Proceedings of the Musical Association

Musical Association (Great Britain)

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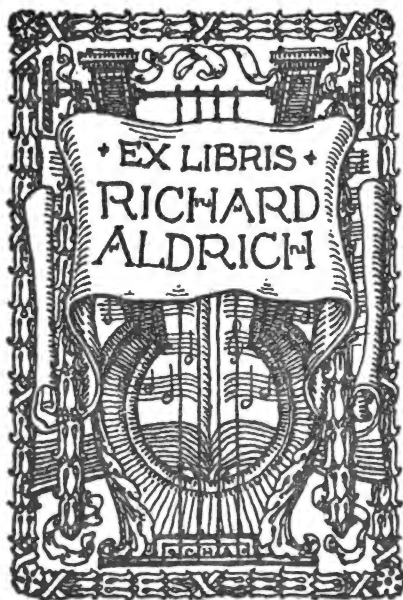

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IN CONNECTION WITH THE INTERNATIONAL MUSICAL SOCIETY.

PROCEEDINGS

OF THE

MUSICAL ASSOCIATION

FOUNDED MAY 29, 1874

(INCORPORATED 1904)

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

THIRTY-FIRST SESSION, 1904-1905.

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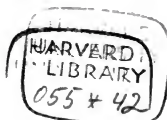

CONTENTS.

PAGE.

"Singing as an Art." By William Shakespeare . 1

"Rhythm in National Music." By T. H. Yorke Trotter, M.A., Mus.D. 17

"Carillons." By W. W. Starmer, A.R.A.M. . 43

"Cadences and Closes." By E. Markham Lee, M.A., Mus.D. 63

"The Collecting of English Folk-Songs." By Lucy E. Broadwood 89

"The Development of National Opera in Russia." (5th and concluding Paper.) By Mrs. Newmarch 111

"The Higher Aspects of Musical Form." By F. Gilbert Webb 131

"The Tenor Viol or Violten." By Thomas Strevens 142

"The Basis of the Claim of Music in Education." By Arthur Somervell . . 149

International Musical Society, Publications of the 167

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Licence

BY THE BOARD OF TRADE.

Pursuant to Section 23 of the Companies Act, 1867.

WHEREAS it has been proved to the Board of Trade that THE MUSICAL ASSOCIATION (INCORPORATED 1904) which is about to be registered under the Companies Acts, 1862 to 1900, as an Association limited by guarantee, is formed for the purpose of promoting objects of the nature contemplated by the 23rd Section of the Companies Act, 1867, and that it is the intention of the said Association that the income and property of the Association whencesoever derived shall be applied solely towards the promotion of the objects of the Association as set forth in the Memorandum of Association of the said Association and that no portion thereof shall be paid or transferred directly or indirectly by way of dividend or bonus or otherwise howsoever by way of profit to the members of the said Association.

NOW THEREFORE the Board of Trade in pursuance of the powers in them vested and in consideration of the provisions and subject to the conditions contained in the Memorandum of Association of the said Association as subscribed by seven members thereof on the 14th day of June, 1904, do by this their Licence direct THE MUSICAL ASSOCIATION (INCORPORATED 1904) to be registered with limited liability without the addition of the word "Limited" to its name.

Signed by Order of the Board of Trade this 17th day of June, 1904.

T. W. P. BLOMEFIELD

An Assistant Secretary to the Board of Trade.

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COPY.

No. 81327.

Certificate of Incorporation.

I hereby Certify *that* THE MUSICAL ASSOCIATION (*Incorporated* 1904) *the word Limited being omitted by Licence of the Board of Trade is this day Incorporated under the Companies Acts*, 1862 *to* 1900, *and that the Company is Limited.*

Given under my hand at London this Twenty-second day of June, One Thousand Nine Hundred and Four.

H. F. BARTLETT,

Registrar of Joint Stock Companies.

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The Companies Acts, 1862 to 1900.

Memorandum of Association

OF

THE MUSICAL ASSOCIATION

(INCORPORATED 1904).

1. The name of the Company is "THE MUSICAL ASSOCIATION (Incorporated 1904)."

2. The registered office of the Company shall be situated in England.

3. The objects for which The Musical Association (Incorporated 1904) is established are to do all or any of the following things for the purpose of attaining the objects so far as allowed by law, and observing and performing whatever may be required by law in order legally to carry out such objects—

(A) The reading of papers on subjects connected with the art, science, theory, practice, composition, acoustics, history of music and the construction of musical instruments, with discussion of these subjects and the giving of illustrations in reference to the papers read.

(B) To compile, publish and distribute a report of the papers read or abstracts of the same, and abstracts of the discussions in the form of a volume of "Proceedings," together with a list of the Council, officers and members, and a report of the progress of the Association for the year.

(C) To establish, subsidise, promote, co-operate with, receive into union, become a member of, act or appoint trustees, agents or delegates for, control, manage, superintend, provide monetary assistance to or otherwise assist any associations, societies and institutions, incorporated or not incorporated, with objects altogether or in part similar to those of The Musical Association.

(D) To give monetary assistance to any person or persons for the purpose of carrying out investigations of such subjects as are specified in paragraph (A) and are cognate thereto.

(E) To acquire offices, halls and other places of meeting, and to form libraries of books and music for the use of the members.

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(F) To invest all moneys of the Association not immediately required in such legal securities, or otherwise in such manner as may from time to time be determined.

(G) To do all other cognate and lawful things as are incidental to the attainment of the above objects. Provided that in case the Association shall take or hold any property subject to the jurisdiction of the Charity Commissioners for England and Wales, the Association shall not sell, mortgage, charge or lease such property without such consent as may be required by law; and as regards any such property, the managers or trustees of the Association shall be chargeable for such property as may come into their hands, and shall be answerable and accountable for their own acts, receipts, neglects, and defaults, and for the due administration of such property in the same manner and to the same extent as they would, as such managers or trustees, have been if no incorporation had been effected; and the incorporation of the Association shall not diminish or impair any control or authority exerciseable by the Chancery Division or the Charity Commissioners over such managers or trustees, but they shall, as regards any such property, be subject jointly and separately to such control and authority as if the Association were not incorporated. If the Association take any property on special trusts the Association shall only deal with such property in accordance with such trusts.

4. The income and property of the Association, whencesoever derived, shall be applied solely towards the attainment of the objects of the Association as set forth in this Memorandum of Association; and no portion thereof shall be paid or transferred, directly or indirectly, by way of dividend, bonus or otherwise howsoever by way of profit to the members of the Association. Provided that subject to the provisions contained in clause 6 hereof nothing herein shall prevent the payment in good faith, or remuneration to any officer or servants of the Association, or subject to the provisions hereinafter contained to any member of the Association, or other person in return for any services actually rendered to the Association.

5. The 4th paragraph of this Memorandum is a condition on which a licence is granted by the Board of Trade to the Association in pursuance of section 23 of the Companies Act, 1867.

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6. If any member of the Association pays or receives any dividend, bonus or other profit in contravention of the terms of the 4th paragraph of this Memorandum, his liability shall be unlimited.

7. Provided further, that no member of the Council or governing body of the Association shall be appointed to any salaried office or any office paid by fees, and that no remuneration shall be given to any member of such Council or governing body except repayment of out-of-pocket expenses, and interest on money lent or rent for property demised to the Association. If any payment shall be made to any member, or any act done in contravention of the provisions of this clause, the liability shall be unlimited of any member who shall receive or make such payment or do such act after he has been advised in writing that it is contrary to the provisions of this clause. Provided further, that this provision shall not apply to any payment to any railway, omnibus, tramway, gas, electric lighting, water, cable or telephone company of which a member of the Council or governing body may be a member, and such member shall not be bound to account for any share of profits he may receive in respect of such payment.

8. Every member of the Association undertakes to contribute to the assets of the Association in the event of the same being wound up during the time that he is a member, or within one year afterwards for payment of the debts and liabilities of the Association contracted before the time at which he ceases to be a member, and of the costs, charges and expenses of winding-up the Association, and for the adjustment of the rights of the contributories among themselves, such amount as may be required not exceeding £1 sterling, or in case of his liability becoming unlimited, such other amount as may be required in pursuance of the last preceding paragraph of this Memorandum.

9. If upon the winding-up or dissolution of the Association there remain after the satisfaction of all its debts and liabilities any property whatsoever, the same shall not be paid to or distributed among the members of the Association, but if and so far as effect can be given to the next provision, shall be given or transferred to some institution established with similar objects, as may be determined by the members of the Association at or before the time of dissolution, or in default thereof by such Judge of the High Court of Justice as may have or acquire jurisdiction in the matter, and if and so far as effect cannot be given to such provision then to some charitable object.

10. True accounts shall be kept of the sums of money received and expended by the Association and the matter in

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respect of which such receipt and expenditure takes place, and of the property, credits and liabilities of the Association. These accounts shall be open to the inspection of the members, subject to any reasonable restriction as to the time and manner of inspecting the same that may be imposed in accordance with the regulations of the Association for the time being. Once at least in every year the accounts of the Association shall be examined and the correctness of the balance sheet ascertained by one or more properly appointed Auditor or Auditors.

NAMES, ADDRESSES AND DESCRIPTION OF SUBSCRIBERS.

WILLIAM HAYMAN CUMMINGS,
Sydcote, Rosendale Road, West Dulwich, S.E.,
Mus. Doc., Principal of the Guildhall School of Music.

JOSEPH PERCY BAKER,
289, High Road, Lee, S.E.,
Mus. Bac. Durham.

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103, Holland Road, Kensington, W.,
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Mus. Bac. London.

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M.A. & Mus. Doc. Oxon.

THOMAS LEA SOUTHGATE,
19, Manor Park, Lee, Kent,
Gentleman.

WALTER WILLSON COBBETT,
40, Sydenham Hill, S.E.,
Director of Public Companies.

Dated this 14th day of June, 1904.

Witness to the above Signatures—
ARTHUR T. CUMMINGS,
Abchurch House,
Sherborne Lane,
London, E.C.,
Solicitor.

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The Companies Acts, 1862 *to* 1900.

Articles of Association

OF

THE MUSICAL ASSOCIATION

(INCORPORATED 1904).

IT IS AGREED AS FOLLOWS—

1. For the purpose of registration the number of members of The Musical Association (Incorporated 1904) is declared not to exceed 500.

2. These Articles shall be construed with reference to "The Companies Act, 1862," and "The Companies Act, 1867," and the terms used in these Articles shall be taken as having the same respective meanings as they have when used in those Acts.

3. The Musical Association (Incorporated 1904) is established for the purposes expressed in the Memorandum of Association.

4. The Musical Association (Incorporated 1904) shall consist of a President, Vice-Presidents, Ordinary Members of the Council, Honorary Treasurer, Trustees, Auditors, Secretary, Members, and Honorary Foreign Members.

5. All persons shall be eligible for Membership. Admission of members shall be by ballot of the members. Every candidate for admission as a member shall be proposed by one member, seconded by another, and his name with that of his proposer and seconder shall be placed by the Secretary on a notice paper which shall be sent to every member of the Association seven clear days at least before the next Ordinary Meeting. The members assembled at the next Ordinary Meeting shall ballot for or against the election of the candidate and one black ball in five shall exclude.

(A) Members shall pay on election either a compounded life subscription of ten guineas or a subscription not exceeding one guinea, and thereafter an annual subscription not exceeding one guinea to be paid on the 1st of November in each year. Life subscriptions shall be invested in legal security in the names of trustees to be appointed by the Council. The same trustees shall have power to hold other sums accumulated by or accruing to the Association. The amount of the annual subscriptions and life subscriptions may be altered by special resolution only.

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(B) Honorary membership may be conferred on foreign musicians residing abroad and distinguished in the art, science or literature of music, on the nomination of the Council, subsequently approved by the members present at any Ordinary General Meeting of the Association. Honorary members shall not be entitled to vote at any meeting.

(C) Any member intending to resign his membership shall signify his wish by notice in writing to the Secretary on or before the 31st of October in each year, otherwise he shall be liable for his subscription for the ensuing year. If such subscription be not paid on or before the 1st day of April following the defaulter shall cease to be a member of the Association, and his name shall be erased from the list of members.

6. The government and arrangement of the affairs of the Association shall be vested in a Council consisting of a President, Vice-Presidents, ten ordinary members of the Association, with the following honorary officers, viz.:—a Treasurer, Trustees, and Auditors.

(A) The President, Vice-Presidents and five ordinary members of the Council shall retire at the end of each year. The ordinary members of the Council to retire at the end of the first and second year shall be determined by ballot, after that the ordinary members who have been longest in office shall retire. All who have served shall be eligible for re-election. No member whose subscription is in arrear shall be elected on the Council.

(B) At Council Meetings four shall form a quorum, and the Chairman of the Meeting shall have a casting vote in addition to his vote as a member of the Council, in the event of the number of votes on a division being equal.

(C) The Council may appoint sub-committees to consider and carry out any business committed to them. And the Council may appoint such assistants as may be required for the business work of the Association, and at such remuneration as they shall from time to time determine.

(D) The official seal of the Association shall only be affixed to documents ordered to be sealed by a resolution of the Council and shall be so affixed in the presence of one member of the Council and countersigned by the Secretary.

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7. The first President of the Association shall be Sir Hubert Parry, Bart., M.A., D.C.L., Mus. Doc., Oxon., F.R.C.O., Hon. R.A.M., L.T.C.L., J.P., Fellow of the University of London, Hon. Fell. Exeter College, Oxford, Professor of Music in the University of Oxford, and Director of the Royal College of Music, if he will consent to act.

