate and satisfactory generalisation can be profitably attempted. However, I have endeavoured to summarise his style. For such a condensed treatment it is to be understood that I exclude works up to "Lohengrin." Well then, the crowning glory of Wagner's work, the *cachet* of his style, is the wonderful fidelity with which his music interprets the feelings of the heart. His truth to nature is the primary cause of his success. Richly endowed, he improved his gifts by ardent application. The music of all men was known to him. He served many years at the conductor's desk teaching from Meyerbeer, the worst of all patchwork styles, to the titanic Beethoven, and before he taught, he learned, in the greatest number of instances, the works by heart. Of him, truly, it may be said, he absorbed all the music of his time and prior to him. He did not work in a hurry. All his maturer compositions occupied many years in writing. "Parsifal" took twenty years. Wagner's style is distinguished for its warmth, unity, and balance, important factors in the formation of a good style. Wagner's merit is his intense earnestness. The outcome is observable in the truth of his work. All means employed by him have their right of existence. In his music-dramas the orchestra has another reason for being than that

of an accompaniment for singers. It is the soul of what the singer declaims. The two are one, and are called into being by the same motive. To employ an old metaphor, and in Wagner's case a perfectly just one, his style is "as boundless and deep as the ocean." Many composers will sail their barques upon it, and whether the ship be the impressive, majestic "Tragedy," or the light, winsome "Comedy," they will find harbours of refuge where they can ride safely at anchor, trim their sails, and brace themselves for new ventures.

In conclusion, I would impress upon all artists that their guiding principle be, "But above all to thine ownself be true, and it follows as the night the day thou canst not be false to any man." If this be his motto then will our art move onward and upward.

DISCUSSION.

The CHAIRMAN.—Ladies and Gentlemen, a paper may be complete and yet not exhaustive, and I think we must all acknowledge that in the very interesting paper we have listened to we have had great completeness of view, but our lecturer will be the last to think that he has so far exhausted the subject as not to open much which is suggestive of other remarks. I am happily relieved from having to say much on this occasion, because only two months ago, when my friend Mr. Shedlock read his interesting paper on "Mannerisms," I had occasion to make some remarks which very much trenched on the subject of this afternoon's paper. I see Mr. Shedlock is present, and, inasmuch as the two subjects meet very much, I have no doubt he would like to say a few words on the subject of this paper; but before asking him to do so, I am sure you will agree with me in according our best thanks to Mr. Praeger for the very interesting and suggestive paper to which we have listened.

(The vote of thanks was carried unanimously.)

Mr. SHEDLOCK.—I have listened with much pleasure to the very interesting paper by Mr. Praeger, but I see many here better able to speak upon it than myself. Mr. Praeger knows how much I admire Wagner's music, and in his style I agree with everything he says. I fancy there may be some here who differ from him, and whose remarks would be more interesting, and more likely to provoke discussion. Mr. Banister said just now the subject was by no means exhausted, and there was one thing occurred to me while Mr. Praeger was speaking. Having said it was necessary for an artist to know all the rules of his art in order to become a good musician, he said there were exceptions. There was

one very striking example—Robert Schumann—who learnt the rules of his art after he became a composer, and Breitmann, in his biography, justly observes that perhaps we have gained by his mode of educating himself; that his individuality is perhaps greater for his having written as he felt, and then studied the rules of his art afterwards. It is a curious exception, but by no means the only one.

Mr. FROST.—This very interesting and suggestive paper of Mr. Praeger's has served to confirm in my mind, although it scarcely needed confirmation, the view that what is called the style of a great composer is, in fact, that something which wields such a great influence upon his hearers. I am not speaking so much of musicians, but of the outside public, to whom all composers must, to a certain extent, appeal. With respect to Wagner, as his name has been brought prominently forward, at first it struck me as rather odd that Wagner should have such a very large following, so to speak, outside professional musicians. His music always seems to appeal to every class, of course in a very simple way; not because it is simple, not because it is rhythmical, because it is neither one nor the other; but be the performance or the audience what it may, his music always gains admirers. Now I cannot help thinking that it is because he has a style—he is true to himself—to what he endeavours to interpret. The same may be said of the living composer, Dvořák, he has a style of his own, and it is different to anything else. It is not that he is a greater contrapuntist, or a greater master of writing for the orchestra, but to all those who have any musical taste whatever his music appeals at once with a force such as a young musician would not be able to account for; they would simply say, "I like it, and there is an end of it." The same with regard to Gounod. I do not wish to trench on a combated subject, because we know a musician looking at Gounod's greatest works, his oratorios, for example, would say there is not a fugue from beginning to end, they all show the same lumbering, heavy kind of style; but they certainly do appeal in a mysterious way to a very large class of hearers, and we must put it down to the same reason, that Gounod is perfectly sincere in what he is saying; he believes in it himself, and expresses the convictions of his hearers. Then there is a danger which a young musician ought to be guarded against, of confusing style with eccentricity. It very often occurs to me, as a teacher, that a pupil brings me a composition which I find is full of the most extraordinary progressions. When I say you should have done so and so, which would have been simple, he says, "Oh, that would be like somebody else, and I want to be different from everybody else"; and I think, therefore, while we must regard the style of a

composer as the very greatest object which should be aimed at, it ought not to go forth to the world that style is a thing which can be obtained at first. It must be gained by a perfect insight into the works of others before you can form your own style.

Mr. SOUTHWGATE.—I have but few words to say on this very excellent paper, which no doubt we shall value still more when we read it in print. But I will make one remark on a statement of Mr. Frost as to style growing. I think that is exceedingly true and should be recognised. One cannot help feeling that in the earlier style of Beethoven he was little more than a reflected Mozart, and I think that continued down to the period of the septet, which might almost have borne Mozart's signature. Style does grow, and it is not to be suddenly discovered or evoked. Mr. Frost also remarked with reference to the way in which Wagner's music affects a large mass of people. He says it is not because of its rhythmical nature or its tunefulness. I will not say so, but some might say, perhaps it is from its fashionableness, although that is a word which might give rise to a great deal of discussion. One observation of Mr. Praeger's with regard to Wagner's music was where he spoke about his balance, but I am afraid that is a subject on which we should all not very well agree, especially some of the singers who have to sing against orchestration. After all, if you are to treat the voice as an instrument, the balance of power I am afraid would be with the instruments against the voice. In Mr. Praeger's observations as to the great value of training in order to cultivate style, I think we must all heartily agree. Mr. Frost illustrates that in what he says with regard to the compositions which are often brought to him. Probably it has often been our lot as examiners, and certainly as reviewers, to have the most extraordinary things brought to us. They are supposed to be in a particular style, but they are really in no style at all, it is a mere imitation of the style of others, or else eccentricity striving to arrogate to itself an importance that it does not really possess, and which, therefore, ought to be condemned. With regard to the national style of which Mr. Praeger spoke with, I thought, a sort of deprecation, I cannot help thinking that if there is a national style for the music of a country it is rather to be commended. If the country has accents and a language of its own, and it has gone through certain trials and difficulties which practically go to make up its national history, it is not surprising that it should also have a style of its own.

Dr. PEARCE.—I fear that after the many eloquent speeches you have listened to there scarcely remains much for me to say, especially as I have not advanced to the heights of which Mr. Praeger has given us a glimpse this afternoon. I simply

stop short at the academic condition of the art at present. But I should like to make one remark on Mr. Praeger's paper, and that is on the influence of religious training on music. We see in Gounod's works there is, to a certain extent, the influence of the Gregorian music strongly brought to the front. Even in such a work as "Faust," in that ballad of the "King of Thule," which is founded on one of the church modes, or in Jewish composers who see more or less of the Hebrew element. I would mention Mendelssohn's Italian Symphony, that lovely slow movement; I believe that melody is of Hebrew origin. Then, coming to English musicians, take the works of such men as Sterndale Bennett. We see there, I think, the influence of early cathedral training. We find church cadences and occasional progressions of harmony, which would call up the associations of old service anthems, and so on.

Mr. SOUTHGATE.—Now that Dr. Pearce has spoken, I cannot help adding one sentence, and that is that he himself is very deeply inspired with that special feeling of religious music of which he has spoken, and though he modestly said that he had not gone beyond the academic stage, I may say that he himself has written some organ work most remarkable as far as style goes, giving us something fresh and new, probably through that very spirit of which he has spoken.

Mr. FROST.—I would make one more remark in answer to something Mr. Southgate said not contravening what I said as to the influence of Wagner's music on a large circle of hearers, but he said it was perhaps because it was fashionable. Now, of course it is absolutely impossible to contradict anything of that kind, and I would only venture to say this; how did it become fashionable? In addition to what Dr. Pearce has said with regard to the influence of early religious training on composers, I must instance Arthur Sullivan; it is very remarkable how even in one of his comic operas—which to my mind have a distinct style of their own, and to which style their very extraordinary popularity is due—how often we come across at the end of his songs, duets, and concerted pieces a quaint little church-like cadence, which has a wonderful effect on the audience.

Dr. VINCENT.—I would like to suggest if it is not possible that nationality in music and in style is very likely now to amalgamate to a great extent. Of course when music was not so cheap, and not so plentiful as it is now, it was natural that a national style should exist, the English style and others; but now students are sent to Germany to study, to France, to Italy, and foreigners study here also, is it not possible that with the universal grammar of music that is now diffused in all these academies that style should lose its individuality, and music should become a universal language?

Mr. SOUTHGATE.—That may be possible, and very likely it will become so, but still even at the present day one cannot hear a set of ballet pieces written by a French composer without unhesitatingly and instantly saying that can be written by no one else than a Frenchman.

The CHAIRMAN.—There is a prevalent idea that anyone who writes music for a certain purpose must necessarily write in the manner that those who have gone before him have written for that purpose. I remember a living musician, whose name I will not mention, speaking of a certain beautiful oratorio written within the last twenty-five years, saying it was an atrocious thing, the man who wrote it evidently extremely unacquainted with all the traditions of church music. Now, as a matter of fact, the composer of that oratorio was brought up and trained in the very midst of such influences. It seems to me a monstrous idea to begin with—I am not speaking of any distinction between church music and oratorio music—that a man, if he writes church music, must necessarily imitate the style of Tallis, Orlando Gibbons, Croft, or what not. A man must have genius and strike out a new line for himself. We use the term style in a somewhat technical sense; we have got into that plainly-marked distinction between the strict style, by which we mean contrapuntal and diatonic, the ancient fugal style, and the romantic or the free style, that in which the imagination is supposed to have somewhat freer play, and the mere strength is somewhat subordinated. It is rather thought sometimes that these must be kept exceedingly distinct necessarily, but we know very well that young and ardent composers have a very great idea often that subservience to contrapuntal rules will, as they think, cramp their style before they have in any sort of way formed their style. Even Mendelssohn, we know, so jealously guarded himself against the introduction of anything approaching the contrapuntal limits when he wished to write that free imaginative work, the “Hebrides” Overture—I think it is on record that he excised some passage in it because it seemed to savour a little of the scholastic instead of the freely imaginative. But no one knew better than Mendelssohn that a thorough contrapuntal training, even in the most strict manner, is that which would cultivate the exceedingly accurate and minute habit of self-scrutiny and attention to all sorts of details, which would perfect a man in that perfection of art which is to conceal art. I do not know that there is anything more specially to add to what has been said in the course of this discussion. I think it is on record that in literary matters the greatest masters of style, Macaulay and such, have acknowledged that whatever their genius and whatever their brightness of intellect, their literary style has been the result of very much

labour; and style will be laborious until there has been very much labour to make it fresh and plain, and to prune it of monstrosities and excrescences, to see to it that instead of being turgid it is translucent. If a man finds he has a tendency to over-latinism, he takes care to cultivate a Saxon style, and so forth. I will now ask Mr. Præger if he wishes to supplement the discussion by any further remarks.