8. The first Council shall consist of the following members of the Association or such of them as shall consent to act.

The Council and officers of The Musical Association for the year 1904: —

President.

SIR C. HUBERT PARRY, Bart., M.A., D.C.L., Mus. Doc. Oxon., Cantab. et Dublin, Prof. Mus. Univ. Oxf., Director of the Royal College of Music.

Vice-Presidents.

ADAMS, WILLIAM GRYLLS, Esq., M.A., F.R.S., Professor King's College.
BARRY, C. A., Esq., M.A.
BOSANQUET, R. H. M., Esq., M.A., F.R.A.S., F.C.S.
BRIDGE, SIR FREDERICK, M.V.O., Mus. Doc. Oxon., Organist of Westminster Abbey, Gresham Prof. of Music, Prof. Mus. Univ. Lond.
CUMMINGS, W. H., Esq., Mus. D. Dub., F.S.A., Hon. R.A.M., Principal Guildhall School of Music.
GARCIA, MANUEL, Esq., M.D. (Hon.).
GOLDSCHMIDT, OTTO, Esq.
MACFARREN, WALTER, Esq.
MACLEAN, CHARLES, Esq., M.A., Mus. Doc. Oxon.
PRENDERGAST, A. H. D., Esq., M.A.
PROUT, E., Esq., B.A. Lond., Mus. Doc. Dub. et Edin., Prof. Mus. Univ. Dub.
RAYLEIGH, RT. HON. LORD, M.A., F.R.S.
STANFORD, SIR CHARLES VILLIERS, Mus. Doc. Cantab. et Oxon., M.A., D.C.L., Prof. Mus. Univ. Camb.

Elected Members.

COBBETT, W. W., Esq.
EDGAR, CLIFFORD B., Esq., B.Sc., Mus. Bac. Lond.
EDWARDS, F. G., Esq., F.R.A.M.
MAITLAND, J. A. FULLER, Esq., M.A.
McNAUGHT, W. G., Esq., F.R.A.M., Mus. Doc. Cantuar.
SHINN, F. G., Esq., Mus. Doc. Dunelm.
SOUTHGATE, THOMAS LEA, Esq.
SQUIRE, WILLIAM BARCLAY, Esq., M.A., F.S.A., F.R.G.S.
STAINER, J. F. R., Esq., M.A., B.C.L.
WEBB, F. GILBERT, Esq.

Hon. Treasurer.

CLIFFORD B. EDGAR, Esq., Mus. Bac., Wedderlie, Queen's Road, Richmond, Surrey.

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Trustees.
Sir Frederick Bridge, M.V.O.
Otto Goldschmidt, Esq.
J. F. R. Stainer, Esq., M.A., B.C.L.

Hon. Auditors.
David James Blaikley, Esq.
Dr. C. Bowdler, C.B., &c.

Solicitor.
Arthur T. Cummings, Esq., Abchurch House, Sherborne Lane, E.C.

Secretary.
J. Percy Baker, Esq., 289, High Road, Lee, S.E.

Offices of the Musical Association.
Messrs. Broadwood & Sons, Ltd., Conduit Street, W.

9. The election of members of the Council (in accordance with Article 6) and of the Honorary Treasurer and Honorary Auditors, shall take place annually at the General Meeting of members of the Association. In the event of the death or resignation of any member of the Council or any officer, the vacancy shall be forthwith filled up by the Council; subject to confirmation, where necessary, at the next General Meeting, the persons elected to fill a vacancy shall retire at the date when the person in whose place he shall be elected would have retired.

The President and Vice-Presidents shall be elected from the members and shall be elected annually at the General Meeting by the members of the Association for the time being present at such meeting. Members desiring to nominate fresh members to serve on the Council shall send the names of their nominees with seconders to the Secretary at least seven days before the date appointed for the meeting.

10. The first General Meeting shall be held not less than one month nor more than three months after the registration of the Memorandum of Association. A General Meeting of the members, of which seven clear days' notice shall be given, shall be held annually, when a report of the progress of the Association shall be read, the duly audited accounts shall be presented, and the election of such officers as are appointed annually shall take place. The Ordinary Meetings of the members for the reading and discussion of papers, the election of members and transaction of other business shall be held as often and at such times and places as the Council shall direct. Provided that as regards any such meeting at which it is proposed to ballot for members or transact business other than the reading and discussion of papers the Secretary shall send to the members seven clear days' notice stating thereon the precise nature of the business to be transacted.

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11. An Extraordinary General Meeting of the members may be called by direction of the Council, or shall be called upon requisition signed by not less than 20 members of the Association, such direction or requisition stating the object for which such meeting is desired; the Secretary shall forthwith issue a notice (together with a copy of the direction or requisition) convening an Extraordinary General Meeting of members to be held not less than seven or more than 21 days after that date. At an Extraordinary General Meeting 15 members shall form a quorum, and no other business than that specified in the direction or requisition shall be considered.

12. No member whose subscription is in arrear shall be entitled to vote at any meeting of the Association. Subject to this and the provision that no honorary member shall have a vote each member shall have one vote.

13. Should a question arise as to the conduct of any member of the Association, after an opportunity for explanation has been given to the member, the Council shall inquire into the matter, and if deemed desirable by a majority present they may expel the member. Any member so expelled shall have the right forthwith to appeal to an Extraordinary General Meeting, when a majority of two-thirds of those present shall be required to confirm the expulsion.

14. Bye-laws, rules and regulations may from time to time be made by the Council for their own government and that of the affairs of the Association. The Council may from time to time rescind, alter or vary the same. Such bye-laws, rules and regulations so made from time to time shall remain in force until rescinded or varied: Provided that, except by a special resolution, no bye-law, rule or regulation shall be made which would amount to such an alteration or addition to the Articles as could only legally be made by a special resolution.

15. The provisions of the Companies Act, 1900, as to audit and Auditors shall be observed.

16. A notice may be served by the Association upon any member, either personally or by sending it through the post in a prepaid letter addressed to such member at his registered place of address.

17. As regards those members who have no registered address in the United Kingdom, a notice posted up in the offices of the Association shall be deemed to be well served on them at the expiration of twenty-four hours after it is posted up.

18. Any notice required to be given by the Association to the members, or any of them, and not expressly provided for by these presents, shall be sufficiently given if given by advertisement.

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19. Any notice required to be or which may be given by advertisement shall be advertised once in two London newspapers.

20. Any notice sent by post shall be deemed to have been served on the day following that on which the envelope or wrapper containing the same is posted, and in proving such service it shall be sufficient to prove that the envelope or wrapper containing the notice was properly addressed and put into the post office.

NAMES, ADDRESSES, AND DESCRIPTION OF SUBSCRIBERS.

WILLIAM HAYMAN CUMMINGS,
Sydcote, Rosendale Road, West Dulwich, S.E.,
Mus. Doc., Principal of the Guildhall School of Music.

JOSEPH PERCY BAKER,
289, High Road, Lee, S.E.,
Mus. Bac. Durham.

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103, Holland Road, Kensington, W.,
M.A., Mus. Doc. Oxon.

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Brendon, Teddington, Middlesex,
Mus. Bac. London.

CHARLES MACLEAN,
62, Drayton Gardens, London,
M.A. & Mus. Doc. Oxon.

THOMAS LEA SOUTHGATE,
19, Manor Park, Lee, Kent,
Gentleman.

WALTER WILLSON COBBETT,
40, Sydenham Hill, S.E.,
Director of Public Companies.

Dated this 14th day of June, 1904.

Witness to the above Signatures—
ARTHUR T. CUMMINGS,
Abchurch House,
Sherborne Lane,
London, E.C.,
Solicitor.

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THE MUSICAL ASSOCIATION

FOUNDED MAY 29, 1874

(INCORPORATED 1904).

(*IN CONNECTION WITH THE INTERNATIONAL MUSICAL SOCIETY.*)

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

Council.

PRESIDENT.

Sir C. HUBERT H. PARRY, Bart., M.A., D.C.L., Mus. Doc., Oxon., Cantab. Dublin, et Leeds, Prof. Mus. Univ. Oxf., Director of the Royal College of Music.

VICE-PRESIDENTS.

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BARRY, C. A., Esq., M.A.
BOSANQUET, R. H. M., Esq., M.A., F.R.A.S., F.C.S.
BRIDGE, Sir FREDERICK, M.V.O., M.A., Mus. Doc., Oxon., Organist of Westminster Abbey, Gresham Prof. of Music., Prof. Mus. Univ. Lond.
CUMMINGS, W. H., Esq., Mus.D., Dub., F.S.A., Hon. R.A.M., Principal Guildhall School of Music.
GARCIA, MANUEL, Esq., M.D. (Hon.).
GOLDSCHMIDT, OTTO, Esq., Hon. R.A.M. and R. Swedish A.M.
MACLEAN, CHARLES, Esq., M.A., Mus. Doc., Oxon.
PRENDERGAST, A. H. D., Esq., M.A.
PROUT, E., Esq., B.A., Lond., Mus. Doc., Dub. et Edin., Prof. Mus. Univ. Dub.
RAYLEIGH, Rt. Hon. LORD, M.A., F.R.S.
STANFORD, Sir CHARLES VILLIERS, Mus. Doc., Cantab., Oxon. et Leeds, M.A., D.C.L., Prof. Mus. Univ. Camb.

ORDINARY MEMBERS OF COUNCIL.

COBBETT, W. W., Esq.
EDGAR, CLIFFORD B., Esq., B.Sc., Mus. Bac., Lond.
LLOYD, C. HARFORD, Esq., M.A., MUS.D., Oxon.
MAITLAND, J. A. FULLER, Esq., M.A.
McNAUGHT, W. G., Esq., F.R.A.M., Mus. Doc., Cantuar.
SHINN, F. G., Esq., Mus. Doc., Dunelm.
SOUTHGATE, THOMAS LEA, Esq.
SQUIRE, W. BARCLAY, Esq., M.A., F.S.A., F.R.G.S.
STAINER, J. F. R., Esq., M.A., B.C.L.
WEBB, F. GILBERT, Esq.

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Sir FREDERICK BRIDGE, M.V.O. | OTTO GOLDSCHMIDT, Esq.
J. F. R. STAINER, Esq., M.A., B.C.L.

HON. TREASURER.

CLIFFORD B. EDGAR, Esq., Mus. Bac., Wedderlie, Queen's Road, Richmond, Surrey.

HON. AUDITORS.

DAVID JAMES BLAIKLEY, Esq.
Dr. C. BOWDLER.

HON. SOLICITOR.

ARTHUR T. CUMMINGS, Esq.

SECRETARY.

J. PERCY BAKER, Esq., 5, Avenue Villas, Tooting Graveney, S.W.

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HONORARY FOREIGN MEMBERS.

Adler, Prof. Dr. Guido (Vienna).
Gevaert, Monsieur F. A. (Brussels).
Riemann, Dr. Hugo, Mus. Doc., Edin., Phil.D., Göttingen (Leipsic).
Stradiot, Monsieur Eugene (Madras).

LIFE MEMBERS.

Alexander. Lesley, Esq.
*Baker, J. Percy, Esq., Mus. Bac., Dunelm., A.R.A.M. (*Secretary*).
Beaumont, Captain Alex. Spink.
*Blaikley, David James, Esq. (*Hon. Auditor*).
Bosanquet, R. H. M., Esq., M.A., F.R.A.S., F.C.S., Fellow of St. John's College, Oxon. (*Vice-President*).
Brogden, F. B., Esq.
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*Cooper, Ernest E., Esq.
Finlayson, Ruthven, Esq.
*Hadow, W. H., Esq., M.A., Mus. Bac., Oxon
*Lacy, F. St. John, Esq., A.R.A.M.
*Latham, Morton, Esq., LL.D., M.A., Mus. Bac., Cantab., J.P.
*Sharp. H. Granville, Esq., M.A., Oxon.
*Shinn, Frederick G., Esq., Mus. Doc., Dunelm., A.R.C.M., F.R C.O.
Spottiswoode, W. Hugh, Esq.
Stainer, Edward, Esq.
Stainer, J. F. R., Esq., M.A., B.C.L. (*Trustee*).
*Strangways, A. H. Fox, Esq.
*Welch, C., Esq., M.A.
*Woods, F. Cunningham, Esq., M.A., Mus. Bac., Oxon.

MEMBERS.

Abernethy, Frank N., Esq., Mus. Doc., Oxon.
Adams, W. Grylls, Esq., M.A., F.R.S., Professor King's College (*Vice-President*).
*Aikin, W. A., Esq., M.D.
*Alabaster, J. H., Esq.
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*Arkwright, G. E. P., Esq. (Newbury).
Attenborough, Miss Florence G.
*Barnett, John Francis, Esq., F.R.A.M.
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*Barton, Mrs. F. A.
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Boundy, Miss Kate, A.R.C.M.
Bourne, T. W., Esq., M.A.
*Bowdler, C., Esq., M.A., LL.D., Mus. Bac., Dublin (*Hon. Auditor*).
*Brandt, R. E., Esq.
*Bridge, Sir Frederick, M.V.O., M.A., Mus. Doc., Oxon., Organist, Westminster Abbey, Prof. Mus. Univ. Lond., Gresham Prof. Mus. (*Vice-President and Trustee*).
*Bridge, J. C., Esq., M.A., Mus Doc., Oxon. (Chester).
Brooksbank, Oliver O., Esq., Mus. Doc., Dunelm. (Torquay).
Browne, Rev Marmaduke E.
Brownlow, Mrs. J. M. E.
Bruce, George F., Esq., F.R.C.O.
*Buck, Percy C., Esq., M.A., Mus. Doc., Oxon. (Harrow).
Burgess, Francis, Esq., F.S.A. Scot.
Butler, Walter, Esq.
Carrick, Ernest F. P., Esq.
*Cart, Rev. Henry, M.A.
*Carter, Miss Margaret, L.R.A.M., A.R.C.M.
Casson, Thomas, Esq.
*Chamberlayne, Miss E. A.
*Clarke, John Grey, Esq., M.A., Mus. Bac., Oxon., F.R.C.O.
Clarke, Somers, Jun., Esq.
Clements, Miss Clara H., A.T.C.L.
Clinton, G. A., Esq.
*Cobbett, W. W., Esq.
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*Coward, Henry, Esq., Mus. Doc., Oxon. (Sheffield).
Crews, Chas. T. D., Esq.
Croger, T. R., Esq.
*Culwick, James C., Esq., Mus. Doc., T.C.D. (Dublin)
*Cummings, W. H., Esq., Mus. Doc., Dub., F.S.A., Principal Guildhall School Mus. (*Vice-President*).
Curwen, J. S., Esq., F.R.A.M.

12

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Dillon, Charles E. M., Esq.
*Donaldson, Sir George.
*Douglas, Colonel H. A. (Rome).

*Edgar, Clifford B., Esq., Mus. Bac., Lond., B.Sc. (*Hon. Treasurer*).
*Edwards, F. G., Esq., F.R.A.M.
*Ellingford, Herbert F., Esq., A.R.C.M. (Carmarthen).
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Fisher, T. Disney, Esq.
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*Galpin, Rev. F. W., M.A., F.L.S.
Garcia, Manuel, Esq., M.D. (Hon.) (*Vice-President*).
*Goldschmidt, Otto, Esq. (*Vice-President and Trustee*).
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*Goodman, P., Esq. (Dublin).
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Hahn, Bernard, Esq. (Ilfracombe).
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*Hill, Cyril F., Esq.
*Hinton, J. W., Esq., M.A., Mus. Doc., Dub.

*Holland, Theodore, Esq.
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Horn, William, Esq., C.E.
Hulton, F. Everard W., Esq., Mus. Bac., Oxon.
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*Johnston, Miss Agnes, Mus. Bac., Edin. (Edinburgh).

*Karlyle, C. E., Esq.
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*Kilburn, N., Esq., Mus. Bac., Cantab.
Knox, Brownlow D., Esq.
*Koenig, Madame Rose.

Langley, George, Esq.
*Lee, E. Markham, Esq., M.A., Mus. Doc., Cantab.
*Letts, Chas., Esq.
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*Lloyd, Chas. H., Esq., M.A., Mus. Doc., Oxon. (Windsor).
*Lowe, C. Egerton, Esq.

*Mackenzie, Sir Alexander C., Mus. Doc., St. And., Cantab., Edin. et Leeds, LL.D., D.C.L., &c., Principal of the Royal Academy of Music.
*Maclean, Charles, Esq., M.A., Mus. Doc., Oxon. (*Vice-President*).
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Martyn, Saml. S., Esq., Mus. Bac., Oxon.
*Matthew, James E., Esq.
*McMillan, John, Esq.
*McNaught, W. G., Esq., F.R.A.M., Mus. Doc., Cantuar.
*Miller, George Elliot, Esq.
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*Mountain, Thos., Esq.

Naylor, Edward W., Esq., M.A., Mus. Doc., Cantab. (Cambridge).
*Newmarch, Mrs. Henry.
Nicholson, Alfred J., Esq.
Nicholson, Sydney H., Esq., M.A., Mus. Bac., Oxon.
*Niecks, Fr., Esq., Mus. Doc., Dub., Prof. Mus. Univ. Edin. (Edinburgh).

*Ohlenschlager, Miss C.

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*Shakespeare, William, Esq.
*Shaw-Hellier, Col. T. B. (Wolverhampton).
*Shedlock, Jas. S., Esq., B.A.
*Sidebotham, J. W., Esq., Mus. Bac., Oxon.
Silverwood, William, Esq.
Smith, Miss Grace M., L.R.A.M.
Smith, W. Macdonald, Esq.
*Smyth, Miss Isabella Stuart, L.R.A.M.
*Southgate, Thos. Lea, Esq.
Spooner-Lillingston, Rev. S. E. L., M.A., Mus. Bac., Oxon.
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*Stainer, Miss E. C.
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*Vernon, E. E. Harcourt, Esq.
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*Visetti, A., Esq.

*Waterlow, Herbert J., Esq.
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*Werner, Miss Hildegard, A.J.I. (Newcastle-on-Tyne).
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*Williams, C. F. Abdy, Esq., M.A., Mus. Bac., Cantab. et Oxon.
Williams, Ernest Victor, Esq.
Williams, Miss E. M., A.R.C.O.
*Willmott, Miss E. A.
Woodgate, Miss Sophia L.
*Wooldridge, H. Ellis, Esq., M.A.
Woolley, Miss (N.S. Wales).
*Wotton, Tom S., Esq.
*Wyndham, Hon. Hugh A. (South Africa).

Yeatman, Harry O., Esq.

Those who are also Members of the International Musical Society are indicated by * to their names.

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THE MUSICAL ASSOCIATION.

FOUNDED 1874. INCORPORATED 1904.

REPORT.

THE ANNUAL GENERAL MEETING OF MEMBERS WAS HELD ON TUESDAY, NOVEMBER 15, 1904, AT THE KING'S HALL, MESSRS. BROADWOOD'S, CONDUIT STREET, W.

Sir C. HUBERT H. PARRY, Bart., in the Chair.

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

THE Council have pleasure in submitting their Report and Accounts for the 30th Session.

Papers have been read by Dr. W. A. Aikin, Mr. Tom S. Wotton, Mr. John W. Warman, Mrs. Newmarch, Mr. Edward J. Dent, Mr. Algernon Rose, Dr. W. H. Cummings, and Mr. Donald F. Tovey. The Council present their best thanks to these lecturers for their contributions, and express also their obligations for help with illustrations to some of the papers to Miss Grainger Kerr, Miss Millicent Holbrook, Mr. Robert Maitland and Mr. Reginald Clarke. The papers, with the discussions thereon, have been printed in the Volume of Proceedings, which will be distributed shortly to the members. The Council desire to draw attention to the fact that in this volume will be included a complete Index to the papers read before the Musical Association for the last thirty years, drawn up so as to facilitate reference to the various volumes and thus prove more useful.

Papers read before the Musical Association will, in addition to ordinary publication in the Musical Association's own Proceedings volume, be published also in the pages of the International Musical Society, if accepted for that purpose.

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The Council, taking into consideration the age and reputation attained by the Musical Association, felt that the time had come when its constitution should become that of a corporate body instead of being on a voluntary basis, and the necessary authority having been given by a Special General Meeting of members held on November 10, 1903, the proper steps were taken, with the result that on June 22, 1904, the Board of Trade issued a Certificate of Incorporation. The Council, in expressing their satisfaction at this result, would also congratulate the members generally upon the additional assurance thus afforded of long-continued life and prosperity for the Musical Association.

It is with pleasure that the Council have to report that the membership has been well maintained at practically the same level as last year. At the same time it is desirable that the membership should be substantially increased, in order that the work of the Association may be rendered more useful and extended, and members are urged to use their personal influence in this direction.

The attendance at the monthly meetings has been satisfactory.

Owing to the removal of the Royal College of Organists to Kensington Gore, and their consequent inability, according to the terms of their lease, to afford accommodation to the Musical Association, it became necessary for the Council to find a place where the meetings could be held under satisfactory conditions. They have pleasure in reporting that, by permission of Messrs. John Broadwood and Sons, Ltd., the meetings will be held in future in the hall at their premises in Conduit Street, Bond Street, W. The Council desire to express their sense of the kindness of Messrs. Broadwood in receiving the Musical Association.

The Council have conveyed to the Council of the Royal College of Organists their best thanks for the hospitality and consideration extended to the Musical Association for the last ten years.

With very great regret the Council have to record the death of Mr. Gerard F. Cobb, who had been an original member and a Vice-President for many years, and had contributed some thoughtful papers to the Proceedings.

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The Annual Dinner was held at the Holborn Restaurant on November 10, 1903, the President being in the chair. In every respect the occasion was most successful, the numbers present constituting a record in the history of these gatherings, while there was an enjoyable programme of music, composed mainly by past and present members of the Association. The artists, to whom the Council are much indebted for their kindness, were Miss Phyllis Lett, Miss Deborah Ries, Mr. John Thomas, Mr. William Silverwood, and the Alexandra-Part Singers.

The President, Vice-Presidents, Hon. Officers, and five ordinary members of Council,—Mr. W. W. Cobbett, Mr. F. G. Edwards, Dr. McNaught, Mr. W. Barclay Squire, and Mr. F. Gilbert Webb—retire from office. They offer themselves for re-election.

The adoption of the Report was moved by Mr. Otto Goldschmidt, seconded by Mr. Clifford B. Edgar, and carried unanimously.

The Hon. Treasurer presented the Balance Sheet, duly audited and attested. Mr. A. H. D. Prendergast moved, and Mr. Oliver D. Belsham seconded, that the same be passed. This was carried unanimously.

The President, Vice-Presidents, and Hon. Officers were re-elected. Mr. W. W. Cobbett, Mr. F. G. Edwards, Dr. McNaught, Mr. W. Barclay Squire, and Mr. F. Gilbert Webb were elected ordinary members of Council.

The President moved, Mr. Southgate seconded, and it was unanimously resolved: "That in future the Council shall distribute the list of nominations for office fourteen days before the General Meeting, so as to afford members the opportunity to send in any notices for amendment of the list of Council and other Officers, in accordance with Article 10."

On the motion of Mr. W. H. Bonner, seconded by Mr. W. H. Harrison, a cordial vote of thanks was passed to the President, Council and Officers for their services during the past year.

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THE MUSICAL

FOUNDED 1874.

Income and Expenditure from

Dr.

		£	s.	d.	£	s.	d.
1903. Nov. 5.	To Balance in Hand				63	5	1
	" Subscriptions:—						
	" 1899-1900 (1)	1	1	0			
	" 1900-1901 (2)	2	2	0			
	" 1901-1902 (5)	5	5	0			
	" 1902-1903 (16)	16	16	0			
	" 1903-1904 (145)	152	5	0			
	" 1904-1905 (3)	3	3	0			
					180	12	0
	" Dividends				11	18	2
	" Sale of Proceedings				6	14	0
	" Receipts for Dinner, Nov., 1903 (114 @ 5/-)				28	10	0
	" Internationale Musikgesellschaft account:—						
	Subscriptions 1901-1902 (4)	2	0	0			
	" 1902-1903 (11)	5	10	0			
	" 1903-1904 (83)	41	10	0			
	" 1904-1905 (2)	1	0	0			
					50	0	0
					£340	19	3

ASSETS.

	£	s.	d.
£500 0s. 6d. 2½% Annuities @ 87¼	436	5	0
Stock of Volumes of Proceedings	60	0	0
Stationery and Plates	3	15	0
Nest of Drawers	3	5	0
Reading Desk	1	10	0
Blackboard and Easel	1	5	0
Ballot Box	0	15	0
	£506	15	0

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ASSOCIATION.

INCORPORATED 1904.

November 5, 1903, to November 5, 1904.

Cr.	£	s.	d.	£	s.	d.
By Printing and Stationery :—						
Novello & Co., Ltd. (Proceedings)	83	9	0			
" (Postages)	0	12	7			
" (Sundries)	0	13	6			
C. F. Thorn (Miscellaneous)	15	3	9			
W. H. Dawe (Printing Stationery)	1	13	0			
				101	11	10
" Expenses of Incorporation :—						
Messrs. Phillips, Cummings, and Mason				59	6	11
" Expenses of Session 1903-1904 :—						
Hire of Halls	9	9	0			
Refreshments	8	10	6			
Hire of Pianos	2	2	0			
Dr. Walker (Reporting)	8	8	0			
Fee, Miss Holbrook	1	1	0			
				29	10	6
" Postages and Petty Expenses :—						
(Secretary, £7 16s. 11d.; Treasurer, 18s. 6d.; Bank, 7d.) ...				8	16	0
" Salary of Secretary				42	0	0
" Expenses of Dinner, November, 1903 :—						
Holborn Restaurant	29	5	0			
Vocalists	3	3	0			
				32	8	0
" Treasurers of I.M.G.				54	0	0
" Balance in Hand				13	6	0
				£340	19	3

(Fifty-one Subscriptions are outstanding at this date, of which about one-half may be considered good.)

In accordance with the provisions of the Companies Act, 1900, we certify that all our requirements, as Auditors, have been complied with.

We beg to report that we have Audited the above Accounts, and in our opinion such accounts are properly drawn up, so as to exhibit a true and correct view of the state of the Association's affairs, as shown by the Books of the Association.

D. J. BLAIKLEY.
C. BOWDLER.

London, November 7, 1904.

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NOTICE.

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

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

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

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

SPECIAL NOTICE.

At a Special General Meeting held on February 13, 1900, the following Resolution was passed: "That the Council be and is hereby authorised to add to the title of the Musical Association on its publications and prospectuses till further notice the words 'In connection with the International Musical Society.'"