Mr. PRAEGER.—I would mention that the influence of religion on music is an undeniable one, be the relation whatever it may, because it is a matter of organisation. A man cannot believe what he likes, he must believe what he can; and believing exactly one thing or another, he will adopt naturally the style that is represented by that belief, and no doubt the success of those works of Gounod which were referred to, which for musicians have extremely little value, have only an influence on the great mass because Gounod felt certain beliefs from A to Z, and beyond the full stop even. In all he has written — he believes everything. I do not believe he could believe any more. He is perfectly full with beliefs. Some consider that a great pity, others may consider it a glory. However, it will explain why those works to a musician cannot have interest if he be true to himself, and will compare them to any other works, not as regards the knowledge in them, but as regards really the intellect. As to the necessity of contrapuntal style, and altogether following a certain style for sacred or religious music, that is certainly a mistake; because some of the finest sacred music which have been written of late, and which are not known here, are, I think, those of Liszt. I am not by any means the greatest admirer of Liszt; he has begun too late in life, and lacks real musicianship. He has but few ideas, and makes the most of them; but he has unbounded vigour, and, certainly, though I am not one of his greatest admirers, it is undeniable that his sacred music proves that the man is most earnest, and that accounts for its having had that immense success in Germany, even in those parts where he personally met with opposition. As to nationality, I do not believe that time will ever come when there will be no nationality in music. I should be very sorry if it became so. I should not like to see the English changed into Germans, and I would not like to see the Germans changed into French. In as much as every nation has its own language, there we should stop. I should have made a great point of this, but it would have been too long. As to the language-rhythm, we know that all nations have concocted their own dances—we do not know why. But why do the Germans, the most heavy people, dance the waltz better than any other nation? It is a real German dance, which the peasants dance on the green sward. They dance it with gravity, as if they were

going through a religious act—it is exquisite, it is delightful to see it. All the girls dance, some without shoes, because in some parts shoes are not worn. They taught themselves—that is national, that is German. Then look at the Poles, look at their mazurka, which is a waltz with an accent on the second note. Why did they make the accent on the second note? There is something peculiar, almost hysterical, in the nature of a Pole, and when they dance they dance with their whole soul and forget everything. Why have the Spaniards a peculiar rhythm, which is so marked that when you begin to tap it on the table merely, they begin to move? Why are the Scotch the same with their reel? That is a thing I have attempted many times in Scotch societies, and pupils have told me the same. I began a reel where there were a lot of old gentlemen talking about the Stock Exchange, and other serious matters, and immediately they all began with their feet, they could not help it. So with all nationalities. A great point is also to be made of different languages. Look at the Italian with the want of consonants, with their wonderful wavy lines. Get an Italian in a passion, he is like a lady in a passion; he has no consonants to spurt out to give *verve* to his words, they all end in i, e, o, or u. That accounts for their wonderful power of melody. Then go to the French with their short rhythm, with their language so concise that it has become the diplomatic language, infused as it has been with all the intellect of the great age of Louis XIV. All their great men wanted to make it a language brimful of wit. With their short rhythm, their realistic tones, it is impossible for a Frenchman to compose like anyone else, unless he ceases to be a Frenchman. Then, coming to the English, you have a language where everything is so precise and most stated—the most commercial language in the world. Even the Germans imitate it. Everything must be clear; no *if*; no *doubt*. Everything must be positive; everything must continue; there must be no interpolation. That accounts for their short musical phrases, melodic if you like, but short; no working out; no interpolation. Then look at the Germans; you will have a page with fifty interpolations, one within the other, and the verb at the end, and you must keep all that in your head. That accounts for an immense deal, I think, in music. Look at German instrumental music, it is full of interpolations. But the English, they like the diatonic. Mr. William Chappell, a very high authority, says the English have a dislike to all chromatic music. In everyday society, if a man speaks a little louder than anyone else, they say, “What is the matter?” You must not have any emotion, it is not proper. That undoubtedly will act on the artist’s mind, and that is the cause of a national style. I do not find anywhere in the

whole language of English music any of that passionate chromatic feeling which is continually found in the German music. The German speculative mind—pessimistic, always more or less so, must account for it. That we can improve by studying each other's style, and that we can adopt what we think is best, there is no doubt about; but as to saying nationality would ever cease, why the people would cease themselves, they would no longer be what they were before. I do not believe in a universal language, and I think Heaven it is not so. There will and must be a great brotherhood, and a kind relation amongst us all, and I think nothing in the world can help that so much as the sublime art of music. Let us become one grand family, loving each other, but not changing our nationality, because that is the special charm of every one of the individualities. There was a word said about Schumann. I have often deeply thought of that. It has been a bane to Schumann to study afterwards, but it has not been the study that has made him great. There were some very unfortunate circumstances, which can scarcely be entirely brought to the surface, of very touching interest. Bring Mendelssohn into the question. Whatever Mendelssohn may have said and done, he did not like Schumann. It is a proved fact, historically, that they never met at Leipzig. A few of Schumann's things were played there—a very few. I have the number of them. It was perfectly ridiculous that there was so much performed of Mendelssohn's and so little of Schumann's in the same year. That was very likely natural, because Mendelssohn stood at the head of the establishment, and Schumann only an outsider. But Schumann was an extraordinary admirer of Mendelssohn, and always believed himself, like many other people who have not sufficiently studied, inferior as a musician, and in trying to learn all he could he tried also to imitate Mendelssohn. That was his bane—it was no longer his own style. In his earlier works he was Schumann proper; in the others there is always an infiltration of somebody else. That was an unfortunate bias he had, thinking himself below Mendelssohn, and there he was no longer true to himself. We know well that he brought out Bennett and Brahms, and was delighted with any talent that came before him. That is the true sign of a great man—that he can admire other people's gifts.

Mr. BARRY then moved a vote of thanks to the Chairman, which concluded the proceedings.

APRIL 5, 1886.

C. E. STEPHENS, Esq.,
IN THE CHAIR.

MUSIC AS A LANGUAGE.

By H. C. BANISTER.

Music as a Language: not as an adjunct of other languages, though it is that, but as itself a language; that is, a means, not of intercommunication, nor of narration, nor of description, but of *expression*.

Now, if philologists have interested themselves in tracing languages to their parentage, and grouping them accordingly, nay, more, in discussing the origin of language itself, shall we essay to discover the origin of our beautiful language? to ascertain when, where, why, and how human thought or emotion first sought to express itself in musical sound? A fruitless task, truly! Rather let us resign ourselves to the fascinating illusion of the poet:—

“ First was the world as one great cymbal made,
Where jarring winds to infant nature played;
All music was a solitary sound,
To hollow rocks and murmuring fountains bound.
Jubal first made the wilder notes agree,
And Jubal tuned Music's Jubilee;
He called the echoes from their sullen cell,
And built the organ's city, where they dwell;
Each sought a consort in that lovely place,
And virgin trebles wed the manly bass,
From whence the progeny of numbers new
Into harmonious colonies withdrew;
Some to the lute, some to the viol went,
And others chose the cornet eloquent;
These practising the wind, and those the wire,
To sing man's triumphs, or in heaven's choir.
Then music, the mosaic of the air,
Did of all these a solemn noise prepare,
With which she gained the empire of the ear,
Including all between the earth and sphere.”*

And so, accepting this account of it, let us not pursue our investigations further; but rather, with another poet, say—

“ Music, thou queen of heaven, care-charming spell
Fall down, down, down, from those thy chiming spheres,
To charm our souls, as thou enchant'st our ears.” †

* Andrew Marvell, “Music's Empire.”

† Herrick, “Hesperides.”

“To charm our souls,” truly; but also to elevate them. While sometimes one would almost limit it, and say, like another poet—

“ Song should breathe of scents and flowers,
Song should like a river flow; ”

Yet we must with him continue—

“ Song from baser thoughts should win us ;
Song should charm us out of woe ;

Every deed of truth and beauty
Should be crowned by starry Song.”*

I take song, here, to mean not merely, nor even mainly, lyrical verse, but music—that which resounds. And of the range of song, a poet already quoted declares—

“ I sing of brooks, of blossoms, birds, and bowers,
Of April, May, of June and July flowers ;
I sing of May-poles, hock-carts, wassails, wakes,
Of bridegrooms, brides, and of their bridal cakes.

I sing of dews, of rains, and, piece by piece,
Of balm, of oil, of spice, and ambergris ;
. I sing and ever shall
Of Heaven, and hope to have it after all.” †

All of which may seem, however, one-sided, not to say narrow, complying rather with the injunction—“Is any cheerful? let him sing praise”; ‡ and with the wise man's saying—“As one that taketh off a garment in cold weather, and as vinegar upon nitre, so is he that singeth songs to an heavy heart.” § But I am not forgetting the many-sidedness, the all-comprehensiveness, and wide compass of music as the language of human emotion in all its vicissitudes. It is eminently pathetic and sympathetic, and may be the medium of expression and of appeal in every phase of that delicately-strung organism and experience—

“What passion cannot Music raise and quell?” ||

I am far from forgetting the poet's crystallisation of our life as—

“The still sad music of humanity.” ¶

But, then, humanity is not all sadness. True though it be that “Man is born unto trouble as the sparks fly upward,”** it is also true that though “Weeping may endure for a night, [yet] joy cometh in the morning.” †† And music is adequate to be the mirror and the apt expression of varied and change-ful feelings—varied as the vicissitudes of life itself. Music compasses the whole diapason of human emotion.

* Barry Cornwall.

† Herrick.

‡ James v. 13.

§ Proverbs xxv. 20. || Dryden. ¶ Wordsworth, “Tintern Abbey.”

** Job v. 7.

†† Psalm xxx. 5.

As Mr. Watts says—"Every art has its special function, has a certain work which it can do better than any one of its sister arts. Hence its right of existence. For instance, before the 'sea of emotion' within the soul has become curdled into thoughts, it can be expressed in inarticulate tone. Hence, among the fine arts, music is specially adapted for rendering it. It was perhaps a perception of this fact which made the Syrian Gnostics define life to be 'moving music.'"* And as Professor Max Müller says—"No being can be intelligent without language";† so it seems difficult to imagine that a being can be emotional without music, both as the quickener and as the outcome of emotion. Professor Morley says—"A strain of music that springs from the souls of men accompanies their actions in the world. There are no records of a humanity without such music."‡ But I venture to urge that those from whose souls such strain of music springs most spontaneously are those who carry into their lives the spirit inculcated by the charming writer to the child—

" Be good, sweet maid, and let who will be clever;
Do noble things, not dream them, all day long;
And so make life, death, and that vast for ever
One grand, sweet song." §

Which, in other words, would be—let life itself be a fine art, and that art—Music.

Music a language: to express—what? Emotion, feeling, passion? undoubtedly. Sense of beauty? yes. But, though not definitely to express definite, or, at least, otherwise definable, thought, reason, fact; yet, as I submit, unquestionably, to express orderly thought, in orderly manner; emotionally, but not rhapsodically; in other words, it is intellectual as well as emotional; intelligible, as well as, and not merely vaguely, impressive. There is a shallow, cant sense (or nonsense) in which it is sometimes said that thought is too deep for words to express; the reply to which may well be—

" How weak are words to carry thoughts like mine!
Saith each dull dangler round the much-bored Nine.
Yet words sufficed for Shakespeare's suit when he
Wooded Time, and won instead Eternity." ||

It has even been said—

" People cannot think and sing: they can only feel and sing." ¶

If there be in a musician such an exuberance of inner

* Encyclop. Brit., Ninth Edition, Article "Poetry."

† "Good Words," January, 1886, p. 19.

‡ "Library of English Literature," p. 3.

§ C. Kingsley.

|| W. W., "Academy," July 28, 1883, p. 62.

¶ George Macdonald, "England's Antiphon," p. 110.

emotion, it need not give rise to any dithyrambic excesses. Let him, rather, restrain himself—

“ As a bird when the music within her is yet too intense to be spoken in song,
That pauses a little for pleasure to feel how the notes from withinwards throng.”*

Then, perhaps, the result, the outcome, may be—

“ As the music elate and triumphal that bids all things of the dawn bear part
With the tune that prevails when her passion has risen into rapture of passionate art.”†

“ Deep desire, that pierces heart and spirit to the root,
Finds reluctant voice in verse that yearns like soaring fire,
Takes exultant voice when music holds in high pursuit—
Deep desire.”‡

As Mendelssohn wrote—“ There is so much talk about music, and yet so little really said. For my part, I believe that words do not suffice for such a purpose, and if I found they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous, that what they are to think about it always seems so doubtful, whereas everyone understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words; these, too, seem to me so ambiguous, so vague, so unintelligible when compared with genuine music, which fills the soul with a thousand things better than words. What any music I love expresses to me, is not thought too *indefinite* to be put into words, but on the contrary, too definite.”§

This was in reply to a request addressed to him, that he would, by some words, indicate the particular meaning of certain of the “ Songs without Words.” But the fact is that this is one of the distinctions between music and other languages; that while these are modes of expression, vehicles for thought, which may be enunciated in this or that way, in this or that language, with undoubtedly more or less of beauty, felicity, charm, and appropriateness, music is in itself, at once the thought or emotion, and its own exponent. It expresses— itself, and it is absolutely untranslatable. Of a Greek classic, one says—“ If you cannot read it in the original, read a good translation; though you will necessarily lose much of the exquisite nicety and precision of the Greek language and mind.” But who would say, “ If you cannot hear a symphony of Beethoven’s, read an analytical programme ”? Nay, who from Weber’s own detailed description of the course

* Swinburne, “ After a Reading.”

† *Ibid.*

‡ Swinburne, “ Roundel: The Lute and the Lyre.”

§ Letter to Marc André Souchay, Oct. 15, 1841.

of imagination pourtrayed by him in his "Concertstück" could form the remotest conception of the music itself, or attempt to re-translate that description back into musical language?

And yet I have seen a copy of Bach's fugues with pencilled titles, prefixed by the owner, such as "The wish," to No. 1, Vol. II., and so on. But it cannot be carried out. However any one may interpret the sentiment conveyed to his own receptive imagination by this or that work, it remains true that music expresses *itself*. It is untranslatable by words, only apprehended by emotion. To ask for a statement, in matter of fact words, of the intention or meaning of music is to imply that the composer has not succeeded in expressing or impressing his thought or emotion, or more ingenuously, to acknowledge the lack of apprehensive faculty. If to any one

" The primrose by the river's brink
A yellow primrose is, and nothing more "

the remedy is not to supplement the primrose by something more. The composer may, indeed, have expressed all that could be expressed, but the hearer who asks for more must in that case be unimpressionable. We must not, cannot, in musical language, adopt the admirable counsel for lucidity in written or spoken language—"Take care to speak, not only so that people can understand, but so that they cannot misunderstand you." Though in musical language we may well set value on lucidity, let not the vagueness or indefiniteness spring from any affected depth or soar of thought. That is equally true of our language as about literature, which Landor said—"Clear writers, like clear fountains, do not seem so deep as they are. The turbid look most profound." For there is a true sense in which words are inadequate to express, not thought, indeed, as being too deep or too grand, but emotion, feeling. And further, not only to express, but to arouse, to kindle response and sympathy, to *impress*. And here it is that music asserts her prerogative, or at least her pre-eminence. Self originating, she expresses herself; or, allied with an originating musical mind and heart, expresses that mind and heart. I say self-originating, or in alliance with an originating mind and heart. For genius itself, and certainly not least of all, musical genius, has been defined as "The capacity for kindling one's own fire."* We all know that our inner man may be spoken to, or spoken with, otherwise than by words; and that otherwise is such wise that words do not affect. Golden *silence* itself may be eloquent where silvern speech is powerless. I have referred to the primrose, and we all recognise "the language of

* John Foster.

flowers"—a mute language. It has been said that they "affect the mind with so intense a feeling of exquisite delight that the thrill of pleasure which they cause is almost akin to pain. One feels that they are *too* beautiful. So pure, so perfect, so fragile! They present to us a tender freshness, a living glow, and a perfect stainlessness, which are inimitable by Art, and which place them in the very forefront of Nature's products; while at the same time they bear about them unmistakable indications of their transient character, and in the full brightness of their glory speak to us of decay and of the tomb."*

And if this holds of the beautiful, so of the sublime. Of the heavenly firmament, it is declared that though "There is no speech nor language, their voice cannot be heard." Yet "Day unto day uttereth speech, and night unto night sheweth knowledge."† Truly that is the golden silence of the glorious sun and his glittering hosts. And so of the language of music, both in its silver speech and in its golden silence. For I speak advisedly when I say that the silences of music, paradoxical as it may appear, seem to rival the eloquence of her speech. It has been said that—

. . . "The sweetest sounds
Are those most near akin to silences;
Such as sea-whispers rippling at the prow
When the loud engine ceases; muffled bells,
Or echoes of a far-off wave of song
In mellow minsters."‡

Witness that silence which immediately precedes the final plagal cadence of the Hallelujah Chorus in "The Messiah," that for overpowering grandeur. And for a colossal, cartoon-like picturesqueness, those in the chorus, "Wretched Lovers," in "Acis and Galatea," after the words "The mountain nods" and "the forest shakes." Those silences seem to clear the whole landscape, and to compel us to stand aghast while the giant takes his "ample strides." Or for heart-breaking, tear-drawing pathos, that in "Mourn, ye afflicted children," just before the first portion in C minor ends, preceding the words "is no more:" a silence, a suspension of the vocal outpouring of grief, that seems, if one may say so, as considerate as that of Job's three friends, which he would fain have had them maintain, when, after they had "Lifted up their eyes afar off, and knew him not, they lifted up their voice and wept; and they rent every one his mantle, and sprinkled dust upon their heads toward heaven. So they sat down with him upon the ground seven days and seven

* Professor Rawlinson on "The Religious Teachings of the Sublime and Beautiful in Nature."

† Psalm xix., 2, 3, Revised Version.

‡ Sydney Royse Lysaght, "A Modern Ideal."

nights, and none spake a word unto him: for they saw that his grief was very great."* Or even as an epitaph which, I have read, is in the church of St. Nazaro, in Florence, upon the tomb of a soldier: "Johannes Divultius, who never rested, rests—hush!" And, recurring for a moment to the eloquence of music to express more than words can express, of the glorious world beyond, the inspired Seer writes—"I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and the voice which I heard was as of harpers harping with their harps: and they sing as it were a new song before the throne" † On which, an impressed and impressive writer asks—"Why do they sing? It is because speech is too weak to tell what they feel. Words are the feeblest language of the soul. How poor an instrument is speech for the great multitude who never acquire any real mastery over it, and who feel it rather a bar against which the tide of feeling breaks, than a channel for the full river of emotion to flow in." ‡ To quote again from Mr. Watts's interesting article—"It is a suggestive fact that, in the Greek language, long before poetic art was called 'making,' it was called 'singing.'" The poet was not ποιητής but αἰοιδός. And as regards the Romans it is curious to see how, every now and then, the old idea that poetry is singing rather than making will disclose itself. It will be remembered, for instance, how Terence, in the prologue of "Phormio," alludes to poets as musicians."

This yearning suggestiveness, alike of flowers and of much else in nature, as well as of music and of all true art—if, indeed, that can be termed suggestive which is yet so vague—has even been pressed into service as a presumptive argument for our immortality. A thoughtful writer has said—"A divine discontent is wrought into us—divine, because it attends our highest faculties. . . . I would not weaken what I believe to be sound argument by any admixture of mere sentiment. I refer, therefore, in the soberest and severest way, to those blind emotions that fill the mind whenever we listen to the music of the masters, or look upon true Art, or in any way come in contact with what is highest and best. So far as they are translatable into thought, they assert a perfection and a life of which this is but a foretaste. So, also, the wind blowing through reeds upon the margin of a lake or the branches of mountain pines, or, perchance, over grasses that cover the graves of the dead, has a Memnonian tone that foretells the dawn of an eternal day. The perfect, of whatever sort, whether the purity of a flower, or the

* Job. ii. 12.

† Rev. xiv. 2, 3.

‡ W. Robertson Nicoll, M.A., "The Lamb of God," p. 92.

harmony of sounds, or the perfection of character, awakens a kindred sense within us that is the denial of all limitations."*

It is one of the debased uses, or abuses, of language to deal in equivocation, or *double entendre*. "In deliberate equivocation, it is intended that the hearer should take what is said in a sense favourable to the speaker; and that is made possible by the use of variable or elastic terms."† Now this intentional equivocation, which, by reason of its deceitful prompting-motive, is an immorality in ordinary language, is a charming possibility in music, by the ingenious, but not disingenuous use of its "variable or elastic terms." Moreover, this ingenuity of device may be used without either the moral disingenuousness that attaches to equivocation, or the obscurity that results from ambiguity in language: "Ambiguity obscures the expression; equivocation conceals the intention of the speaker." "Primarily, EQUIVOCAL is an epithet of terms. AMBIGUITY, of expressions or sentences."‡ In music, we have delightful resources for charming equivocation, not for the cowardly or evil-intentioned deception of the hearer, but for his delectable bewilderment, or surprised enchantment, by means of certain chords, and even single intervals, quite familiar to us all; such as the diminished seventh, with its changeable notation and corresponding change of radical assignment and tonal resolution; this chord having been expressly termed *the ambiguous chord*: and further, the enharmonically interchangeable chords of the dominant seventh and the augmented sixth, in that form of it known as the German sixth. Again, similar treatment of the augmented triad, or certain inversions or derivatives of the minor thirteenth. These are the "variable and elastic terms," with which we can so exquisitely equivocate. I say *we*, but I must rather retract. Any of us may learn *how*, grammatically, but while the tyro may know how it is done, it is the genius who knows, or rather feels, when, aptly, deftly, opportunely, insinuatingly, thus to fascinate. But, in view of such delightful possibilities in our language of music, may we not adopt the expression of Professor Huxley with regard to the Hebrew tongue, and "Admire the flexibility of a language which admits of such diverse interpretations?"§

But yet, that must be remembered which has been said of Milton: "Music was the symbol of all truth [to him]. He would count it falsehood to write an unmusical verse."||

* Theodore J. Munger, "Freedom of Faith," pp. 244, 245.

† Archdeacon Smyth's "Synonyms Discriminated."

‡ *Ibid.*

§ American Addresses, p. 20.

|| George Macdonald, "England's Antiphon," p. 200.

Few things in musical writing are more liable to mismanagement than these *enharmonic* changes. Very often they are used to cover the lack of that true scholarship, which would be evidenced by another more difficult method of modulation; and to cover it, moreover, by means of that which—remembering that we are speaking of a language—may be likened to a *pun*, a play upon chords, like a play upon words, meant to be very 'cute, but really very stupid; to appear clever, while really only shuffling. It has been said of the Elizabethan writers that they "Had such a delight in words, and such a command over them, that like their skilful horsemen, who enjoyed making their steeds show off the fantastic paces they had taught them, they played with the words as they passed through their hands, tossing them about as a juggler might his balls. But even herein the true master of speech showed his masterdom; his play must not be bye-play, it must contribute to the truth of the idea which was taking form in those words."*

As for writing music grammatically—the tendency of many nowadays—perhaps it may be said, as a re-action from the pedantic trammeldom of earlier times, is rather like that of the speech, as it has been described, of the genial, anti-slavery poet of New England, namely, to "a fine democratic indifference to elegancies of pronunciation and finished periods."†

But, while I am not desirous of enlarging, in this paper, either on theoretical or on educational considerations, I can hardly forbear remarking that, whereas in the teaching the grammar of other languages, especially living languages, methods have, I believe, been amended and changed according to the spirit of the age, there seems hardly a corresponding advance or re-adjustment in the teaching of the grammar of the living language of music. There seems a disposition rather to counsel the study of it, if not as a dead language, yet, at all events, as archaic; or, at least, in its archaic forms, as leading up to the modern usages and idioms. It is almost as though Anglo-Saxon, middle-English, Elizabethan idiom, all had to be studied, in order to the right apprehension and fluent use of modern phraseology. Comparative and historical philology is undoubtedly a highly interesting study; but, considering that "Life is short, but Art is long," I venture to suggest that it is worth some consideration whether a somewhat disproportionate amount of attention is not given to ancient, strict, narrow methods of contrapuntal working, and too little to counterpoint in accordance with the enlarged modern harmony theories which are now unquestioningly accepted. I am well aware that

* George Macdonald, "England's Antiphon," p. 74.

† *Pall Mall Gazette*, Nov. 25th, 1885.

this matter has been mooted of late; and I am also aware that in Germany it has been more than mooted. I am not desirous of pursuing the subject further, but this, in passing, seems appropriate in glancing at the grammar of our art-language, and at the development of an idiomatic style. A moot question like this may fairly be mooted in this place, which is, for the time being, a moot house of musicians, in which they hold their Witenagemot. It has been said by a competent authority of Anglo-Saxon poetry, that "the rhetorical characteristic . . . which is most prominent, is a certain repetition of the thought, with a variation of epithet or phrase, in a manner which distinctly resembles the parallelism of Hebrew poetry."* In Hebrew, for example, we have it illustrated in such a passage as—

" Their line is gone out through all the earth,
And their words to the end of the world." †

Need I remind a company of musicians how eminently this is characteristic of our beautiful language? And this, not as a matter of construction, or contrapuntal device merely, but as a matter of rhetoric, of language, of eloquence; not of device, but of expression. Wealth of device, of resource, indeed we have in abundant variety; but this, as it were, because our expressive language needs such varied abundance for its effluence, and creates it by its affluence. I am not now speaking of the development of ideas in the working of an elaborate movement, but of the first presentation of simple ideas, few musical subjects being destitute of some such reiteration, with "variation of epithet or phrase"; not because the first thought or phrase has been weak, but because music knows and uses her sweet persuasive power; it is of the very genius of the language to reiterate without tautology.