The English Committee of the latter Society (International Musical Society) consists of: Sir Hubert Parry, Bart. (President), Mr. Otto Goldschmidt (Vice-President), Sir Frederick Bridge, Dr. Cummings, Mr. W. H. Hadow, Sir Alexander Mackenzie, Dr. Maclean, Mr. Fuller Maitland, Dr. McNaught, Professor Niecks, Professor Prout, Mr. Barclay Squire, Professor Sir C. Villiers Stanford, Mr. Sedley Taylor. The Society publishes a monthly Journal and quarterly Magazine, employing four languages, with the object of promoting interchange between different countries of information and opinions concerning the history, art, and science of music.

Papers read before The Musical Association will, in addition to ordinary publication in The Musical Association's own Proceedings volume, be published also in the pages of the International Musical Society, if accepted for that purpose.

Owing to the long-standing position of the Musical Association, members thereof are admitted as members of the International Musical Society on very special terms, which can be ascertained from the Secretary of the Musical Association.

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NOVEMBER 15, 1904.

W. H. CUMMINGS, ESQ., MUS. D., F.S.A.,

VICE-PRESIDENT,

IN THE CHAIR.

SINGING AS AN ART.

BY WILLIAM SHAKESPEARE.

THE limited time at my disposal this afternoon compels me to be brief in my remarks on "Singing as an Art."

I must preface what I have to say with a few words on the historical development of the art, recalling to your memories the names of some of the most eminent of the writers for a single voice.

We know that Henry Lawes, b. 1595, wrote capital songs, demanding some sustaining power, and that Purcell, b. 1658, composed his touching and sustained air, "Dido's Lament," as well as songs demanding the execution of scale passages, such as "Let the mighty engines."

Alessandro Scarlatti, b. 1659, wrote such airs as "Toglietemi la vita ancor" and "O cessate di piagarmi."

Lotti, b. 1667, who used modern harmonies with freedom and grace, composed "Pur dicesti," and Caldara (1678) wrote the air, "Selve Amiche," which is a splendid specimen of the *sostenuto* or sustained style. These and many other composers wrote splendidly for the voice. All goes to prove that at this period there existed already a school of singing.

Bernacchi, b. 1690, was equally celebrated both as a singer and as a singing master. He received instruction from Pistocchi, then the first singing-master in Italy, where, we read, there were not a few of such at that time. Bernacchi was engaged by Handel in 1717 to sing in his opera "Rinaldo."

Porpora, a pupil of Scarlatti, teacher of singing and composer, was born at Naples in 1686. He wrote many operas and established a school for singing, whence issued those wonderful pupils who made his name so famous. He was the greatest singing master who ever lived, and from his pupils have been handed down to us the relics of a grand style.

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Porpora has left us no written account of his manner of teaching, and his solfeggi, or vocalises, differ from others of his time only in being more exclusively directed to the development of flexibility of the voice.

To a profound knowledge of the human voice and an intuitive sympathy with singers, Porpora must have united the genius of imposing his will on others. It is said of him that he kept his pupil Caffarelli to a sheet of exercises for five years, and on the pupil asking if he might not be allowed to sing an aria, the Master replied, "Go, my son, I have nothing more to teach you, you are the greatest singer in Europe." Caffarelli excelled in slow and pathetic airs as well as in the bravura style, and was unapproachable in beauty of voice and in the execution of the trill.

Porpora's pupil, Farinelli, when the Emperor Charles the Sixth expressed his regret that so consummate an artist should devote himself entirely to exhibitions of skill and bravura, struck by the truth of the criticism, resolved to appeal more to emotion, and proved adequate by becoming the most pathetic as he had been the most brilliant of singers.

Farinelli had an inimitable power of swelling a note by minute degrees to an amazing volume and afterwards diminishing in the same manner to a mere point. This singer excited such enthusiasm in his audiences that one lady ejaculated the phrase (perpetuated by the painter Hogarth in "The Rake's Progress") "One God and one Farinelli." It was Farinelli who sang a cadence in a song with a trumpet obbligato, and after finishing a long note. so that the trumpeter had to give up out of breath, extended the cadence with a further vocal passage in the same breath.

Farinelli, however, was not so fortunate when singing with a great rival, the already-mentioned Bernacchi, for on their meeting in public, after Farinelli had sung an air with great effect, Bernacchi repeated this with the same trills, roulades and cadenza *in such a manner* that Farinelli, who possessed the sweetest and most modest disposition, owned his defeat and entreated his conqueror to give him further instruction, which Bernacchi generously did. Farinelli thus perfected his style, and became the most remarkable singer, perhaps, who ever lived.

Pachiorotti who, with a defective voice, possessed high intelligence and made himself a consummate artist, was followed by many great singers. Among them were Gizziello and later on Crescentini.

In the time of Mozart the singer Faustina was credited with such extraordinary powers of respiration that it was supposed she could sing while taking in as well as sending out the breath.

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The roll of famous artists in modern times includes among others Catalani, Malibran, Grisi, Rubini, Tamburini, Lablache, Guiglini, Mario, down to Adelina Patti, Santley and Jenny Lind. The last-mentioned genius I myself heard sing Mozart's air from his opera "Il Re Pastore," and in this she sang a trill with violin obbligato in the most perfect *legato* style, so that every note agreed with the trill of the violin,—a marvellous achievement, but in addition, the feeling of the song was expressed in the most touching way.

Now what are the technical terms which can convey the qualities of this grand vocal art?

Surely they are the unerring attack of the note in the very centre of the sound: the *sostenuto*, or sustaining all notes and joining them to others with a perfect *legato* without either jerkiness or slurring, and with the quality of expression intended; the *messa di voce*, or swelling from *piano* to *forte* and back to the softest sound without loss of quality; command over execution; expression and pathos; breadth of phrasing which is only possible to those who have command of a long breath; and intensity or carrying power sufficient for the largest halls or theatres.

Handel, Bach, and Mozart, and, among the moderns, more especially Rossini, Bellini, Donizetti and Verdi, knew how to bring into play all the resources of their singers in respect to the points I have just mentioned. They gave them time to breathe and collect themselves between the phrases by a bar or two of the orchestra, in a manner quite different from later composers who often give little or no time for the singer to breathe.

Bach and Handel, both born in 1685, were two of the greatest musicians who ever lived. Handel in 1706 travelled all over Italy, met the well-known singers of the day and composed operas for them, and for many years was connected with the King's Theatre, London. In the numberless masterpieces of this great composer we meet with every device favourable to the singer's art. Matchless recitative—loveliest airs—slow, sustained notes fostering *messa di voce*—many spaces for the singer to recover *breath and calm*—trills and passages—invocations and triumphant phrases. For recitative, "Deeper and deeper still," and for sustained notes, "Waft her, angels" and "Comfort ye"; for vigorous passages, "Ev'ry valley" and "Love sounds the alarm"; for prayerful utterance, "Pious orgies"; for invocation, "O sleep," "Father of Heaven," and "O liberty," also "Heart, thou source of pure delight" ("Acis and Galatea"). How many of these commence with the voice unaccompanied! Note the phrasing of Handel, where he interrupts the musical phrase, sometimes more than once, on a single word, in the air "Where'er you walk" from "Semele."

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Sebastian Bach, who was neither a traveller nor a writer of operas like Handel, at times gives to the singer uncouth and awkward passages, difficult chromatic intervals—words recited on the highest notes—a voice-part perhaps treated too much like a solo stop on the organ—disregarding the compass or most favourable parts pertaining to the different voices.

Yet in spite of all this, what effects! In recitative and *sostenuto*, "Ah, Golgotha"; and the following air, in religious fervour and slow passage singing, "With Jesus will I watch and pray"; for quicker passage singing, "Haste, ye shepherds"; for holy devotion, "Into Thy hands My spirit I commend," etc.

Glück, a German composer, born 1714, studied in Milan, and his first operas met with some success. Handel, however, declared his music at this period to be detestable, and asserted that he knew no more about counterpoint than his (Handel's) cook. Glück went on persevering. He entirely reformed the style of writing for the stage, and in 1762 brought out his opera "Orfeo ed Euridice." He was not satisfied until he introduced what he considered a still more truthful kind of declamation, and banished all false and useless ornaments from operatic music. Note the profoundly dramatic accents of *Orfeo* in the recitative and lovely air "Che faro." In the air, how he uses the *legato* effects of the voice in often giving more than one note to a word. What a stirring climax there is at the end of the piece!

Now unfortunately little is known of the methods adopted by the old masters of singing. They were not in the habit of printing their secrets as nowadays.

According to precepts handed down to us, we may gather that singing "as an art" consists in freedom of the throat and command over the breath. That is to say, by breathing out slowly on an imaginary object with perfect command so that the breath goes out as one wills and, furthermore, by loosening the throat—a much more difficult matter—so that all the notes sound to this controlled breathing, the result is "perfect production." The voice can now be produced with greater force—a force proportioned to the increased command of breath and to the perseverance of the singer in developing his vocal range.

The interesting question now arises:—What would a singer of the old school find if he were to appear to-day? He would ask himself, "Is singing still an art?" and how could he use his masterly effects, so necessary in a past age? He might inquire "What is there to sing to in modern vocal works?" Could he make use of his *sostenuto*, his *legato*, the *messa di voce*, the *fioritura* execution and trills? I fear he would find that modern music affords no scope for these

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effects. Modern music has generally a separate syllable for every note—only *forte* singing is required, by reason of the presence of elaborate and powerful accompaniments.

A voice that has always to be produced at high pressure will, in the end, of necessity fail to produce a pure sound. We constantly hear singing out of tune. The artist can scarcely avoid fatigue in making the strenuous efforts which are demanded under modern conditions, and one result is that audiences become gradually indifferent to perfect singing in tune, and to steadiness of voice, and are no longer sensitive to delicate effects.

How then is an artist to touch his audience when they have become accustomed to notes that are not commenced in the centre of the sound, and to a forcing of voice and sentiment alike? There is only one possible way of attaining the desired result. He must do what Verdi has asserted to be essential, namely, *ritornare all' antico*, *i.e.*, return to the old Masters, and he must begin afresh to educate his audience to a higher appreciation of the art of singing.

If the artist only perseveres he is bound to succeed in this, and we shall see a restoration of the true art of singing.

It is time now to give a short sketch of the technique of singing as practised by a past age.

Singing is a *prolonged* talking, and must be higher and louder than the voice we use in ordinary conversation, and more especially is this the case when the voice has to be used in a large hall.

Some people say "*breathe naturally*." One may as well tell the gymnast to perform naturally. His wonderful feats may appear natural, but they are the result of a vast extension of that which is natural to us.

If when we draw in the breath we feel expansion about the soft place under the breast bone, we have done so by using the diaphragm.

Another mode of drawing in the breath is to expand the ribs. Now the ribs, when we raise them, move outwards and the cavity inside is made larger than before.

A singer must use *both* these methods; he must feel an expansion of the body at the soft place, and he must also feel an expansion of the sides by lifting the ribs.

Perhaps the greatest fault that we can make is to raise the ribs by the muscles which are fixed to the points of the shoulders in front.

We should avoid this error by the use of very *powerful muscles* which *are felt at the back* under the shoulder-blades and under the arms, and so expand enormously the sides of the body.

The muscles by which we drive out the breath are principally situated in the abdomen. They perform a double

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duty: one is to pull down the ribs, and the other is, by their pressure inwards, to cause the diaphragm to ascend again.

By the control of the breath we mean that we can regulate the action of the muscles *which draw in the breath, at the same time* that our expiratory muscles are *sending it out*. There is then a struggle between these two forces, the one force causing a continuous steady pressure while the other regulates, controls and economises this same pressure, which if not regulated would let the breath escape altogether and the phrase sung would come to a premature end.

We see the result of a clumsy way of breathing in the unpleasant gaspings and noisy breathing produced by those who rely on the raising of the chest and shoulders. The poet puts this correctly when he says, "My bosom heaved with many a sigh."

On the other hand, the result of a right method of drawing in the breath is a noiseless and imperceptible respiration. It should be so imperceptible that the audience is unaware of the breath being taken.

The old Masters knew nothing of anatomy, yet science only proves how right they were in their ideas of breathing. In accordance with the accepted axiom "Summa ars celare artem" (the highest art lies in its concealment), they insisted that the goal of the singer should be "imperceptible and inaudible breathing." The celebrated master Lamperti was never tired of insisting that the points of the shoulders must be free, and that the breathing of a singer should resemble that of a swimmer.

The great tenor Rubini was once closely watched for several minutes by the equally celebrated bass Lablache, and although the latter was holding Rubini's hand while singing a duet, he declared that he was unable to observe when or how he breathed, so noiseless and imperceptible was his method of respiration. An oft-repeated anecdote of Rubini, however, describes that, later in his career, being desirous of bringing out the high B flat he used so much force as to break his collar-bone! First, I do not believe this story, but, if it were true, either the artist's collar-bone had become very brittle, or else he was not singing with that schooled respiration described on the occasion of his duet with Lablache.

A friend of mine tells me that his father knew Lablache intimately, and that this artist one day for fun sang a long note from *piano* to *forte* and back to *piano*, then drank a glass of wine, and, without having breathed, finished by singing a chromatic scale in trills up the octave all in the same breath and finally blew out a candle with his mouth open!

There were giants in those days!

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A word on voice-production:—When we sing, the delicate edges of the vocal chords are brought together so that the pressure of the breath sets them into vibration, and prolonged sound is the result. The muscles connected with the vocal chords enable us to tune them to the notes of the scale, and melody ensues.