The early English writer, Walter Map, or Mapes, in his "Apocalypse of Goliath," sees in his vision of Pythagoras that—

" Within his hollow pulse did music finely play,"

that is, music must pulsate rhythmically within the man. In accordance with which is Plato's dictum that "he who did not know rhythm could be called neither musician nor poet." Now, I think that there is some confusion prevalent on the subject of musical *rhythm*; that it is thought to be identical, or, at all events, essentially associated with *metre* and *verse*. Whereas, according to an authoritative writer, "Rhythm in its widest sense may be defined as the law of succession. It is the regulating principle of every *whole*, that is made up of proportional parts. . . . The rhythmical arrangement

* Professor Earle's "Anglo-Saxon Literature," p. 120.

† Psalm xix. 4.

of sounds not articulated produces music, while from the like arrangement of articulate sounds we get the cadences of prose and the measures of verse. . . . Verse may be defined as a succession of articulate sounds regulated by a rhythm so definite that we can readily foresee the results which follow from its application. Rhythm is also met with in prose, but in the latter its range is so wide that we rarely can anticipate its flow."* "The Anglo-Saxon writers sometimes gave a very definite rhythm to their *prose*, and occasionally affected rhyme in the syllables which closed the different members of a sentence"† After giving an example from an old chronicle, the same writer continues—"I cannot help thinking that this rhythmical prose was *one* of the instruments in breaking up the alliterative system of the Anglo-Saxons."‡

It is this matter of rhythmical prose which, as it seems to me, has some analogical bearings on our art. I think that there is a tendency to lose sight of the application of rhythmical principles beyond the limits of metre and verse. The rhythmical flow of a piece of music is not merely its arrangement in metrical phrases, and sections and periods, it is something more subtle than this. There is a rhythm within a rhythm; or, rather, a rhythm enclosing a rhythm.

As an eminent scholar says of Hebrew poetry, so may we say of music—it "is the poetry of emotion, and emotion, like the sea, expresses itself, not in the onward rush of a single gigantic breaker, but in the rise and fall of a succession of waves."§ And another scholar says—"Ancient poetry knew nothing of rhymes. It was distinguished from prose by its accents and assonances, by its daintier, its more elevated and harmonious diction; and, above all, by being charged with a more vivid imagination, a more deep and intense emotion."|| And so I am speaking not of the rhythm that ticks, but of the rhythm which surges. In music there is not merely the rhythm of the tread of a regiment, which will awaken the responsive nod, or admiration, or imitation, of the populace, as in rank and file it passes through the village. There is also that measured, advancing tread which, to the distressed imprisoned garrison, means *deliverance*; to the ill-defended citadel means *conquest*; in one word, to all who with quickened apprehension hear its approach means *climax*. And after climax there should be no *anti-climax*. And it is of this fine sense of something beyond *metre*, of large rhythm, that I now speak. It requires a greater comprehension, more breath-holding, to take in and appreciate this, than to grasp and feel the shorter metrical rhythm. Metrical, lyrical

* Dr. Guest, "A History of English Rhythms," edited by Rev. W. W. Skeat, p. 1.

† *Ibid.*, p. 438.

‡ Rev. T. K. Cheyne, D.D.

§ *Ibid.*, p. 442.

|| Rev. S. Cox, D.D.

verse appeals at once to the sensitiveness of an untutored ear; not so blank verse or rhythmical prose. And so in music; many an uncultured listener, not necessarily because unsensitive, but because not trained to the tension of listening *through a smaller rhythm*, and discerning the larger, says of a *continuous* passage "there is no melody," meaning there are not clearly marked metrical divisions which assist the discernment and economise the labour of the memory. With such an audience as that which I now have the honour of addressing, it is hardly necessary to give instances of what I refer to, but I may just mention as an example of enlarged prolonged rhythm the noble introduction to the first chorus in Bach's Matthew Passion music; and, again, that to the chorus "Rise up, and shine," in Mendelssohn's "St. Paul." I may also instance, for overlapping and prolonged but perfectly clear rhythm, the *coda* to a movement of extremely simple and short rhythms up to that point, namely, the Rondo of Mozart's Sonata in F, No 15:—

The image shows a musical score for the Rondo of Mozart's Sonata in F, No 15. It consists of two systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system includes a *cres.* (crescendo) marking and ends with "&c." indicating a continuation of the piece.

In music it may be said to be a requirement of structure that, as Coleridge said was the style of Junius, there should be a "sort of metre, the law of which is a balance of thesis and antithesis,"* the word metre being here used to designate a "measure of *thought*." In this connection it may, in passing, be mentioned that Coleridge's own voice was characterised by Landor as "the music of thought." And there is something beautiful, to my mind, in the conception that not only is music thoughtful, but that thought, if orderly and true, and

* "Table Talk," II., 213, quoted by Guest, p. 540.

especially if associated with emotion, is musical. The acute critic just quoted—Landor—moreover, says—putting it into the mouth of Andrew Marvell—“ Good prose, to say nothing of the original thoughts it conveys, may be infinitely varied in modulation. It is only an extension of metres, an amplification of harmonies, of which even the best and most varied poetry admits but few. Comprehending at once the prose and poetry of Milton, we could prove, ‘before fit audience,’ that he is incomparably the greatest master of harmony that ever lived.”

But it needs a more acute perception, and a nicer sense of proportion, to apprehend and to appreciate rhythmical prose than to feel the more regular measure of verse and lyrical metre. And so with musical rhythm ; while most persons can follow and understand the structure of ballad-metres, dance-measures, and the like, with their antithetical cadences, perfect and imperfect ; the more extended, long-drawn-out rhythms of instrumental movements of elaborate structure, whether fugal, or of other forms of development, with involvements and prolongations, require, as I have said, a trained and sustained faculty of attention, to disentangle and to follow. When, by the uninitiated, such workings are pronounced wanting in melody ; that which is unconsciously intended is that such hearers crave shorter rhythms, more clearly marked and divided.

After all, however, musicians do not put the auditor's power of attention to so severe a strain as Coleridge, who, in one of his essays, has a sentence extending over about six pages, without a full-stop, expressly in order to exercise the reader's powers of continuous thought. An analogous instance in our art may, indeed, be cited ; only the object is not to exercise the powers, but to sustain the attention, and, still more, to suggest long-continued expectancy, by the deferring a full close to the end of the movement ; a poetical conception which does not tax, but enchains the interest of the auditor. The instance is the masterly Overture to “ John the Baptist ” by our friend and countryman, Professor Sir George Macfarren.

But music can be sententious, incisive, terse, epigrammatic : can express with the brevity and point of a distich or an apothegm, as well as with the elaborateness of an argument, or the sustained power of an epic. I cannot, however, subscribe to the *dictum* of Otto Jahn, that Canon “ is the epigrammatic form of music, the most suitable vehicle for a moral sentence or a witty phrase.”*

What a beautiful distich that lovely refrain in “ Elijah,” “ Open the heavens, and send us relief ! ” Again, how

* “ Life of Mozart,” English translation, Vol. II., p. 363.

epigrammatic, as it seems to me, because enclosing and concentrating so much in itself, that fugue exposition of Bach's, in which the answer by inverse movement overlaps, by stretto, the very first announcement of the subject itself. I refer to that in C sharp major, Vol. II., No. 3.

Of quatrains in music, seeing that their name is legion, it is not necessary to give examples; merely to call attention to that assonance in harmony, with changed position, in conjunction with reiteration and correspondence in rhythm, which can give an analogous effect in music to that of rhyme in verse.

The *logical*, in music, is exemplified in the fugue form, in which rigid exactitude is so imperative. Perhaps the prevalent looseness of thought and language which seem to indicate almost an incapacity for exactitude may partly account, in connection with the involvement to which I have already referred, for the difficulty experienced by many in following such compositions. Though, when presented, in clearly marked manner, by a body of voices, it seems often to have, even upon a mixed audience, somewhat of the overpowering mastery of an overwhelming argument.

And this seems a fitting place for mentioning another distinctive point in our language. In ordinary language—spoken language—what can well be more hopelessly irritating than for several persons to speak on a subject at once? And yet this is a strong point, and an achievement in our art. In Fugue a subject is started, an answer is made, during which the original speaker goes on, fitting in a counter proposition as the other proceeds; another enters, and yet another, and they all keep on in the most logical manner, leaving nothing that bears on the subject unheeded; the continuance being not a Babel, and the conclusion no bewilderment, but a satisfying result of a closely-reasoned argument.

And how, in lighter moods, music may express herself, giving complete, however slight, ideas in such manners as, in verse, are represented by Rispetti, Stornelli, and the like, may be illustrated by the shorter Pianoforte pieces by Mendelssohn, Schumann, and others.

Can music be interrogatory? ask a question? Yes, indeed; and answer it. Take the beautiful opening of Sterndale Bennett's *Suites de Pièces*, No. 2, reiterated, with modifications, at various points in the movement—

Andante.

&c.

That for an example without words. How dramatically associated with words this interrogatory power may be, even to agony point, is sufficiently attested by the famous scene—for such it is—so well-known, in the “Hymn of Praise,” where the tenor voice with such reiteration enquires, “Watchman! will the night soon pass? will the night soon pass?” To this comes what may almost be termed an *ad interim* answer. “The morning will come, and also the night,” but the satisfying answer is reserved for the glorious outburst, first with soprano solo, and then with chorus, “The night is departing . . . let us put on the armour of light.”

I have been speaking of the language with no derivation, no cognate, no compound; but unique in its independent purity, beauty, and expressiveness; which expresses that which no other language can express; and, when it does express the same, expresses it *as* no other language can express it. It borrows nothing from any other language; but, when linked with another, imparts its own warmth, fervour, delicacy, and insinuating grace. There is no human emotion with which it cannot be sympathetically allied; and it is so winsome in its appeal that, probably, not a few times has it been literally true, and no mere poetical imagination, that “Love was crowned, but music won the cause.” Let us do our part to preserve it from all base alloy, and all unworthy associations, alliances, or adjuncts. And, just as “Weber, in driving through a beautiful country, could only enjoy its beauty by translating it into music,” so let us translate all our enjoyments, if not by originating, at least by associating music with them. Music is untranslatable; but no pure pleasure exists which music cannot translate into its own exquisite language, about some of the capabilities and charms of which I have so imperfectly spoken to you to-day. To repeat two expressions from quotations I have already made, let life with us be “*moving* music:” “one grand, sweet song.”

DISCUSSION.

The CHAIRMAN.—Ladies and Gentlemen, I said truly just now that the title of Mr. Banister's paper, “Music as a Language,” was a very interesting one, but we were little prepared, I am sure, to have such a masterly treatment of the subject as that which has been placed before us. We have all known Mr. Banister as an artist of immense capabilities, we have known him as a composer, and as the author of one of the most successful didactic works ever published in the English language, which will assuredly transmit his name to posterity, for it is a most useful book, which everyone must admire, both for its lucidity and the masterly way in which

the subject is dealt with. To-day he has come forward and placed before us the æsthetical side of his Art, not that which is mixed up with mysticism, but that which we feel to be the true influence of the Art which we revere. I am sure I need only ask you to join with me in thanking Mr. Banister for his paper, which I hope will elicit some further interesting remarks from those present.

(The vote of thanks having been passed)

Mr. PRAEGER.—It has been my misfortune before now to be in the opposition, and I am exceedingly sorry to say that I now stand in the same delicate position. I well know with whom I have to deal, for the name that has honoured English history of music is not one easily grappled with. The name of Banister is thoroughly known to every one who has studied the history of music, especially English music, but I certainly have an entirely different feeling, for music to me is a language to all intents and purposes. I do not mean to say you can invite anyone to dinner in it, or tell him that it rained yesterday, or that you have the toothache. But as to our feelings, undoubtedly it is the most positive language we can possibly have. It is not a developed language, music as yet is a mere child, that is my impression. Although we have great masters, not to speak of the six geniuses of the German epoch, such as Gluck, Handel, Bach, Mozart, Beethoven and Haydn, who tower above all others, we have had an immense number of great men in all countries, but all of them, I implicitly believe, had an opinion that they expressed their innermost feelings when they spoke in music. Whether it is possible to express one's feelings even by words is another question altogether. You put down a certain number of people to read a verse, and ask them what they have understood, and you will find they vary as much as their different organisations. At the same time, if you take a sonata of Beethoven, I defy anyone to say that a certain number of people do not feel it exactly in the same way. Whether your sorrow is that of a pessimist that sorrows over the whole human misery, which is an undoubted fact, or whether you suffer from any special pain; whether you have lost a dear friend or child, or whether you are merely in a mood to be melancholy, you have to accept that it is melancholy music. You can express every kind of feeling in music; no one will ever deny this; but that you can translate it according to everybody's understanding or verbal language is another question; but when a great man, under all circumstances, devotes all his energies, his genius, and his intellect to give an explanation of what it means, you certainly, I should think, have no right to differ from him, and it is for people to set to work and learn what the great master meant. I have not the slightest doubt that music is

on the high road to be a language, if anything even more explicit than words, and I must point to that wonderful improvement which it has received from Richard Wagner's leading motives or guiding motives, which are so plainly a language that you can follow under all circumstances and understand what the composer meant. I know it is not yet by any means understood, and although I believe it is a language, it will take some time before it becomes general, but I firmly believe that music has the power of expressing, not only feeling, but that music can be witty; that music can be jocular, we all know; that music can sigh, and that music can express love more than all words, I am firmly convinced. Those who are with me must have felt it, those who are not, I can only hope that at some period or other they will not find my opinion of it so strange as at this moment it may seem.

MR. SOUTHGATE.—I think Mr. Banister's paper is hardly one of an argumentative kind, and we need not discuss it much. We all feel the charm with which he, in language as felicitous as that of music itself, has pointed out the beauties of music and the great delights that it has for us. With regard to its suggestiveness, I thought while he was speaking of the eloquence of silence, of a little instance which occurred many years ago at Exeter Hall, during one of the rehearsals for the Handel Festival, Mr. Brownsmith being the organist, and Sir Michael Costa conducting. We were rehearsing the chorus by which the giant strides of Polyphemus are so graphically depicted by Handel, and then came the pause, the very long one, and it always strikes me with these very long pauses that it is safer to count time, as you never can quite guess how long you ought to stop. Here is one of those pauses in which every one is silent, but Mr. Brownsmith came in with the full organ to the laughter of every one. Costa recommenced, counting 1, 2, 3, 4, and the mistake did not occur again. Mr. Praeger said just now that though music was a very precise language in his idea, yet that it could not ask us to dinner. Allow me to say that I remember some years ago having seen a very curious little book, which took up more decided ground than does Mr. Praeger. It said distinctly that music could indicate any idea; that it could invite one to dinner, and gave an illustration that it could not only do that, but could actually tell you what the dinner was to be; I remember that the dinner on the particular occasion on which the gentleman who wrote the book thought could be precisely described in musical sounds was represented by the notes which spelt out—BEEF and CABBAGE.

MR. BANISTER.—I really have nothing to reply to I think. When Mr. Praeger began to speak, I was rather afraid of

some terrific onslaught he was going to make on my statements, but I find that Mr. Praeger is in perfect accord with me. I think I have stated substantially what Mr. Praeger has. I believe most thoroughly in the definiteness of music, even as Mendelssohn did in the passage I quoted from him. Therefore, I really think I have nothing whatever to combat or to reply to. With regard to the long pauses in the "Wretched Lovers" chorus, Mr. Brownsmith was certainly not the only organist who made that kind of mistake, and I could mention the name of a well-known living organist, who invariably, when I have silently counted those pauses, came in too soon; but the worst of all, that in Mendelssohn's youth, in adding additional accompaniments to "Acis and Galatea," for some special purpose, cut those long bars into two in such places and took out all the majesty of those gigantic pauses. I never was more pained than the first time, and I thoroughly hope and believe the only time, that arrangement of Mendelssohn's was performed, to find that all that grandeur was taken away by the two bars being made into one. But it is only fair to Mendelssohn's memory to say that it was his urgent entreaty in his latter days, that if anyone ever did find that score to which he had added the accompaniments, they would never use it, but let it be destroyed, and it was exceedingly irreverent to his memory as well as that of Handel, that ever his early work in that way should have been resuscitated and brought to light. I have to thank you for the kind expressions with regard to my paper, which it has been a great pleasure to me both to prepare and to read.

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

MAY 3, 1886.

EBENEZER PROUT, Esq.,
IN THE CHAIR.

*THE DEVELOPMENT OF MODERN WIND
INSTRUMENTS.*

BY D. J. BLAIKLEY.

THE title chosen for the paper I have now to bring before you would more fitly introduce an exhaustive treatise than the few notes and remarks I have to offer. These will necessarily have the character of a very rough sketch or outline only, and, as such, I will ask you to receive them. The subject was suggested to my mind by the magnificent loan collection exhibited in the Royal Albert Hall last year. That collection brought before us evidence of the fertility of resource shown by succeeding generations of men in the adaptation of means towards the great end of the advancement of the musical art ; the object being to place in the hands of the performer such results of the mechanical arts as should enable him to take his part in bringing before an audience a realisation of the artistic creation of the composer.

The general history even of wind instruments alone being far too vast a subject for any lecture, I purpose to refer to the "brass" group only in any detail, with such reference to the other great divisions as shall suffice to show the grouping and the broad lines of demarcation between the different groups.

A wind instrument may be defined as a column of air which can be put into vibration in certain definite ways at the will of the performer. Our subject, then, will lead us to consider the various primary forms which such a column of air may take, together with the different methods by which it may be lengthened or shortened, as required for the production of notes not otherwise to be obtained. Such a column of air, determined in its dimensions by a tube of metal, wood, or other material (which tube, in common language, is called the instrument), is, however, by itself incomplete, as is a violin without a bow, or a pianoforte without keyboard and hammers, for there is, so far, no means of exciting vibration. To be complete, the instrument requires the addition of the

player's lips, and according to the manner in which these are applied, wind instruments are, by custom, divided into the three great classes of flute, reed, and brass.

CLASSIFICATION OF WIND INSTRUMENTS.

CLASS.	FAMILY.	EXAMPLES.
Flute or Air Reed.	Flûte-à-bec.	Flageolet.
	Flûte-à-Traversière.	Pandæan Pipes. Cone Flute. Cylinder Flute.
Reed.	Enclosed Reeds.	Bagpipes. Cromorne.
	Open or mouth reeds (double).	Oboe. Bassoon. Cor Anglais.
	Open or mouth reeds (single).	Clarinet. Corno-di-Bassetto. Saxophone.
Brass or Lip Reed.	Tubes of fixed length.	Lituus. Tuba. Trumpet. Bugle. French Horn.
	Length varied by slide.	Trombone. Slide Trumpet.
	Length varied by finger- holes or keys.	Zincke. Serpent. Key Bugle. Ophicleide.
	Length varied by valves.	Cornet. French Horn. Saxhorns of all kinds. Euphonium. Bombardon.

For an instrument to be classed as a musical instrument in the full sense of the term, it is necessary that it should have other qualities than mere beauty of tone. A tuning-fork, for instance, may have a beautiful tone-quality, but its beauty may be compared to that of any one colour, say blue or crimson, and it is lacking in that variety of character which is suggestive of life and passion. Bearing this in mind, and comparing the artistic value of some of the families on our table, we may notice that instruments of the flûte-à-bec type are dependent upon quality of tone for any little beauty they may possess; for the lips having very little power of modifying the force and tone-quality of these instruments, the expression of the emotions or artistic feeling is limited compared with that which is possible on the modern

flute. In the same way those reed instruments in which the reed is so fixed as to be removed from the immediate control of the lips cannot take so high a place as those in which the reed is as distinctly at the command of the player's lips as the bow is under the control of the hand of the violinist. No one, for instance, would seriously contend that the bagpipes are superior to the oboe or bassoon as a means of musical expression.

In brass instruments the lips themselves act as does the double reed on the bassoon or oboe, so that in all three classes of wind instruments the lips, either directly or associated with the manufactured reed, are an essential part of the instrument or vibrating system. That which is commonly called the instrument is the resonating chamber, and may be compared to the cavity of the mouth, which reinforces the vibrations originated in the larynx of the singer. A very important part of the training of the vocalist consists in teaching him so to control the proportions of the pharynx, soft palate, &c., as to make the pitch of the resonant cavity correspond with that given by the vocal cords, so that there may be a complete co-ordination throughout the vibrating system. But in a wind instrument we have a combination of nature and art: nature, for our purpose in this relationship, ends with the lips with all their marvellous mobility, and that which the vocalist can with proper training do for himself, the wind instrument player has to trust to the manufacturer to do for him, and this is to provide a resonator which shall adapt itself without constraint to the vibrations of the lips.

As is well known, the basis of intonation in wind instrument construction is the harmonic scale, or that succession of notes which can be obtained from an open cylindrical tube. The scale is represented on the diagram on the wall, and the open tube we may take as typical of the flute. The general relationship between frequency and wave-length is known to you all, and the difficulties which enter into and complicate this relationship when we are dealing with other forms than cylindrical tubes having been examined in previous papers read before this Association * need not now be entered upon in detail, although it may be necessary to refer to one or two points, such as the fact of the cone having the same series of harmonies as the open tube.

Taking the three primary types of resonators as being the open tube, the closed tube, and the cone, we have these illustrated by the flute, the clarinet, and the bassoon. In each case the rudimentary form is slightly modified: in the

* Proceedings of the Musical Association :—
1876-7.— Paper by Professor W. G. Adams; 1877-8.— Paper by
D. J. Blaikley; 1879-80.— Paper by D. J. Blaikley.

first place, to bring the instrument under the control of the lips, and in the second place, to correct the disturbance in intonation that would otherwise be caused by the first-named modification. In the flute this departure from the normal type is seen in the form and position of the mouth-hole, the disturbance thus introduced being left uncorrected in the old-fashioned common fife, but corrected in the so-called conical flute by making the lower part of the instrument slightly conical, and in the more modern or cylinder flute introduced by Boehm, the same result is attained by giving a somewhat conical form to the head end of the instrument. In the clarinet, the cylindrical tube is modified by a slight bell-like expansion, which affects the quality of tone, affording some resonance to the even-numbered partials, 2, 4, 6, &c.

So long as finger-holes only were employed in instruments of the flute and reed classes, they were necessarily placed in such positions as suited the fingers, and as this frequently brought them into very false positions for intonation, the holes were made of irregular sizes to correct as far as possible the defect. Holes covered by keys were, step by step, used to fill up the chromatic scale, but as ultimately used by Boehm on the flute, key-work became a means of placing all the holes on the instrument in their most advantageous positions, and of greatly increasing their size. On the clarinet the present thirteen keys were first introduced in 1810, before which date the instrument appears to have had only six. Later improvements have been in the way of detail rather than of general principle, the general object being to facilitate the fingering of extreme keys and difficult passages. It may be doubted whether the introduction of large holes on the clarinet would have the good result it has had on the flute, for on the clarinet the comparatively small holes are a means of the instrument giving that *slight* resonance to the *even* partials on which its peculiar tone depends.

Turning now to brass instruments, or those blown by the lips with a cup-shaped mouthpiece, we find that in the old zinckes and cornets the scale was completed by means of finger-holes, as on the flute and oboe, and at a glance it is easy to mistake these old German zinckes for oboes or musettes. We will refer again to these instruments presently, after defining more particularly the requirements to be met in the whole group of brass wind.

In these instruments, not only the notes 1, 2, and 3 on the harmonic series are used, giving the octave and twelfth, but many more up to No. 16, and it is therefore necessary that the form adopted for the instrument should give these upper harmonies correctly. A complete cone, as we have seen, does give the series, but it has to be modified considerably to allow of the use of the lips, and a cone that

is merely truncated, has proper tones which are not those of the harmonic series required. The first interval on the perfect cone is an octave, and as the two ends of a cone become more and more equal, the musical interval increases, until in the stopped cylindrical tube it is a twelfth. A combination of a cone with cylindrical tubing is also useless for the purpose. The problem then, which has been gradually solved (for many ages quite empirically) from the time when men first used the horns of oxen, or bored out elephant's tusks for trumpets, is this—to find a form of resonator, which shall be a tube stopped at one end by the lips, and which shall, nevertheless, give the same series of harmonics as an open cylindrical tube.

The diagram on the wall shows some of the results as determined by direct experiment by myself. The subdivided bugles and tubes on the table agree with the diagram, but as the details of this investigation were brought before you some years ago, I need not take up your time with them now. I have chosen the bugle as a convenient type of instrument with available compass from the second to the eighth harmonic. This, however, may be noticed, that in instruments of the trumpet class the great proportion of cylindrical tubing and small size of the bell disturb the accuracy of the lower notes of the series (Nos. 1 and 2).

I will now endeavour to describe as briefly as possible some of the means by which the primitive bugle, with its limited number of notes, has been developed into a large family of instruments with a complete chromatic scale. Referring to our classified table of instruments, we find one group of instruments of fixed lengths. We have already considered the bugle as a type of instruments having an available compass from the second to the eighth note of the harmonic series, but the harmonic series does not stop at the eighth note. In the next octave, from the eighth to the sixteenth harmonics, we have five notes identical with those of the diatonic scale. If, therefore, we lower the fundamental pitch of our instrument without increasing its calibre, we gain the advantage of bringing more harmonics within easy range. This is the condition of things found in the French horn and trumpet: in the former the diatonic scale can be further completed in the upper part of the instrument by means of placing the hand in the bell, thereby introducing new notes flatter than those coming from the open bell.