Whilst many earnest scientists have endeavoured to determine the exact action of the *most delicate* muscles in the larynx, nothing of so simple a character has yet been discovered as to make the study of singing any easier.

We shall learn more by observing what happens to the muscles which form the floor of the mouth.

They assist in holding the larynx in its proper position, and become tenser as we ascend the scale in the different registers. The muscles, however, connected with the different movements of the tongue *lie just above these;* indeed, they also help to form the floor of the mouth.

The least rigidity of the floor of the mouth involves the muscles of the tongue, and the tone as well as the pronunciation is distorted through the awkwardness of the singer. The term "placing the voice" is so commonly used that I do not hesitate to employ it here.

But when the voice is rightly produced the placing muscles do not interfere with the muscles above them which move the tongue, and so pronunciation and tone are now unimpeded, for they act independently.

By whispering a sentence and then suddenly singing it we can observe how the placing muscles come into play, and how they are quite different from those we employed in whispering only.

Thus we see that the difficulty lies not in the pronunciation itself, but in singing in such a manner that unconscious pronunciation is a result.

In bad singing the jaw is always fixed; indeed a triple combination for evil is coincident in the fixedness of the tongue, throat and jaw. When one is rigid all are rigid, and this could be easily explained scientifically.

The old masters of singing, without any knowledge of anatomy, held it to be of the greatest importance that during the singing of scale passages the jaw was not to move.

Their maxim was "He who moves the mouth cannot sing."

Pacchiorotti held that "He who knows how to breathe and how to pronounce" knows how to sing. Crescentini averred that "Looseness about the neck and the voice on the breath" is the art of singing. If we do not produce the voice rightly, either the throat contracts in a manner which we recognise as throaty, or the nasal cavities are rigidly held and we say the sound is nasal; or we hear a hooting, lugubrious sound, terribly monotonous and sepulchral; or silly sounds are

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produced which have been called in Italian *Voce bianca*, *Voix blanche* by the French, or white, blatant, colourless voice, like that produced by the half-witted.

Awkward rigidity about the floor of the mouth is also fatal to the freedom of the muscles which tune the larynx. So when a note starts exactly on the pitch intended, it is the most important sign of perfect voice-production.

Many of us at times have sung a note which seemed to roll out in unconscious freedom and with great sonority. The art of singing is to find out how this excellence may be attained in all the notes of the voice.

There are placing muscles and tuning muscles. When length, breadth and thickness of the vocal chords are rightly adjusted, the intrinsic muscles of the larynx can tune the different notes in unconscious ease. Moreover such notes respond to the right breath control.

We learn from the old Masters that they arrived at placing the voice, poising the larynx on the breath, by the very simple method of endeavouring to sing a note while they measured the breath by breathing on a mirror or against a lighted taper held opposite the mouth. They could thus judge whether the note sounded fully without disturbing the breath. Supposing the note was not placed, the singer was compelled to press more than he could do without upsetting the breath control. This caused a puff, which was considered a disaster. Under this system it was found that that was the right note which produced the most sound with the least breath. Scientifically they were right, for they produced a greater result with less means.

The student, in trying to sing a note, frequently forgets his breath control, and this will bring home to him the truth of the old saying, "The art of singing is the school of respiration."

The looseness of the neck and unconcious feeling about the throat during singing caused the old singers to boast that the Italian singer has no throat. They might have added no jaw and no tongue.

Then a note may be described as *placed* if it speaks to the breath we are able to control, if it can be produced in the very centre of the sound intended, if it leaves in freedom the pronunciation and the expression.

The essence of the teaching of the old Masters is contained in the axiom: "Every note of the voice should be produced by a column of air over which the singer should have perfect control."

The attack of the note (that is to say, the art of starting a sound with frankness in the very centre of the pitch intended) has always been regarded as a great test of good singing. The many scoopings up to, or "seeking or feeling for the note," are of course a sign of bad production.

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The accomplishment of what is known as "*legato* singing," namely, that *joining of the notes* which yet must at the same time all be "clean cut out," was looked upon by the old Masters as another of the great signs of good singing. They said, "He who cannot join cannot sing." All the notes of a passage on the same vowel should be "like pearls on a string," and the string supporting them is the right control of the breath.

Those who have mastered breath control and freedom of the throat and tongue are now in a position to add tone to the voice through the loose, unrestrained condition of the space behind the tongue and the nasal cavities.

The throat in its normal state and when we are asleep is wide open, and only bad singing interferes with this. For some vowels the throat space undoubtedly has temporarily to be somewhat contracted, and possibly as we sing higher there may be a corresponding modification of the throat space. But all these changes are unconscious, and the contortions of the bad singer render these natural conditions impossible, just as the unconstrained throat of the good singer leaves nature free to utter her loveliest tones.

With the throat wide open, the vowel sound which is emitted is *Ah*. This pure *Ah* was the goal towards which the Italian singers never ceased to advance, as affording the greatest test of tone and facility of pronunciation.

As an aid to the freedom necessary to this perfect vowel the student was wont to practise a rapid tongue movement before the Ah, and the consonant *l* was generally adopted on account of its demanding a free movement of the whole of the tongue. On singing *lah* rapidly the inclination to stiffen the instrument was overcome. This sudden tongue movement, when done *with entire absence of hesitation* and in conjunction with a proper breath control, became the foundation for the attack of the note, and the freedom and richness of the *Ah* was found to depend on its daring and spontaneity. The value of *lah* as a foundation study cannot be over-estimated by the student, who through it will discover freedom of throat. The sudden, rapid movement of the tongue in reiterated *lahs* was the device used by the old masters for bringing about the freedom of the tongue and jaw which invariably accompanies good singing.

Sing with frank and fearless attack *lah*, *lah*, *lah*, *lah*, *lah* on the same note. Was the tune commenced in the very centre of the sound intended? Was there no hesitation at the commencement? Was the jaw in repose and independent of the movement of the tongue?

Another mode of finding the perfect *Ah* is to repeat it in a slow, staccato manner on the same note in the same breath. If we tune with absolute accuracy, and if we open the throat

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so as to emit a *pure Ah*, we shall be compelled to control the breath rightly. These exercises each produce in the end precisely the same result, viz., the fullest natural tone.

Let us now take a step forward and vary the vowel sounds used in the exercise, while strictly regarding the rules just laid down for naturalness of tone. We will sing, *Lah*, *leh*, *lee*, *Ah*, *eh*, *ee*. Can we change the position of the tongue (which rises somewhat in the centre for *eh*, and still more for *ee*), *without moving the jaw*, or allowing the breath to slip and the throat to close?

We have now arrived at the *last test* of good singing, which I must insist upon. When we sing two or more notes on the same syllable do they join in the *legato* style? Dare we sing with unerring tuning?

Really, *we have arrived very nearly at the goal of voice production* if we can do this on consecutive notes on all the intervals.

Lastly, if we can sing in the *legato* style we have arrived at a state of freedom which will permit, with practice, the execution of the most rapid passages.

A Word about Registers.

In the Italian language the stops of the organ are called the *registers*. Now because of this, the three different characteristic series of tones which exist in every voice have been named the three registers. One might say these three stops are the *grand* stop, the *brilliant* stop, and the *flute* stop.

We have all heard of the *chest voice*. This simply means that the lowest notes of the voice when produced naturally in a certain way cause a *remarkable sensation of vibration in the chest* which can be physically felt by the hand of the performer, as well as heard by the audience! Such notes are manly and grand in character.

In the middle of the voice immediately above the chest register is another series of notes usually termed the *medium register*. In these notes *the most characteristic sign of singing rightly is the extraordinary sense of vibration of the air in the mouth*, which seems to strike the upper teeth.

The notes of this series of sounds are distinguished by their brilliant and silvery quality.

The third register is known as the *head voice*, by reason of the sensation felt by the singer, and recognized likewise by the listener, that the sound reverberates in the skull beyond the last upper teeth. All the teeth that are shown when we smile must be shown when we sing the head register. These head notes are characterized by *a fluty and bird-like character* and a womanly quality of *surpassing loveliness*.

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The first notes of all the registers are weak and a source of trouble to the student, for the breath slips out until some experience is gained. For this reason, instead of strengthening the lower, weak notes of the medium register, the inclination of all voices is to *hurry on their studies by forcing up the chest notes when they ought to sing medium*, with the result that the men are said to shout or bawl, or yell like the men in the streets, and the contraltos and sopranos force up the chest notes and emit sounds more like boys shouting to each other.

Mezzo-sopranos and sopranos, moreover, are very prone to *avoid* the cultivation of the head-notes altogether, and to force up the medium register, with a sad result. It is no longer singing in a high sense, it is not expressive of lovely feelings, pronunciation is impossible, and the characteristic sound of the voice is described as screaming, screeching; whereas nothing in nature is more lovely and truly womanly than the sound of the head voice.

The registers so dovetail one into the other, or overlap one another, that we can sing softly some notes in one register and repeat the same notes loudly in another register. We can also commence a note *pp* and swell it out to *ff* and return to the softest *pp*, but probably not always with the same throat mechanism; indeed the achievement of this was formerly considered the culminating effort of the singer, and was termed the *messa di voce*. It is, however, as necessary to sing with loose throat to do this as it is to join the notes in the *legato* style.

The trill was another of the accomplishments highly thought of as proving the mastery of the vocal art. It is perhaps the most delightful of all the embellishments of music.

The trill is still written in pianoforte and violin pieces, where it is still regarded as a worthy aid to expression. Singers, however, finding its accomplishment beyond their powers, are wont to assume that it, together with scales and passages, is unworthy and meretricious and, as an ornament, is but an empty and stale device for showing off the voice.

The trills have not yet been cut out of Beethoven's Sonatas, so we may not deem them unworthy of a word here. As the performance of this delightful ornament is a sure sign of the greatest freedom of the instrument, the two notes must be perfectly produced by one or both of the devices already mentioned. That is to say, we must sing the two notes on *Lah*, *la la la*, faster and faster until an even trill is the result, or we must do *staccato* notes more rapidly until the notes join and trill of themselves.

In practising this, never sing faster than you can sing exactly in tune, exactly in time (that is, not jerking), with the

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perfect pronunciation of *Ah*, and with a smiling tone which must reveal absolute ease of manner.

The *portamento* is another graceful effect.

Pronunciation.

The vowels of the English language are thirteen in number, and as we have conquered the pronunciation of the typical *Ah*, we must sustain the other twelve sounds with similar freedom. Starting with *Ah*, we find such sounds as *a*t, *a* (and *air*), *e*t, *i*t, and *ee*, which are different upward tongue positions; then come changes of lips and throat, such as *oo*, h*oo*d, *aw*, *o*, *o*t, *er*, and *u*t.

As singing words at first takes our attention from the unerring tuning which we should associate with our studies, beware of commencing too soon to attempt singing with words. The old Masters insisted on solfeggi and vocalises or songs without words for a considerable time before permitting an aria.

Intensity and Expression.

By intensity the good singer means the intense pressure of the breath on the voice which gives effect to any and every emotion he chooses, because he has power over the breath that intensifies, and has acquired the freedom of the instrument. By means of this he can make the loudest sounds possible *expressive*, and he can also cause the *softest* sounds to be carried to the farthest end of the theatre or concert hall.

The artist when he intensifies a *pianissimo* note can make this travel to the end of the room and touch his hearers, and arouse emotions as of distance brought near to us, or of memories of the past recalled. The bad singer has to rely on his loud notes, which become monotonous; he dare not sing softly, he would most likely become inaudible.

Let us never cease striving to bring out all the force and intensity with which nature has endowed us; but, at the same time, let us endeavour *never* to give out more force than that with which we are able to express. The real amount of fervour we can produce depends on our instinct and individuality, and the result is the depth and intensity of expression of which we are capable.

The sacred warmth of expressive melody is the gift of the gods, and without it there will be little emotion.

The play of the face varies the expression of the voice. How could the inanimate face produce sounds other than monotonous? *It is impossible* to smile with the face and express sorrow with the voice.

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Every emotion has its appropriate facial expression. So if we insist on expressing with the face the sentiment we sing, and at the same time control the breath, we shall certainly succeed in our art.

Phrasing.

Let us study the words and music we have to sing until both are mastered mentally, the picture of the words and the phrasing of the music; the *crescendo* of the ascending notes of the melody and the *diminuendo* of the falling cadence; the accents necessary to the words, the sensitive loveliness of the accents which belong to the melody.

The effect of diminishing the power of the voice on nearing the end of a phrase is sometimes magical.

Let us avoid dragging and hurrying. The greater the artist the less he tampers with the time of the music, without due consideration.

The old Masters prided themselves on their phrasing, on the calmness of the tempo, on the just accent, and on the *crescendo* and *diminuendo*.

The singers were so sensitive to lovely phrasing that the clarinettist, Lazarus, whom I knew intimately, on being asked "Where did you learn your exquisite phrasing?" said, "I learnt it from the singers at the Opera, some fifty years ago." On the other hand, a great tenor, on being asked, "From whom did you learn your phrasing?" said, "I fancy I learnt more from hearing Lazarus play the clarinet than from anyone else."

Nowadays the *instrumentalists* are certainly ahead of the singers in loveliness of phrasing, but formerly the contrary was the case.