Turning to our table of notes again, it will be evident that if we could alternately sound harmonic notes on two instruments, one in C and one in B \flat , we would go far towards completing the diatonic scale. This effect is produced in some trumpets by a slide, by means of which we can get harmonics from two different roots, and utilize them to form one scale.

The principle of the slide, however, was anticipated to its fullest extent in the trombone, the slides of which in all modern instruments are of sufficient length to lower its pitch three tones, and thus to complete the chromatic scale throughout a wide range. I am indebted to Mr. Geo. Case for the loan of some interesting diagrams of early instruments of this class. In the English instruments known as sackbuts, the slides were not of the full length now used, but in the German and Italian trombones the full length for the chromatic scale appears to have been introduced very early. The principle of the slide is excellent, but its application is necessarily limited to those instruments in which about two-thirds of the total length is cylindrical tubing. It is thus limited to instruments of a certain tone quality, and those of the bugle type, in which there is a continuous taper from the mouth-piece to the bell, are therefore excluded from the slide principle, and in them the filling up of the missing notes of the scale was in early days accomplished in a totally different way, that is, by the shortening of the tube instead of by the lengthening of it. This principle is that universally applied at this day to flute and reed instruments, the tube being virtually shortened as required for different notes by means of holes opened by the fingers or keys.

The old German zinckes have already been noticed. Of later date is the serpent, and subsequent to that are the key-bugle and the ophicleide, all instruments of this kind, but the whole family is now nearly obsolete.

The idea on which the modern valve system is based has more analogy to the trombone principle than to any other. The depression of a valve or valves opens air-ways into additional tubing, which virtually lengthens the instrument, so that the effect is similar to that produced by the extension of the trombone slide. The early attempts were faulty in many details. Where the tube passed through the valve its normal calibre was much constricted, and other mechanical defects greatly impaired tone-quality. Improvements were introduced from time to time by Saxe of Paris, by a Dr. Oates in this country, and many others, which greatly improved the valve itself; further endeavours have been directed to overcoming a slight defect in intonation, the examination of which is interesting, especially as it is a point rarely understood, even by those who are constantly using these instruments. Every trombone player knows that the difference of length between his various semitone shifts is not the same, but increases, as by extending the slide the pitch is lowered. Applying this consideration to wind instruments, let the pitch-note of this instrument be C, and let it be required to produce A. The first valve tubing is of the length requisite to lower the pitch a tone—*i.e.*, to B \flat ; the

third valve lowers it a tone and a half—*i.e.*, to A \flat , but when it is thus lowered to A \flat , the first valve tubing being adapted to lower the pitch from C to B \flat , cannot lower it from A \flat to G, for the instrument is longer when it is in A \flat than when it is in C, and the first valve tubing should be longer in proportion to properly meet the new requirement. This defect is intensified when all the valves are used together to produce the notes D \flat and G \flat , and is still more aggravated in the pedal octave of instruments with four valves.* Some contrivances have been suggested from time to time to remedy this inaccuracy, but, I believe, without much practical result, until the introduction of the "compensating piston" a few years ago by Messrs. Boosey and Co. In these instruments, as made with three valves, the tubing connected with the third valve is passed through the first and second, and is automatically brought into connection with extra loops or circuits of tubing to correct the defect in length whenever the valves are used in combination. The exact arrangement will be best understood from the model.

The development of wind instrument manufacture has therefore been in the direction of releasing the instrumentalist from the labour of what is technically called "making the notes," that is, of constraining his instrument to adapt itself to the vibrations of his lips, forcing up the pitch of one note and forcing down the pitch of another. Doubtless a cultured player can do this to a great extent, but it is at the expense of quality, and his instrument should therefore be a resonator which can respond without constraint to every condition of vibration impressed upon it by the lips of the performer, leaving him as free as the vocalist is to develop expression and quality of tone. This is the legitimate direction of mechanical improvement, but whether we have yet reached the goal or not, time only can show.

Looking at the history of instruments in the modern orchestra, we find continued improvements in wind instruments since the date when instruments of the violin class reached a beauty and excellence of design, beyond which it is apparently difficult, if not impossible, to go, and these string instruments have a perfectly well-defined position. Among the wind are to be found both the oldest and the youngest families, and it would appear that any question as to the use or abuse of the wealth of means at the command of the modern composer, generally turns upon the admission

* Instance.—D on C euphonium (pedal octave):—

Length of added tubing required for correct intonation	76 $\frac{3}{4}$ ins.
Ditto produced by 1st, 3rd, and 4th valves	67 ins.
Error	9 $\frac{3}{4}$ ins.
Making D about $\frac{1}{2}$ of a semitone too sharp.	

of these younger families of ill-defined position. We may feel confident that the wholesome fear of mere noise and vulgarity of effect will deter musicians from too free a use of new resources, while at the same time it will probably be admitted that by means of the bass valve instruments at least, a distinctly new quality of tone has of late years been introduced, which has a legitimate place.

DISCUSSION.

The CHAIRMAN.—I am sure we are very much obliged to Mr. Blaikley for his most valuable and, at all events, speaking for myself, deeply interesting paper. One or two things suggested themselves to me while Mr. Blaikley was speaking with reference to the question of the slide and its inapplicability to such instruments, if I understood Mr. Blaikley aright, as the horn.

Mr. BLAIKLEY.—Not so much the French horn, as the bombardon and instruments of that class.

The CHAIRMAN.—I was going to mention the fact which I believe I mentioned incidentally on a previous occasion with regard to orchestras, that in one of Bach's cantatas we find a part written for the *corno da tirarsi*; that is to say, a horn with a slide. He appears to have had a kind of slide trumpet with a larger or longer kind of slide than our more modern slide which only goes to the extent of one tone, because he writes for this slide trumpet exactly in the same way as one would write now a composition for the cornet-à-piston with a complete chromatic scale when required. He also uses a soprano trombone, and I presume from the look of the part that it was pitched in B \flat , an octave above the modern trombone, and therefore in unison with the present cornet. Dr. Rust, in the preface to a volume of the Bach Society, refers to works in which there occurs a part very untrumpet-like, the passages in fact being a complete chorale in unison with the voices, and suggests that this *corno da tirarsi* is what Bach elsewhere calls the soprano trombone. That is merely a matter of conjecture, but I mention it to show that this slide as applied, not only to the trumpet, but also to the horn, was actually in use more than a hundred years ago.

Mr. STEPHENS.—I should like Mr. Blaikley, in the course of his reply, to give us some opinion as to the relative merits of the slide trombone and the hybrid instrument called the valve or piston trombone. I find that players on this instrument have a strong objection to the piston trombone. I confess I am not fully aware of the reason why that objection is so strongly held by them. For instance, we all know the overture to "Der Freischütz," in which a point of great

importance occurs for the trombone. There is an A \flat slurred to G in that point, and assuming we get the usual G trombone, it is utterly impossible to perform that as the author has written it, because A \flat must be taken in the seventh position, and to get the G the slide must be brought up into the first position. He has marked them slurred, which is simply impossible to be executed. In the same work he has E \flat going down to D, which, considering we too seldom see a G trombone in the orchestra—they are all B \flat or tenor trombones—cannot be played at all, as neither note is on the instrument. I must say that for perfect intonation there is no instrument which can exceed the trombone with a slide, which can be put to any note you require, but it appears to me that in many passages of difficulty the piston trombone would be of very great advantage. The notes I referred to could be easily played on such a trombone, but on a slide trombone it takes time to go from the seventh position to the first. These are advantages which appear to be in favour of the piston trombone, which I hear most players of the instrument say they never want to see in an orchestra. Perhaps Mr. Blaikley will kindly address himself to that point, and inform us what objection there is to the use of the piston trombone.

The CHAIRMAN.—I should like to add to what Mr. Stephens has said with regard to the trombone, and I am glad he has raised the question, that he is in error in supposing that the bass trombone is quite obsolete, we often see the G trombone in modern orchestras.

Mr. STEPHENS.—What I mean is that players, unfortunately, do not bring it with them, they bring the B \flat instead.

The CHAIRMAN.—I know, myself, three first-rate players of the G trombone in London, one of whom plays in my orchestra; if I ask him to bring the G trombone he never makes any trouble about it. There is another point also with reference to the "Freischütz" Overture, you get the low C written which is not on the G trombone.

Mr. STEPHENS.—But it is on the F. There was an E \flat trombone used in foreign orchestras. In Berlin the F trombone is in constant use.

The CHAIRMAN.—Mr. Samuel Millar has an E \flat trombone, and he brought it up with him to our concerts when Dvořák's "Stabat Mater" was done. Dvořák had written the part of the trombone down to double B \flat . I asked him to bring the double slide trombone down on purpose to get those notes, and we had them all right. The instrument is made, although it is very rare, in this country, and although the G trombone is rarely met with I have often seen it myself in orchestras and concerts.

Mr. STEPHENS.—The other one generally comes. My

remark is that by the use of the F trombone everything Weber has written in that overture can be done.

The CHAIRMAN.—He probably meant it for that.

Mr. STEPHENS.—It would be useful in orchestras to state what trombone the author desired.

Mr. BIRD.—I should be glad if Mr. Blaikley would tell us how it is that on the clarinet we get so deep a note as the E with a tube of comparatively short length; is it by the reed?

Mr. YEATMAN.—I should like to ask Mr. Blaikley also about the bell of the clarinet, what influence it has over the tone and the pitch, and I might mention one curious fact with regard to that. I was talking to Mr. Lazarus one day, and he had a very favourite old clarinet which had had a very bad fall. The bell had been cracked, and not only cracked but a bit was chipped out of it. He assured me this did not hurt the instrument in the least, and he played it just the same, it did not influence the tone or the pitch. I should also like to ask Mr. Blaikley if he can give any explanation of the peculiar curve to bring out the tone of the cylinder flute. It is a very delicate thing I know to manufacture. I play the flute myself, and I have had some experience of it, and I know that a little difference in the curve of the head has a very important influence on the tone.

Mr. SOUTHGATE.—Perhaps Mr. Blaikley will say in his reply whether we have lost anything by losing the serpent as far as colour of tone goes.

The CHAIRMAN.—I think there is one other point incidentally connected with this important question of improvements in brass instruments, and that is the question of valve horns *versus* natural horns, about which I know there is a very strong feeling. I must confess I used to have a very strong prejudice against valve horns, and I must say that I have it no longer, and, as a matter of choice, I always write for valve horns; the only difference being this, that I take care not to write passages, as the Americans say, "promiscuous," without any consideration whatever. One has to consider the genius of the instrument just as much as if writing for natural horns, and you must write a passage which has a horn-like character, but there is an immense advantage about it, and that is that with the other instruments you are restricted; you only get a few notes, and as soon as you get away from your key, if you want a particular effect from your horn, you cannot get it. I believe some people claim that as being rather one of the advantages of the horn, but I do not see it myself. If you get some melodies, as you have in the scores of the old masters, played, as they must have been for want of any better means, with these alternate closed and open notes, some very bad, and

some very good, the effect must have been most unpleasant. I do not see any reason why you should not take advantage of the privilege that this improved mechanism gives us of getting a complete scale, provided that in parts written for it we do not do violence to the genius of the instrument.

Mr. SOUTHGATE.—Practically you may do the same by using horns in different keys.

Mr. STEPHENS.—Look at that passage in "Fidelio," how dreadful it is on the old French horns.

The CHAIRMAN.—You cannot always do that, because you have not time to change your crooks. You mean by having different horns in different keys?

Mr. SOUTHGATE.—Yes.

The CHAIRMAN.—Then you cannot get the full harmony in one key.

Mr. BLAIKLEY. — I am afraid I shall be hardly able to give such an answer as I could have wished to the various points that have been raised, in the few minutes at my disposal. In the first place, to follow up Mr. Prout's allusion to the soprano trombone and modern slide trumpet, and trombones generally, I look upon them as being instruments of the same family. The trumpet is virtually a soprano trombone. I can see no difference but that the trombone has a longer slide, and this could be done on the trumpet, if it is desired. The length of the slide in the present model of trumpet is determined by the position in which you handle the instrument. The slide slips up under the chin, and it would be impossible to have it made longer, unless you convert the instrument into something having a trombone appearance, and then people would say it is a trombone. The old soprano trombone would be in G, and also in perhaps B \flat , of rather similar calibre, but not quite so small in all probability as the trumpet. The trumpet is really a very bright and clear soprano trombone. Then with respect to the F and E \flat trombones, the F trombone with slides is still sometimes made. The G trombone is used pretty frequently, I should have thought. Of course the difficulty is in the change from the seventh position to the first, to get the interval from A \flat to G. To get that quickly on a trombone in G, the customary pitch, is a very difficult thing, but I should imagine a bass trombone in F was intended by Weber. I believe that in Germany the F trombone was by far the most common instrument, at any rate, a century ago. Then with regard to the piston trombones; the trombone is the last possible instrument to which to apply pistons with advantage, the reason being the great length of the cylindrical tube, and a very slight interference with the freedom of vibration, though in a well-made instrument it is perhaps of slight effect, still, when you have such a great length of small tube,

with so many bends and turns in the tubes as are necessitated by the valve action, is rather a disadvantage. Nothing can be better as far as it goes than the slide. When you come to the practical question of fingering, in passages containing such notes as Mr. Stephens has alluded to, I should say at once the valve instrument is the best. That was said to me by a well-known trombone player, now dead, the late Mr. Bartlett. He habitually played a slide trombone, and always grumbled at the G trombone as being the most thankless instrument to play, and he only wished he could be allowed to take a valve trombone into the orchestra.