The development of the orchestra has of course been carried to its highest pitch by Wagner. But, unfortunately, while he has increased the volume, the richness and complexity of the *orchestra* to an unprecedented degree, he has been unable to add *anything whatever to the volume of the human voice.*

There still live composers who have written music full of deep feeling, true loveliness and dramatic character, yet not nearly so well-fitted for the voice, and indeed sometimes almost incapable of successful performance.

As a public singer I have had to sing cantatas and other works which, though written for a tenor, were quite unsuitable, and I have heard many times artists singing music too low, or painfully laden with words on the highest notes, parts almost impossible to render with any true vocal effect.

Vocalists have asked the composer, "For what voice is this written?" He answers, "Well, I do not mean exactly

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any particular kind of voice; it is for a kind of baritone or mezzo-soprano." What a confused idea of the capabilities of the different voices!

Some two years before his death, I begged the great Brahms to write some songs specially for a tenor voice. I told him I found his lovely songs too low. He said, "Transpose them higher, for I like them to be transposed according to the voice." "But," I said, "if I put them up, then there are notes which will be too high, for the tenor voice is only good between the two A flats. Your songs are too extensive in compass." "Ja, ja," he said, "that is what my friend Walther, the tenor, tells me." What a loss to singers it is, then, that the beautiful songs of Brahms, as well as those of other great men, were not written for some particular voice, like the music of the Italian composers.

The question suggests itself, Why do not composers study singing before writing for the voice, just as they must study the pianoforte or the violin before writing a concerto for these instruments?

It is well-known how much Mendelssohn was indebted to his friend David for the excellence of his violin part in the Concerto, one of the most grateful works ever written for any instrument. Brahms, too, sought the assistance of Joachim when engaged in composing his violin Concerto.

In the olden times, singers were frequently composers and composers were singing-masters. Furthermore, Handel and Mozart both went to Italy and studied singing, and associated with singers.

I believe the time is fast coming when there shall spring up composers who will study singing and singers, and find the *legato* style of singing—the long, expressive notes, the invocation—and all the charms of a classic school as worthy of their attention as the pianoforte, violin, and other instruments.

There exist the same splendid voices now as ever, and the same poetic imagination. There are already signs everywhere that an inquiry is being made relative to singing and singers, which augurs well for the art.

The more the subject is discussed the better. Such discussions cannot fail to be the means of bringing together the composer, the singer, and the singing-master, and it is only by the constant association of these three elements that we shall realise the great object on which the hopes of all of us are set, namely, great works of art that shall open to us new fields of beauty through the medium of the only instrument that is at once human and divine.

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DISCUSSION.

The Chairman.—Our first duty is to thank Mr. Shakespeare for the paper he has given us to-day. It is so full of points of interest and touches such a variety of subjects that we might go on talking not only for an hour, but for very many hours, without exhausting it. I will confine my remarks to two heads: (1) the historical portion, (2) the technical portion. With regard to the history, I would remind him and you that in taking records of those who lived long ago we have no means of knowing what their standard was. We can only judge from what they wrote about it. But I may tell you that in looking over old music prepared for students by men who descended from the Italian professors, one does not form a high idea of their judgment. One of the most celebrated of these, Domenico Carri, who lived in this country—part of the time in Edinburgh, and part in London—has published three or four volumes of songs with directions for phrasing and breathing; and all I can say is that the standard of this work would never be accepted to-day. The violation of the sense of the words is dreadful, and the phrasing, particularly in respect of the marks for breathing, is absolutely bad. Again, I think of another man who succeeded in his day; he was the teacher of Miss Stephens, afterwards Countess of Essex —Thomas Welsh. I have some music which he prepared for Miss Stephens. This is not a mere MS.; it was printed and published by the Harmonic Institution, with full directions for phrasing and breathing, and I am bound to say they are absolutely detestable. So I would prefer to come down to what we know. With many points brought forward by my friend Mr. Shakespeare I fully agree; in particular with what he says about Jenny Lind's vocalization—it was perfect. But when we talk about the people of old times, though I read of them with great interest I do not know what their standard was, and therefore am not prepared to join in all the admiration that is expressed by those who have written about them. With regard to the technical portion of his paper I think he has given us some very valuable hints. It is quite true that in these days singing is rather giving place to shouting. It is a great pity. There are many causes. One is that we have such large audiences and consequently have to sing in such large buildings that people think they must strain their voices to make themselves heard. But they never think of that in the case of instrumental solos. A flute or an oboe is perfectly well heard; so why should not the human voice be heard if it is properly used? It is not at all necessary for a singer to shout. I hear sometimes that the Albert Hall is very trying to singers.

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May I give you a personal anecdote? I trust you will forgive me if it appears somewhat egotistical, because it is really a very good exemplification of what I have just said. I remember the late Queen ordered a State concert at the Albert Hall when the Emperor of Russia came to London, and Sir Michael Costa had to furnish the programme. I was one of the fortunate ones engaged to sing on that occasion. He asked me what I would sing. I daresay you all suppose I would have chosen "Sound an alarm" or "The death of Nelson," or something with some fine high A's in it. Instead of this I decided to sing a little song of Felicien David's, "O ma maîtresse." "But," said he, "you know that is so very soft; are you sure you will be heard?" I said, "I shall be heard all right." Well, I sang that song, and it was the only song re-demanded that evening. I quite agree that the voice should be the first thing. Like opening a pianoforte warehouse, it is no use to open it unless you have something to sell; and a singer has no business to try to sing until he has thoroughly qualified himself by making the voice such as God meant it to be—the very best. So far as words are concerned, that point also needs attention; but it should be taken separately and cultivated apart from the voice. The voice should be the first consideration before anything is taken with words. But I must not go into technicalities now. I have been delighted to be here and to listen to all that Mr. Shakespeare has said, and if time permitted I would like to say a great deal more about it. Just one word about Gluck. Handel did say that Gluck knew no more about counterpoint than his cook; but his cook happened to be Waltz, who was a very good musician, and who sometimes performed on the stage. He played the violoncello in Handel's orchestra and assisted in the scoring of his works. Gluck at the time was playing the musical glasses at the Haymarket Theatre.

(A vote of thanks was passed unanimously.)

Mr. Shakespeare.—I thank you most sincerely for the very kindly reception you have given me. I am very glad to have had this opportunity of coming before you.

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DECEMBER 13, 1904.

F. GILBERT WEBB, ESQ.,

IN THE CHAIR.

RHYTHM IN NATIONAL MUSIC.

BY T. H. YORKE TROTTER, M.A., MUS.D.

MODERN music is derived from two sources—the music of the church, and the music of the people. The one was the result of rules and principles carefully laid down and strictly adhered to, the other was the instinctive expression of emotion and fancy; the one was the work of the highly-trained professional musician, the other came into existence we know not how; the one depended for its effect on elaborate contrapuntal devices, the other on its rhythmical melody. The music of the Church was slowly built up to the state of severe perfection we find in Palestrina's work; the music of the people attained truth of expression, as it were, intuitively. We are able to trace the growth of what may be called scientific music from Dufay to Bach. We have no such knowledge of the music of the troubadours, minnesingers, jongleurs, gleemen and bards, and we are frequently in doubt whether the specimens we possess are genuine transcriptions or whether they have not been altered to suit the ideas of the musician who wrote them down. And yet it may be doubted if we owe more to the music of science than to the songs of the people. Rhythm is the very essence of the art, and it is to the folk-music that we are indebted for rhythm and all that results from it. Without this element we could never have arrived at our modern form so obviously founded on balance and proportion. Without it our scale system might never have been attained, for it is not difficult to see how the introduction of cadences must have influenced tonality. Indeed, we actually find on comparing

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the two kinds of ancient music that the folk-music much more closely resembles our present system. Again, it is to the folk-songs that we must turn when we seek for characteristic national music. It is no doubt true that there is a marked distinction between the Church music of different countries, but this distinction arises more from the diversity of Church services in different countries than from a variety of musical idiom, whereas in the case of folk-music the musical idiom unmistakably varies in different nationalities, making it perfectly easy even for the casual observer to distinguish, for example, between Hungarian, French, and English music.

Now the music of the Church differed in kind from the music of the people, and although modern music is a combination of both, yet a distinction still obtains.

Where strong accents and varied rhythms predominate it is evident that contrapuntal elaboration must be more or less absent, and conversely when devices of imitation and the conjunction of different melodies are largely used rhythmical development must suffer. And thus composers and listeners alike incline to the one side or the other according to their natural bent or musical training, though they themselves may be hardly conscious of what it is that attracts them and influences their choice.

The word "rhythm," derived from the Greek ῥέω, means flowing motion.

It might be more accurately described as "balanced motion," and speaking generally we may classify under this head everything that has to do with time pulsations. It has been defined as the more or less regular recurrence of cadences, but used in this sense perhaps a better term would be "rhythmic period," for time and accent and periods are so closely connected that for convenience sake it is often useful to comprehend them all under the word "rhythm."

The question of rhythm in music is bound up with that of form. There can be no form without rhythm, and the stronger the innate rhythmical sense of the composer the freer will his form become. That is to say, the rhythmical repetition of accents, periods, etc., instead of being precise copies of each other, will exhibit marked variations while still preserving the rhythmic balance. In other words, the accents will be more or less irregular, as for example an accent on the first beat of a bar, followed by an accent on the second beat in the next bar, thus producing syncopation. Similarly rhythmic periods will not invariably be of four or two bars, but a four-bar phrase may be answered by one of three or five bars, giving us, for want of a better term, what we may call "free rhythm." It has often been supposed that some special grace resides in periods of four and eight bar lengths, and irregular ones of three, five, six or seven bars are in some

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quarters still regarded as eccentricities. This recalls the days when unprepared discords were looked upon as false in principle and dangerous to the Art. There is indeed a close analogy between the long struggle between concords and discords and that still going on between strict and free rhythm.

Little by little discords have asserted their right to appear when and where they please, and we find music dull without them; but how few of us have become aware of the fascination of free rhythm! Composers continue to write in even periods, and we find their music dull without exactly knowing why. Once allow a little variety in this department and even commonplace melody becomes more interesting. It may freely be admitted that where the effect is intended to be an essentially contrapuntal one, rhythmic irregularity is out of place, but the great mass of music now written does not aim at contrapuntal elaboration, and unless there is a skilful use of varied rhythm, monotony must result.

It is a fact not generally known that a large proportion of ancient and modern folk dances and songs exhibit freedom in this form which is indeed the special prerogative of natural rhythmic music, untrammelled by the laws of counterpoint.

Of all nations Hungarian music is the most highly developed in this respect, and the influence of Hungarian music upon composers has often been noticed. In particular it seems to have had a great attraction for the composer who of all others owed least to education and most to his own intuitive genius—Franz Schubert. And it is remarkable to notice that the freer rhythm Schubert loved appears sometimes in his Sonatas in the movement which directly wes its origin to popular dance forms. Thus in the *Scherzo* of the Sonata in A minor, Op. 42, we get rhythmic periods of five bars; in the *Trio* of the Sonata in D, Op. 53, nine-bar periods, and similar features can be seen in the *Trio* of the Minuet in E flat, Op. 122, and in the Minuet of the C minor Sonata.

And may not the influence of Hungarian rhythm be traced also in Beethoven's later work? The *Scherzo* in the B flat major Sonata, Op. 126, is written in rhythmic periods of seven bars—a very unusual form.

It is now time to consider the cause of this notable superiority of folk-music over its rival the Church in the matter of rhythm. It is no doubt due to the natural rhythmic sense which, though common to all men, was in the one case free and untrammelled, and in the other was suppressed if not wholly stifled. The sense of rhythm arises from the general appetite for exercise, "and the desire for exercise," according to Mr. Herbert Spencer ("Psychology," p. 534) "is

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the surplus vigour in more highly evolved organisms exceeding what is required for immediate needs, in which play of all kinds takes its rise, manifesting itself by way of imitation or repetition of all those efforts and exertions which were essential to the maintenance of life." Thus we find as an almost universal rule that the earliest form of emotional expression finds its outcome in motion and gesture—that is in the dance. A close connection between dancing and music has always been apparent. As a modern writer puts it: "It is scarcely possible to speak of the beginning of music without at the same time thinking of the dances with which it was intimately connected. This is, moreover, no accidental connection that can under certain circumstances be omitted, as in the case of poetry and music; it is more than a mere connection, it is a unified organism which led to an independent musical branch, so unified that it is neither possible to treat of the subject of primitive dance without primitive music, nor to make it even probable by means of ethnological examples that they were ever separated" (Wallaschek, "Primitive Music," chap. vii., p. 187).

At all times in the history of the world the habit of dancing seems to have been universal. Every kind of feeling finds its outcome in the dance. Thus we get religious dances, war-dances, love-dances, and other kinds. Ancient writings are full of allusions to this practice, whether we turn to the epic poetry of Homer, to the dramatic works of the early Greek poets, or to the familiar chapters of the Old Testament. Aryan and Semite alike agree in this. And the practice of the ancients is closely paralleled by what we find in uncivilized tribes in our own days. We all know of the war-dance of the Maoris, the corroboree of the Australians, the shadow-dance of the natives of Java, and many others.

Among our forefathers in Europe the same love of dancing prevailed, and each country had its own peculiar methods. Thus at home our favourite dances were the Carole, the Brawl, the Cushion-Dance, the Morris-Dance, and various kinds of Country Dances. From Spain we get the Fandango, the Seguidillas, and the Bolero; from Russia, the Russjaka and the Cossack; from Poland, the Polonaise and the Mazurka; from Hungary, the Csárdás; and from Bohemia an immense variety of dances, probably over fifty different kinds. Roughly speaking, we may say that the rhythmic instinct finding its outcome in the dance is found more strongly developed in Hungary, Spain, and in the Slavonic countries than in Germany, France, and Italy.

It must be borne in mind that there is a wide difference between these people's dances and the more rigid forms that are used in society. Many of these people's dances had no set steps; the performers usually stood opposite each other

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or round in a ring, and the figures were performed by the whole of the company, and, as is to be expected, dances in which all take part simultaneously are freer than those confined to one or two persons. In such dances there is considerable scope for rhythmic variety in the music, whereas in the more civilized dancing of society, when every step is studied, and where each movement must be strictly regulated, the rhythm is necessarily of the strictest. In more remote times, no doubt, society as well as people's dances were of the freer kind, but the modern tendency has been towards strictness. Dancing became more specialised when a class of dancing-masters sprang up who reduced what was originally only a free form of rhythmic movement to a series of carefully regulated steps. As a result the rhythmic freedom of the accompanying music became curtailed, for obviously variety is impossible in the music where the number of steps in the dance is confined within strict limits. Accordingly we find that the rhythm in dance music lost its freedom and fell into strict periods of four bars. From this cause it has been inferred that the dances of our forefathers also naturally fell into the most monotonous rhythmical forms, and that where variety of rhythmic period is found in the music it is owing to some mistake on the part of the transcriber. But it may safely be argued that the rhythmic instinct is developed by rhythmic exercises, and that a strong sense of rhythm will not be satisfied with monotony; it will instinctively seek variety, whether of accent or of period. And in countries where the popular dance lends itself to variety, we do in fact find the same variety in the music accompanying the dance, and consequently throughout the whole range of their folk-music. These little tunes frequently do duty both as folk-songs and dances, and it is impossible to draw any definite line between the two natural orders of folk-music. Alike in song and dance-music, the character lies in the rhythm, which is in both cases derived from the dance. One of the most remarkable of these dances is the Csárdás of the Hungarians. This dance begins in slow time and ends with a quick measure. In its character it is intensely emotional, and the way the music works up to a climax is frequently very effective. As is to be expected from a dance of this description, the rhythm of the music lends itself to considerable variety. Three-bar periods are common, and devices such as the addition or elision of a bar in ordinary four-bar periods are frequently found. Varieties of accent also help to give these tunes their special character, and the same peculiarities are found also in the folk-songs. A few examples will serve to demonstrate the rhythmic character of this music.

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The first example shows three-bar rhythmic periods in the first part of the dance:—

KIPIKOPI TYUHAHAJ.

NAGY ZOLTAN. p. 8.

The next example is written in periods of four bars, in the last of which one bar is omitted. Zoltan, p. 11:—

In the first section of the next example—a song—two bars are answered by three. In the second section exactly the reverse takes place:—

KIS-GYOMÁBA NINCS TÖBB LEGÉNY.

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These are simple illustrations of Hungarian rhythm, and are not quoted as being in any way peculiar. The folk-songs of that country are full of rhythmic variety, indeed it may be said that nearly one-half show some difference from the ordinary song with phrases of four-bar duration. They prove, if proof were needed, that variations in rhythm among some peoples are instinctively grasped, as affording relief from monotony, and must not be considered as peculiarities.

The partiality of the Hungarians for duple or common time should also be noticed. Engel remarks that about 90 per cent. of the folk-tunes of that country are in these times, and very few in triple time. This may be due to the character of the Hungarian dances.

In Bohemia we find a great number of original folk-dances, but in this country variety of accent is more prevalent than variety of rhythmic period. An example, however, may be cited of a Bohemian dance in which the time changes, as an illustration of the free rhythmic character of people's dances:—

BOHEMIAN DANCE.

An examination into the rhythmic character of the folk-music of all European countries is, of course, impossible within the limits of a single paper. Each country has its own special characteristics, a study of which yields most interesting results. Not only do we find characteristic rhythmic periods and differences in accent, but the time-signatures vary in accordance with the rhythms of the favourite dances in each country. Hungary (as we have noticed) favours duple or common time; Spain, Austria, and Poland, triple time; Italy, compound time, and so on. We can find in Finnish music examples of five beats in a bar, and that this time is not unnatural may be shown from the fact that such a barbarous nation as the Soudanese use this time for their dances. And at the present time in Spain we can hear popular songs in five time.

It is, however, to the music of our own country that our attention must now be drawn. The English were known as

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a merry, dance-loving people, fond of outdoor exercise, and of every kind of sport. In Anglo-Saxon times dancing was common. What these dances were like we know not, but to judge from the words used—*hoppan*, to hop, *saltan* and *stellan*, to leap, and *tumbian*, to tumble—the exercise must have been of a somewhat violent character (Wright, "Homes of Other Days," p. 46). In the Middle Ages, according to Strutt ("Sports and Pastimes," p. 92), dancing was reckoned among the genteel accomplishments necessary to be acquired by both sexes, and the example of the nobility was followed by the middle classes of the community; they again were imitated by their inferiors, who spent much of their leisure time in dancing, especially upon holidays.

Allusions by old poets and dramatists from the time of Chaucer onwards to the habit of dancing are frequent, and from the fact that dances are mentioned by name without any description being given, we may infer that the practice was so common that no explanation was necessary (*cf.* "Stainer and Barrett," Country-Dance).

Among the favourite dances were the Carole, in which ladies and gentlemen alternately held each other's hands and danced in a circle, and the Country-Dances, corresponding in some respects to our Square Dances, which in later times attained an immense popularity. The fact that dancing was so much loved by our forefathers makes it more than probable that the old folk-music was essentially rhythmic; indeed, this is proved by the examples we possess. We do not find in English music the same variety of rhythmic periods and of accent that appears in Hungarian music—the English nature is too placid to relish such passionate emotional expression; but that there was considerable variety is certain. The music is graceful and flowing, free from all traces of morbidity, and eminently characteristic of a healthy and cheerful people. The earliest extant piece of English music is the well-known round, "Sumer is i cumen in," about which so much has been written, and of which we are so justly proud. Now the melody of this round is in a style that may be called typically English. The time 6-8 was very often used in old dances, such as Country-Dances. The style of the melody leads to the conclusion that it is a popular tune utilised by a musician, and we know how frequently such melodies were used by scientific composers in their masses, etc. The point to be noticed is the advanced state of popular music at that early date, not later than 1228, for the character of the tune leaves no room for doubt of its popular origin. Comparing it with the scientific music of the period, we are compelled to admit that the rhythmic character of the folk-music, derived from the rhythmic exercise of the dance, placed it considerably in advance of Church music. As Mr. Rockstro

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remarks, in Grove's "Dictionary," in discussing this composition, "We find the melody pervaded by a freedom of rhythm, a merry graceful swing, immeasurably in advance of any kind of polyphonic music of earlier date than the Fa-las peculiar to the later decade of the 16th century—to which decade no critic has ever yet had the hardihood to refer the Rota. But this flowing rhythm is not at all in advance of many a folk-song of quite unfathomable antiquity. The merry grace of a popular melody is no proof of its late origin" (Grove's "Dictionary of Music," vol. iv., p. 2).

The oldest dance-music we possess is found in a manuscript in the Bodleian. This has been translated by Stafford Smith and by Sir John Stainer with very different results. The following is a portion of Sir John Stainer's version—no doubt a faithful transcription :—

DANCE TUNE (ABOUT 1270).

Transcribed by Sir JOHN STAINER.

It is difficult to imagine a dance to music with such a curious accent, one so dissimilar to other specimens. Compare the free and flowing rhythm of "Sumer is i cumen in" with this halting stuff, and we are forced to the conclusion that the transcriber of the 13th century has taken liberties with the original. We know that the scientific musicians attempted to tabulate rhythms, just as scales were subjected to a like process, and we are forced to the conclusion that the curious

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effect is made by the desire to force the popular tune into one of the rhythmical modes prescribed by science as it then existed. The mode adopted is the 3rd mode—"Tertius modus procedit ex longâ et duabus brevibus"; the 3rd mode consists of a long and two shorts. The ingenuity of the transcriber, however, was not equal to casting the whole of the melody into the prescribed mould, and so we find as the tune goes on that the mode has to be left from time to time. That this is the true explanation seems obvious. Our forefathers did not dance in this lame-legged fashion. What the true rhythm of this dance may have been it is impossible to decide. Stafford Smith has given his version, but it is difficult to see what authority he has for his transcription, which has only a shadowy similarity to Sir John Stainer's reading.

A few instances may be given of old English music which will show the rhythmical character of our forefathers' art. The first is an old song of the time of Henry VIII., entitled "John and Joan." John is the speaker, and he not unnaturally complains of the great waste of his time caused by Joan's unwillingness to give a definite answer to his proposal. John is a busy man, and he cannot spare the time, which ought to be taken up in looking after his corn, his calf, his rents, and his tenements, for his wooing, as he frequently repeats, "I cannot come *every* day to woo!" It will be noticed that the song begins with two four-bar phrases. After this, anticipating the procedure of many modern composers, the rhythm is varied, and we get three-bar and four-bar periods following each other. The time is compound duple, so common in English music, and the accent is slightly varied:—

JOHN AND JOAN.

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Three-bar periods, although nothing like so common as in Hungarian music, are not unknown. "Bartholomew Fair" gives us a good example :—

BARTHOLOMEW FAIR.

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Three-bar periods were not unfrequently used for Jigs, as in the following :—

A NEW JIGG.

A common device is the prolongation of a phrase in the cadence. In the following example half a bar is added after the first section and at the repeat, and a whole bar after the Coda :—

LADY WYNKFYLD'S ROWNDE.

1st time.

2nd time.

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CODA.

Another good example of the same device occurs in the song "My lytell prety one," and here attention should be called to the fact that the words in no way require the additional bar. The following is the song as it appears in Mr. Arnold Dolmetsch's "Select English Songs and Dialogues." The song is taken from a manuscript in the British Museum, where it is given with its accompaniment fully written for the lute in tablature. A characteristic figure in 2-4 time is twice introduced in the course of the song for the lute accompaniment:—

MY LYTELL PRETY ONE.

My ly-tell

pre - ty one, my pre - tie bo - ni one; She is a

jol - lie one, and gen - tle as can . . be.

With a beck she cam'st a-non,

With a wink she will be gone, No doubt she is a-lone

of all that ev - er I see.

There are also many instances of the prolongation of one of the middle sections. The well-known song, "It was a lover and his lass," gives an illustration of this. Another not so well-known is found in an old song, the melody of which was used for the music of a Country-dance:—

THE WHISH.

In both songs, "It was a lover and his lass" and the one just quoted, the effect is made by turning an ordinary six-bar phrase made up of three two-bar sections into a seven-bar phrase. It is only necessary to alter the music into the ordinary six-bar period to observe what an immense improvement the prolongation gives, proving the truth of the assertion that rhythmical variety adds largely to the musical effect.

A more uncommon example of the same device is found in an old song, "Sitting by the Riverside," where in the first section an eight-bar phrase is lengthened into one of nine bars, and in the second section a four-bar phrase becomes one of five bars:—

SITTING BY THE RIVERSIDE.

It was a common practice to add a refrain of two bars to a four-bar phrase. Sometimes this refrain was of three-bar

length. In the song called "The three Ravens" the rhythmical flow is interrupted at the sixth bar to give effect to the word "Heigh-ho." This song has also a refrain of three bars:—

THE THREE RAVENS.

Heigh - ho!

A-down, a-down, a der - ry down. Heigh - ho!

An example of a change of time in a piece of folk-music has been quoted before as occurring in Bohemian music. The same device may be found in English music. An example may be quoted:—

I'M A ROVER.

Every impartial observer must have been struck with the immense promise of early English folk-music, and the insufficient results in our own day. We are justly proud of our Church music. The Anthems and Services of our best Church composers, from Thomas Tallys down to Goss and Wesley, show a character unmistakably English. They are replete with strong, manly feeling and excellent workmanship, paralleled by nothing in the music of other countries. They prove that at all events in this class of music we are not inferior to our neighbours. But what of our folk-music? Can anyone possibly be proud of the stuff that is so popular

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at the present time? Can we claim to have any folk-music in the last two hundred years that is typically English in character. What is the reason for the downfall of our people's music? The explanation is not far to seek. Folk-music must depend more or less on its rhythm, and if the rhythmic feeling is weakened in the race, the music must suffer. Now, as we have seen, the English people formerly excelled in the dance. But a change came over the scene. A great wave of religious feeling spread over the country. The old sports were held to be immoral. Sunday became the Sabbath, a sacred day on which no festivities were to be held; dancing was an invention of the Evil one to lead men astray. And so the old order changed, to the great detriment of popular music, and instead of the old rhythmic tunes, psalm-singing came into fashion. Now whatever virtues the habit of singing psalms, hymns, and spiritual songs possesses, it is certain that it is injurious to the rhythmic sense. The essence of rhythmic development is variety; monotony is fatal, and psalm tunes are fatally monotonous. And so from the time that the Puritan movement began we can trace the decline of the rhythmic spirit, and with it the deterioration of English folk-music. The loss has been immense. If the promise of the sixteenth and seventeenth centuries had been maintained, what a splendid place in the history of music would this country have taken. One result of the steady development of national music would have been the birth of national opera, or opera dealing with English subjects in an English manner, appealing to national feeling and sentiment—instinct with national life. It is difficult to over-estimate the value to art of such a development. Instead of opera being, as it now is, an exotic, it would be a typically English production, everywhere popular and influencing as well as exemplifying national feeling. As it is, the religious element has permeated nearly the whole of English music. Church music has multiplied exceedingly, and biblical subjects are by far the most popular. The result has hardly been satisfactory from an artistic point of view. Dignified contrapuntal treatment has in many cases been superseded by a feeble sentimentality, alien alike to the true spirit of the race and to what is appropriate for Church Services. Composers brought up on an educational system based on Church music have lost their feeling for rhythmic variety. As a result we have works such as Anthems and Services in which the meaning of the words as well as the flow of the music is sacrificed in the attempt to fit everything into periods of four bars, an attempt which frequently involves the meaningless repetition of words to the great detriment of the text. And so much has the rhythmical spirit declined, that even variations of accent and syncopations present

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difficulties well-nigh insuperable to country choirs. Yet the rhythmic spirit is not dead; it has simply been driven into other channels by external circumstances. The love of open-air exercise, which with our forefathers was satisfied by the dance, has given rise to the intense fondness for sport which is so characteristic of the country. Games are pursued with passionate intensity. Everywhere sport is supreme. What music has lost, sport has gained. No doubt the love of sport has always prevailed in this country, but the influence of the Puritan has largely changed the character of our amusements to the detriment of our national music. As a result, the continuity of our national musical development has been broken, leading observers to suppose that the English nation is not musical—a supposition which is negatived by an inquiry into the state of music three centuries ago.