Mr. STEPHENS.—What is the objection to them?

Mr. BLAIKLEY.—I think the slight objection which there may be is greatly exaggerated, just as it was in the French horn and the valve trumpet. You have greater command of pitch with the slide than you can have with any valve instrument. Valve trombones are constantly made for military purposes, but they are rather larger than slide instruments, and have a thicker quality of tone. It is useless to attempt to compare the two. If you would make a slide trombone of the same proportions, it would probably be condemned. You are comparing different things really.

The CHAIRMAN.—There is a valve trombone which is played by Mr. Phasey, at the Crystal Palace.

Mr. BLAIKLEY.—That is of immense size—that particular instrument. He had it to play parts more suitable, I should say, to the F trombone. It is a very hybrid instrument.

Mr. STEPHENS.—Do the slides vibrate against each other at all? Is that the cause of the broken tones which you sometimes hear?

Mr. BLAIKLEY.—I do not think that is the cause of it. Then to pass on to the wood-wind instruments. The clarinet with its bell sounding its low E is rather longer and not shorter than it would be if it had no bell and were sounding a note of the same pitch. It is virtually a closed tube. I have made careful measurements, going into it to $\frac{1}{100}$ th of an inch, and the difference in length between the cylindrical tube plain and simple blown with the lips at one end, and the length of a similar tube with the clarinet reed mouthpiece, is not measurable. The low E on the clarinet is virtually produced by the quarter wave length of that E slightly longer in the clarinet than it would be if it were simply a cylindrical tube, owing to the expansion of the bell. Wherever you have a bell-expansion, you have a greater length than you have in the cylindrical tube for the same note. This tube, for instance, sounding the pedal note E \flat , about forty vibrations, is twice the length or nearly so, owing to its being tapered, that a stopped cylindrical tube to sound the same note would be. Then with respect to the flute

head, I am afraid I could not in a minute or two explain the points of the exact curvature of the modern flute head. The same thing occurs in every instrument that is constructed. The exact curvature to give a good quality of tone is a matter which has to be determined with great care and detailed experiment. It is impossible to lay down any one general formula that will meet every case.

Mr. SOUTHGATE.—Are tierce flutes ever used now? What is the value of it, and why should it be used?

The CHAIRMAN.—I have no doubt they were used when good mechanism was so incomplete, just as clarinets were, but year by year there is less use even of the three clarinets, because the key mechanism is now so arranged that the old difficulties are greatly modified; and, I suppose, although I cannot speak with certainty, with respect to E \flat and F, the original reason for making them was that difficult keys might come more conveniently in the old-fashioned fingering, but now the fingering of any key on the flute is so easy to what it was that they are not required.

Mr. STEPHENS.—I think it was with reference to certain notes which could not be got otherwise, and where it was not desired to have the octave-flute.

The CHAIRMAN.—I think I can say with regard to the use of the third flute about which Mr. Southgate asked, it is used in Spohr's "Power of Sound" Symphony—there is a part there for a third flute—and I imagine that Spohr took the instrument, not because the notes could not be got otherwise, but because the part in the first movement happens to be very florid with a good many high shakes impracticable in the key of F, but quite practicable in the key of D, in which the part for the third flute is written. The only modern employment I recollect of the third flute is in Gade's "Crusaders." He has written a part for two tierce flutes in the second part. It occurs in a movement in the key of F \sharp , which is rather an awkward key for the ordinary flute, and, therefore, he writes the part in E \flat for two third flutes to get the effect; but as a matter of fact on modern flutes, players are so used to playing in all keys that this is no longer required. When I did the "Crusaders" with my own orchestra some years ago, I recollect perfectly well we found in the orchestral parts when they came to us MS. copies of this movement, in which the flute part had been transposed and written out in the ordinary key for ordinary flutes, and our two players played them in that way in preference.

Mr. STEPHENS.—It depends on the compass partly.

The CHAIRMAN.—It was all right with the flutes. Gade had written the parts to get the easier key, but as a matter of fact they are not so used. I think there is not the same to

be said in favour of using only one clarinet, and I should object distinctly to have everything played on the B clarinet, because the three clarinets have a distinct quality of tone. There is another fact that we have a very effective note C \sharp , which is the E on the A clarinet, which you do not get on the B at all. If that note occurs, the unlucky player is obliged to transpose the passage an octave higher, or leave it out, entirely altering the effect in either case. I should oppose, therefore, passages for the A clarinet being played on the B.

Mr. STEPHENS.—I do not see why the quality of the tierce flute should be bad.

The CHAIRMAN.—Not if it is a good instrument.

Mr. SOUTHGATE.—If that work is ever done at the Philharmonic again, I should protest against its being played on that obsolete instrument.

Mr. BLAICKLEY.—There are an immense number of F flutes made still, more than D. They are constantly used in all military bands.

Mr. YEATMAN.—But if you have the Boehm fingering, for any player to have to go to the expense of an F flute for one performance, would cost him £20.

The CHAIRMAN then proposed a vote of thanks to Mr. Blaikley, which was carried unanimously.

JUNE 7, 1886.

W. H. MONK, Esq.,

IN THE CHAIR.

THE OLD CLAVIER OR KEYBOARD INSTRUMENTS; THEIR USE BY COMPOSERS, AND TECHNIQUE.

By A. J. HIPKINS, F.S.A.

PROGRAMME.

GALIARDO .. .. .	.. .. .	William Byrd.
COURANTE JEWELL..	.. .. .	John Blow.
THE LORD OF SALISBURY, HIS PAVIN	.. .. .	Orlando Gibbons.
ALLEMANDE .. .. .	.. .. .	Lulli.
SARABANDE	}	Henry Purcell.
CEBELL (a Gavotte)		
MENUETTO WITH VARIATIONS	.. .. .	Handel.
SONATA IN G .. .. .	.. .. .	Scarlatti.
FANTASIA CROMATICA	.. .. .	J. S. Bach.

THE object of this paper is to bring before your notice the clavier or keyboard stringed instruments that preceded the pianoforte; to make it evident, by performance upon instruments of various kinds, wherein they differed from the pianoforte and from each other, and to show, as far as is in a short time possible, the historic development of composition for them and of the corresponding technique. The instruments shown, taken in the order of illustration, are an Italian trapeze-shaped spinet of sixteenth century model, an English transverse spinet of late seventeenth century; a Flemish double keyboard harpsichord, dated 1614; an English double keyboard harpsichord, dated 1771; and a German clavichord made about the middle of the last century. In order of invention the clavichord was first; it will be seen why I prefer to place it last in the historic order of illustration. The use of the spinet began about the year 1500; it was nearly contemporary in its start with the larger harpsichord, and both remained popular until nearly the close of the eighteenth century. Relatively they were met with much as grand and smaller pianos are met with now. As I have said, the clavichord or keyed monochord

was invented and came into use earlier, and most likely in the fourteenth century—about the time of the composer Josquin des Près; but it was a pitch carrier or interval measurer only for a very long while, without the least suggestion of independent musical effect. The dawn of such effect in keyboard stringed instruments was due to the invention of the spinet jack, with its quill, or perhaps, at first, brass plectrum, and little cloth damper. This was in the last years of the fifteenth century. As far as we know, independent instrumental compositions or separate accompanying parts to the voices did not exist until about 1529; the keyboard instruments of all kinds and even the lute, viol, and psaltery, were treated as voices, and as such were submitted to the interweavings of contrapuntal ingenuity. When an instrumental treatment, as apart from vocal, arose, it was by grafting upon the counterpoint and canonical imitation, the devices of variation, a natural and world-wide tendency, accomplished chiefly by figuration and passages contrived to display executive skill. The great secular revolution which, following the invention of printing, ushered in the sixteenth century, brought about the recognition of the people's song and dance which the domination of church modes and school theories had hitherto kept out of notice. From this time came about, by degrees, the substitution of the major and minor scales for the ecclesiastical modes, helped no doubt by the facilities the keyboard instruments, including the organ, gave to the practice of harmony, upon which our modern European music rests.

While speaking of keyboard instruments generally, a few words may be devoted to those which had to do with wind. In the early part of the sixteenth century there were four: the organ, then not long freed from the mixture; the positive, a small chamber organ of two-feet pitch; the portative, a small processional organ sometimes called regal; and the true regal, then of recent invention, which was nothing more than a beating reed stop, transferred bodily from the full organ and played upon as a separate keyboard instrument. These ecclesiastical instruments, through the Reformation, found their way into lay use. Positive, portative, and regal, were all shown last year by the courtesy of the Belgian Government in the Inventions Exhibition, and the positive and regal were heard in the series of Historic Concerts that took place in the music room there.

To turn to the stringed keyboard instruments, the clavi-chord was, at first, of ecclesiastical function, employed in the singing schools, but, in the reign of Henry VII., and in the earlier years of Henry VIII. it was in general use, and John Skelton, the Poet Laureate, wrote a poem in praise of it.

Its special qualities and possibilities were not then divined, because no technique existed by which they could be produced. It is, therefore, no wonder that in this country and in the Netherlands and elsewhere it was relegated to obscurity directly the spinet became known. Technique remained in a rude condition until about the time of Henry Purcell, when improved methods of fingering appear to have been first devised. We know, from public records, that the quilled instruments were early imported into this country. The Tudor family inherited Elizabeth Woodville's love of music, and we find Henry VIII. acquiring virginals, which, from the descriptions, may be classified as spinets, with one string to each key; double spinets or harpsichords, that is to say, spinets with two unisons, or strings to each key; and the upright spinet or clavictherium, which was monochord. The general appellation virginals, as applied to all quilled instruments, remained in use in England until the Commonwealth, and later. We know something about one of Henry VIII.'s virginal makers. He was Michael Mercator, of Venloo, in the Netherlands. Mercator was also virginal maker to Cardinal Wolsey, and being evidently a man of great ability, he was, like Rubens and Farinelli were afterwards, employed in diplomatic service. I have no doubt Italian spinets were also imported, such for instance as the beautiful instrument known as Queen Elizabeth's virginals, but I do not think they were made here before the later years of that queen's reign, or the beginning of that of James I. I have not, myself, met with English instruments older than the Restoration, unless it were the case and stand of a harpsichord at Knoke, made by Johannes Asard in 1622, that has been regarded and was shown in the Loan Collection of 1872 as of English make.

It has been said that Frescobaldi, an Italian composer, was the first to write specially for the spinet or harpsichord; the first part of his "Toccate e Partite d'intavolatura" having been published at Rome in 1615. Frescobaldi was a contemporary of our own Orlando Gibbons. Now Gibbons, in association with William Byrd and John Bull, published the "Parthenia" of virginal music in 1611, and Byrd and Bull were older men than Gibbons, and had already been writing special virginal music for some years. We may, therefore, claim for England the first independent clavier composers. Byrd, Bull, and Gibbons were all three gentlemen of the Chapel Royal. Bull died at Antwerp—the fine portrait of him sent to last year's Albert Hall Exhibition from Oxford has made his handsome face familiar to many of those who visited and studied that collection. William Byrd was really the first. He was senior chorister of St. Paul's (old St. Paul's be it remembered) in 1554. He became attached to the

Chapel Royal in 1569, and enjoyed, with Thomas Tallis, a monopoly in printing music and vending music paper. We all know that "Non nobis Domine" is attributed to Byrd. I will pass on to the "Parthenia" (which was announced as the first music ever printed for the virginals, although the recent Caxton Exhibition disposed of the accuracy of that statement), to play a highly interesting and beautiful "Galiardo" by him, and I will play it on a spinet such as he might have used himself. To represent the three contributors to the "Parthenia," I will continue with the "Courante Jewell," by Dr. John Bull, and "The Lord of Salisbury, his Pavin," by Orlando Gibbons. The "Courante Jewell," by the way, is from a Flemish MS., not the "Parthenia." This interesting, and in every way perfect spinet, is lent to me by Mr. John Morant, of Brokenhurst Park, and I have had it tuned according to the so-called Unequal Temperament, which, in the sixteenth century, from the smoothness of certain chords in the more familiar keys, had prevailed over the earlier scholastic and harsher Pythagorean system. In the lower octave I have employed the now obsolete short octave contrivance. In conformity with this, at that time, general practice, the lowest E key is tuned down to C, the F \sharp to D, and the G \sharp to E, making them fourths below the adjoining F, G, and A. I found I could not perform the pieces I have chosen without having recourse to this expedient, which is thereby justified. The instrument has, of course, lost in tone, through the inevitable deterioration incident to age. On the other hand, the effect of the pieces is likely to gain through the use of modern fingering, which ensures a more smooth and connected performance. The low pitch obligatory, however, with so old an instrument is a great drawback. The original pitch of these spinets may have been a semitone sharper than that we now call medium! I believe it was. During the Commonwealth, or it may have been in the reign of Charles I., a stronger spinet was adopted from Italy into England; the transverse spinet, in which the wrest-plank and tuning-pins were, as in the harpsichord, immediately above the keyboard. The oblong spinet, or true virginal, according to most authorities, was also about that time in favour; perhaps admired from its Italian coffer shape and Flemish internal adornment, but, as the weaker instrument, it was bound to give way before the stronger transverse spinet and harpsichord. We now find many English makers, some, as Loosemore, who were also organ builders; others, as Haward, Keen, and the Hitchcocks, who were independent spinet and harpsichord makers—harpsicon, as they called it. They covered the period from the Restoration until Queen Anne. The French had also their noted spinet makers, who provided the instruments for

which Lulli, Chambonnières, and Couperin wrote their graceful works. By these composers the special graces of the singer, the appoggiaturas, shakes, mordents, and turns were transferred to the keyboard, and, to a certain extent, replaced the accent which these almost mechanical instruments could not respond to. From "Lessons for the Harpsichord or Spinnet," composed by Lulli, I will play an Allemande, and I will use a transverse spinet made by Thomas Hitchcock. After Thomas and his successor, John Hitchcock, there was no advance in spinet making; a deterioration ensued, consequent upon mere copying, and the desire which determines the fate of many musical instruments, to strain them in the quest for power to the other side of beauty of tone. To show how far at the Restoration the French taste for the graces had imposed itself upon this country, I will play a Sarabande and Cebell, or Gavotte, from a suite by Henry Purcell, published by Mrs. Frances Purcell, his widow and executrix, in 1696. I will play them upon a double keyboard harpsichord, made by André Ruckers, of Antwerp, an instrument of great beauty of tone, and showing how well founded was the reputation of the harpsichords of the Ruckers' family, that led to their being valued and preserved, as Cremona violins are nowadays. It may be that Purcell sometimes played upon such an instrument, as Ruckers' harpsichords were acquired by English amateurs, and several are still extant in this country, some of them more or less playable. This beautiful instrument, made in 1614, has been lent to me by General Hopkinson. I am able to show upon it, by the two keyboards, the alternation of loud and soft strains, much admired and used in Purcell's time, and as an echo effect, familiar to those who are acquainted with his anthems.

It is an easy transition from Purcell to Handel, and the Menuetto, with Variations, I will now play is an admirable specimen of Handel's treatment of the instrument. He wrote for the harpsichord as he did for the voice, with a perfect intuition of its capabilities. It is this that makes his clavier writing indispensable for the pianoforte student, in the sense that Scarlatti and J. S. Bach are indispensable; these three composers being the foundation on which pianoforte composition has been raised.

At the same time, neither Handel nor Bach despised the graces, as witness the elaboration of Handel's Air in D minor in the first collection of his harpsichord music, and the traditionary embellishment of Bach's Sarabande in G minor in the English Suite; but these great men treated such devices as what they really were, and not as the aim and end of clavier writing. I will play the illustration of Handel upon a fine Shudi harpsichord, lent to me, as well

as the Hitchcock spinet, by Messrs. Broadwood & Sons. I need hardly say here that Shudi (properly Tschudi) was the founder of that firm. It was, however, due to the genius of an Italian, Domenico Scarlatti, a contemporary of Handel and Bach, and also of the great Frenchman, Rameau, whose compositions time will not allow me to do more than refer to, to accomplish for the harpsichord what another great Italian, Muzio Clementi, did afterwards for the pianoforte, namely, divine its proper effect apart from other instrumental or vocal suggestions. Scarlatti wrote, I believe, for the single keyboard harpsichord, because the double one was not made or was ever much in use in his native country. He made great use of a then novel feature in technique, but one that was known to J. S. Bach, who adopted it in one instance in the gigue of the Partita in B flat. I mean the crossing of the hands by which a third hand was as good as added in performance. It has been supposed by some, I will mention Moscheles, that this crossing of the hands in Scarlatti's harpsichord pieces did really signify, in some unexplained way, the use of two keyboards. I think the practice explains itself naturally upon a single keyboard better than it does upon two, and the prevalence of single keyboard harpsichords in Italy favours the conclusion that Scarlatti crossed his hands exactly as we now cross them in playing the pianoforte. It was different with Bach; he set the two keyboards of his harpsichord at equal power of tone, and interwove his passages, as is conspicuous in his thirty variations and the trios for two keyboards and pedals. I will play a sonata by Scarlatti on the lower keyboard with two unisons and octave of the Shudi harpsichord. I believe the great originality and modern feeling of Scarlatti will need no further remark.

Johann Sebastian Bach composed much for the harpsichord and transcribed the Vivaldi Concertos for harpsichord with pedals. But the clavichord was the clavier of his predilection. If we examine the forty-eight preludes and fugues it will not be difficult for those acquainted with both instruments to distinguish some of those composed for the one or the other. For instance, the first Prelude in the first collection in C was certainly inspired by the clavichord, the Prelude in C \sharp major is no less surely a harpsichord piece. You will, perhaps, ask why the clavichord, as an instrument, should have waited for Bach to be recognised as worthy to communicate a great composer's thoughts? I will tell you. After having remained for centuries a mere box of monochords, each pair or triplet of strings being once or twice fretted to produce the neighbouring semitone or whole tone, in Bach's early days it had been improved and extended so far as to give to each group of unison strings its own key

and tangent to make the sound. By thus making the strings free from stopping, it became possible to tune the clavichord in the then novel Equal Temperament, and thus allow each of the twelve keys in the octave, white or black, to become, at will, an independent keynote, no one subordinate to another in position or privilege of modulation. We know how Bach availed himself of equal temperament for both clavichord and harpsichord. In the next place the establishment of a rational finger technique had shown the way to a legato style of performance, without which the clavichord could have no real interest or charm. To obtain the full vibrating tone of this most intimately expressive instrument, it was necessary that the player's finger and the key should be, for the time required, as it were indissolubly bound together. In point of fact, a good clavichord player may be said to *feel the strings*, so close is their connection with the fingers. We can from this realize the importance of Bach's precept, written in 1723, that the player should, above all things, acquire a cantabile manner of performance. By this the whole keyboard technique became immeasurably raised. But the clavichord still remained a weak instrument, and neither Bach nor his sons would have ventured to bring it before an audience. They would have turned to the harpsichord as a matter of course, and have resigned, although with regret, the intimate tender expression of the clavichord. It was, perhaps, to graft expression upon the harpsichord that Bach busied himself with a Sostinente keyboard instrument, the Lauten or Geigen-werk, a kind of keyboard hurdy gurdy. His persistence in pursuing this idea may have caused him to overlook the possibilities for expression in the pianoforte, which was, in his time, a capable instrument, but was not much valued by him or his son, Carl Philipp Emmanuel, who remained to the end of his days a clavichord player.

I will conclude this paper by playing upon a good German clavichord that was once Carl Engel's, and is lent to me by Mr. Herbert Bowman, a composition of all others representative of the instrument—I mean the "Fantasia Cromatica." All that can be said about Bach and the clavichord is epitomized in this extraordinary work. I will only further remark that the peculiar tone of the clavichord requires from the audience some concentration of the sense of hearing; after the first few bars all becomes clear.

DISCUSSION.

The CHAIRMAN.—Ladies and Gentlemen, there devolves upon me to-day, first of all, the thing which, of all others, I am sure you will expect to hear done on this occasion, that is, that I should be allowed to present, in your name, the grateful thanks of this Association, and of this meeting, to Mr. Hipkins for his most able and interesting paper. We might indeed learn many things from such a paper as this. It might be pardonable if, as Englishmen, we remind ourselves—we do not do this sort of thing too often—that our country, at the time of Byrde and the other two composers forming the trio with which the illustrations of this paper began, was able to hold its own in the culture of the art which we profess. But we also learn other things from listening to, or studying, the works of so remote a period. We see that their effects come, in part, from the imperfections of the time in which they were written; an attentive listener is not slow to notice how the tonal effects are partly deducible from the modern scale, or partly also from the scale which preceded, which we call, for the moment, the church modes, and many an effect strange to our modern ears was thoroughly compatible with the existing state of the art. If for no other reason than that we can learn from these compositions to notice the transition from the mediæval music to the modern tonality, and their occasional presentment is most valuable. With regard to the quality of the instruments themselves too, I think we can feel that beauty of tone does not exist in a heavy hammer or a thick string. Surely some of our modern pianoforte makers tend to forget this. Are we not losing something in beauty of tone in acquiring power? Of course, these things, like the culture of the instrument of the time being, and the growth of the technique necessary to produce a composer's work, all hang together. We demand, at this time, a powerful pianoforte, because we build concert halls of monstrous proportions, and so we demand a touch on the part of the pianoforte player something akin to the old sledge hammer, with which the old organs were beaten. I must not detain you longer; others, no doubt, will feel inclined to offer remarks on this occasion, and I will conclude by desiring you to hold up your hands for a cordial vote of thanks to Mr. Hipkins.

Mr. W. H. CUMMINGS.—Dr. Monk has referred particularly to the tone and quality of these instruments, and I would remind you that while listening to them we must not forget their age. I take it that when that Schudi was first made, it was at least five or six times as powerful as it is now, and the same may be said of the Rucker harpsichord. Think what a pianoforte is likely to be like in two hundred

years' time. Some of us who may have practised five finger exercises on our grandmother's pianoforte will remember what a tinkling cymbal it was, and, therefore, due allowance must be made in listening to these old instruments; it struck me how beautifully full they must have been, and I seem to realise an orchestral effect which you do not even get in a modern pianoforte. There are certain peculiarities, that little twang which we moderns are not accustomed to, and, therefore, it sounds somewhat strange to us, but I have no doubt that to our forefathers the tone was extremely pleasant, and no doubt it is like the taste of olives, it is to some extent a matter of habit; but you only require to get accustomed to them to like them. It is really gratifying to think that when we want literature for the old instruments we must at all events search the records of our own country for it. The music of Dr. Bull, of which I am sorry to say we have but little in existence, did originally pervade not only England, but also the Netherlands, and I suspect the piece played by Mr. Hipkins was probably from a Flemish MS., not a Dutch one as he stated. All the MSS. I have seen of Dr. Bull, or nearly the whole of them, are Flemish, and I can say this, too, from my own knowledge and research in the matter, that Bull, when he went across to Antwerp and settled there, becoming the organist of the cathedral, became the master also of several organists in that place, and doubtless introduced the kind of music which we now hear. He wrote for the spinet and virginals. Some few years ago a large number of volumes were palmed off on the credulous of England and other nations as written by Bull himself in his own hand, amongst them a volume which has disappeared with the so-called "God save the King" in it. But those volumes I know from my own investigation belonged originally to Dr. Pepusch, afterwards became part of the library of Ward, of Gresham College, and eventually of Dr. Kitchener's; one of those in question I have proved from internal evidence was in the handwriting of a most distinguished pupil of Bull's, Gilbert de Messaus, the organist of one of the churches in Antwerp. We have lately had a distinguished pianist delighting the musical world of art by giving a series of most interesting historical recitals, and I was delighted the other day to see the programme performed in Leipzig, the first programme performed by him commenced with our dear old Byrde and Bull. Now music, of course, is not to be in any sense shut up in a box; it does not belong to Englishmen or Germans or Frenchmen; music, if it is anything, if it has any distinguishing feature, it is that it is cosmopolitan, but at the same time it is very delightful to find that there are so many evidences, not only in connection

with the harpsichord and spinet music, but with other literature, that in those early days the musicians of England found their works fully appreciated, not only in this country, but in the musical countries on the Continent. I will not detain you any longer. I have been extremely interested in this paper. We might stop here for many hours to speak about it. I feel very glad to have had this opportunity of being present and hearing this very interesting paper and these very fine performances on these very difficult instruments.

Mr. HIPKINS proposed a vote of thanks to Professor Monk who had so ably filled the chair, which was carried unanimously.

327
HS

JAN 5 1938