It may be well to sum up the principal points contained in this paper. They may be stated as follows:—

(1) Rhythm is the essential feature in national music.
(2) The feeling for musical rhythm is fostered by the love of dancing, and the love of dancing was practically universal.
(3) The dance is the instinctive expression of emotion, and it was the most primitive form of expression.
(4) Love for rhythmic effects leads to variety, not monotony of rhythm.
(5) Rhythmic periods follow with more or less exactness the style of dancing in vogue; that is, that where the dance is most free in style, there will the rhythm be most free.
(6) This fact will furnish an explanation of the characteristic features of the national music of different countries.

The study of rhythm, one of the most important branches of musical art, has always been treated with comparative neglect in the scheme of education. It has been shown that there is a certain antagonism between rhythmical and contrapuntal development, that where there is a strong leaning towards one the other must suffer, and the study of counterpoint has always been held to be essential to the making of a musician. Hence rhythm has been treated with scant respect. And yet if we look at the works of those who have gained high places as makers of music in the history of the world, we cannot help seeing that in some cases the results have been gained more from strong rhythmical feeling than from great contrapuntal skill. The music of Schubert, so instinct with rhythmical feeling, appeals to us with

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tremendous force, and the subtle changes in periods prevent it ever appearing out of date or dull. And Schubert is but one among many. Working from a different standpoint, the Russian musicians—headed by Tschaïkowsky, Glinka, Glazounov—base their effects largely on rhythmical changes. Dvorák, full of the people's music of his country, relies largely on rhythmic effects, and a study of the works of the one who perhaps has influenced music more than any other—Beethoven—shows us how much changes both of accent and of rhythmical periods helped him to gain his wonderful effects. Indeed in Beethoven's work we find the curious phenomenon of that most contrapuntal of forms—the fugue—treated more from a rhythmical than a contrapuntal standpoint. No trained musician would deny the necessity of a thorough training in counterpoint for a Church musician. Take away the study of counterpoint, and you ignore the history of Church music, which is in some respects a history of the art of combining melodies ; you take the student away from the style which is the best suited for the expression of religious feeling, and you deprive him of one of the best means of training that we possess. But there is another side to the question. We are not all Church musicians, and the training that is so necessary in some cases is not suited to all. Many a composer finds his means of expression more in the rhythmical than the contrapuntal style. His taste for music may be inherited from the bards and gleemen rather than from the old Church organists. How is such an one to be treated ? If the effort is made to force him into the traditional paths, the result will be a failure. His nature may be averse to the stiff contrapuntal style; it may yearn for free rhythmic expression. But the prevailing system of education makes it difficult for the master rightly to bring out what is in the student. Too often his efforts at variety of rhythm are criticised as if they were mere affectations. Too often an unusual time signature or uneven rhythmic periods are treated as if they were eccentricities. And yet in folk-music we find many examples of both, and folk-music is the least conventional, the most instinctive music that we possess. Surely in our system of education there should be room for the proper training of every musical talent. If we could only understand that education is training and development of natural talents, not the endeavour to mould those talents into one stereotyped form, more results would surely follow. It is of course impossible for the people of this country to revert to the customs and practices of their forefathers before a perverse fanaticism changed the old habits. The old love of the free rhythmic movements of the folk-dance can never be made to return. We can never hope to revive among the people the

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old music so full of healthy, manly feeling, so graceful and yet so strong. The old times have passed away, never to return. But what we can do is to foster and bring out the special talents of everyone, not necessarily adhering to a cut and dried system of education, but adapting our educational methods to suit individual requirements. It must be remembered that the difference between what may be called the contrapuntal and the rhythmic schools shows itself not only in composition but also in performance. The rhythmic school of such composers as Dvorák, Smetana, and the Russian school requires a different style of interpretation from that of the stricter German school of composers. What suits the one does not necessarily suit the other. By encouraging, therefore, the rhythmic development of our students we improve their powers of interpretation, and it is only by carefully noticing and educating the different instincts of the coming generation that we can assist in the development of our national music.

DISCUSSION.

The Chairman.—We have had a very interesting paper from Dr. Yorke Trotter on a most important subject. Rhythm may be defined as the chief emotional element in music, for there can be little doubt that its national individuality is the outcome of the temperament of the people. Temperament governs language, and particularly verbal accentuation, and manner of speech inevitably dictates the form of melody and its rhythm. This is shown by the comparison of folk-tunes of different nationalities. The Hungarian language is probably the most subtle in accentuation, and in Hungarian folk-tunes we find the greatest variety of rhythms. As one goes Westward and Northward the folk-tunes lose strongly-marked rhythmic characteristics, and the notes become more even in duration and the melodies more symmetrical, until we come to our own old tunes, the majority of which are in notes of equal value, corresponding with our comparatively slow and even mode of speech. I am inclined to believe that this is due to the greater amount of time Northern and Western people spend indoors owing to the lesser amount of sunshine they enjoy as compared with Southern and Eastern races. The inevitable tendency of living the greater part of the day in a house is to put things in order, to arrange constantly-seen objects symmetrically. Out of doors there is little or no symmetry, and the importance of details is less impressed on the eyes. This influence of environment, it seems to me,

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cannot fail to affect mode of thought, and consequently manner of speech, and finally style in a people's music. Dr. Trotter's remarks on the degeneration of the dance caused by civilization were most interesting, but I do not think we could restore a livelier sense of rhythm by reviving the dances. Our acquirement of greater emotional control has destroyed the spirit of the old dance measures. The dancing one sees in the country is not encouraging. It is clumsy and awkward. It appeared to me that the lecturer dealt somewhat hardly with the Church. If it marred much, we should remember that it preserved to us nearly all that has come down to us. The influence of the Church on folk-music was to make it more orderly, and in so doing the music of course lost its most salient characteristics. History shows with remarkable consistency down to our own times that the Church makes the people's music a powerful instrument in proselytizing; but it is still more curious to note how from the Church's use of popular songs there arose a style of Church music opposed to that of the people. With regard to our lack of a National Opera it seems to be overlooked that, if Continental nations have an operatic School, we have an oratorio School of which we have a right to be equally proud, and that the one is as natural an outcome of the form of thought and temperament prominent on the Continent as is the other in England. Across the Channel people think dramatically, while we are opposed to exaggeration and theatrical effects. In former centuries the fashion of counterpoint undoubtedly was destructive to subtleties of rhythm ; but I think it may be said that this is not so now. Brahms and other modern writers show a very fine sense of rhythm. I was delighted to hear Dr. Trotter advocate the development of individuality in pupils, for it is only by such means that we can hope to secure originality.

(A vote of thanks was passed unanimously.)

Mr. J. E. Borland.—Mr. Southgate has given me these notes expressing what he would have liked to say if he could have been here. "Had I been able to come I should have liked to call attention to the great variety and originality of the accents, rhythms, and grouping of melodic phrases which we find in many of the works written by Sir Arthur Sullivan. Many examples of his independence are found in the appropriate and very clever music he composed for the Grand National Ballet 'Victoria and Merrie England,' written for production on the Alhambra stage, I think in 1896. It is a work of singular freshness and merit, and thoroughly English music. There are arrangements of three books as pianoforte duets, and some editions for bands. 'The Entrance of the Hunters' is depicted in a piece written in 5-4 time ; but quite independent of time-signatures are many

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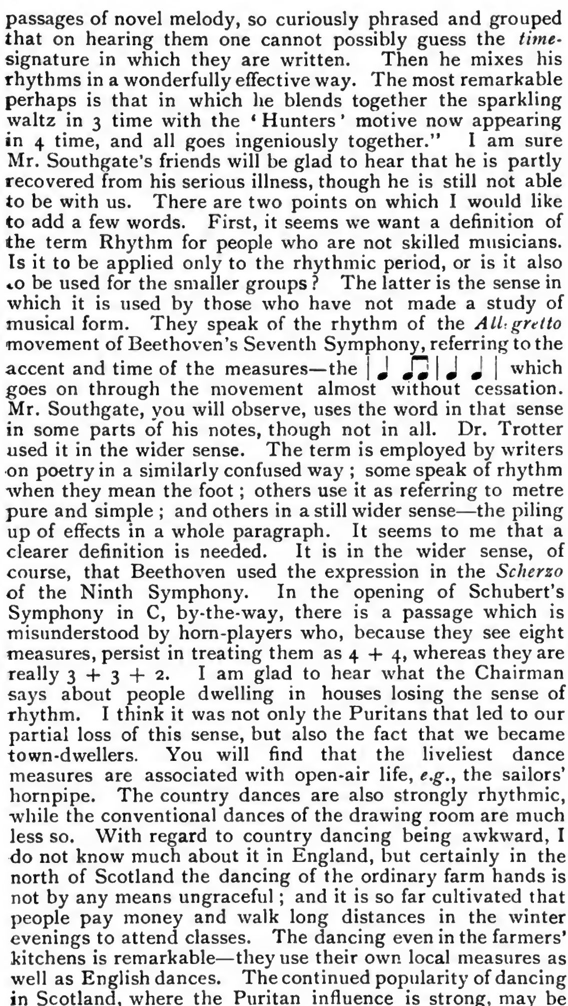

passages of novel melody, so curiously phrased and grouped that on hearing them one cannot possibly guess the *time*-signature in which they are written. Then he mixes his rhythms in a wonderfully effective way. The most remarkable perhaps is that in which he blends together the sparkling waltz in 3 time with the 'Hunters' motive now appearing in 4 time, and all goes ingeniously together." I am sure Mr. Southgate's friends will be glad to hear that he is partly recovered from his serious illness, though he is still not able to be with us. There are two points on which I would like to add a few words. First, it seems we want a definition of the term Rhythm for people who are not skilled musicians. Is it to be applied only to the rhythmic period, or is it also to be used for the smaller groups? The latter is the sense in which it is used by those who have not made a study of musical form. They speak of the rhythm of the *Allegretto* movement of Beethoven's Seventh Symphony, referring to the accent and time of the measures—the | ♩ ♫ | ♩ ♩ | which goes on through the movement almost without cessation. Mr. Southgate, you will observe, uses the word in that sense in some parts of his notes, though not in all. Dr. Trotter used it in the wider sense. The term is employed by writers on poetry in a similarly confused way; some speak of rhythm when they mean the foot; others use it as referring to metre pure and simple; and others in a still wider sense—the piling up of effects in a whole paragraph. It seems to me that a clearer definition is needed. It is in the wider sense, of course, that Beethoven used the expression in the *Scherzo* of the Ninth Symphony. In the opening of Schubert's Symphony in C, by-the-way, there is a passage which is misunderstood by horn-players who, because they see eight measures, persist in treating them as 4 + 4, whereas they are really 3 + 3 + 2. I am glad to hear what the Chairman says about people dwelling in houses losing the sense of rhythm. I think it was not only the Puritans that led to our partial loss of this sense, but also the fact that we became town-dwellers. You will find that the liveliest dance measures are associated with open-air life, *e.g.*, the sailors' hornpipe. The country dances are also strongly rhythmic, while the conventional dances of the drawing room are much less so. With regard to country dancing being awkward, I do not know much about it in England, but certainly in the north of Scotland the dancing of the ordinary farm hands is not by any means ungraceful; and it is so far cultivated that people pay money and walk long distances in the winter evenings to attend classes. The dancing even in the farmers' kitchens is remarkable—they use their own local measures as well as English dances. The continued popularity of dancing in Scotland, where the Puritan influence is strong, may be

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fairly connected with the people's living among the hills. You will find that the sense of rhythm is strongest among those who live on the hills, weaker among those who live on the level, and weakest of all among those who walk in the streets. This is, of course, a rough generalisation subject to many modifications.

Dr. McNaught.—I am interested in discovering what is possible to our race in the way of cultivating rhythmic sensitiveness. I hear many hundreds of choirs every year in various parts of the country, and my experience is that the greatest general fault is the execution of rhythm, which is often heavy and lumpy. But when year by year attention is drawn to the fault great changes are often effected. This shows at least that the feeling for rhythm is only dormant. It is, of course, the same with instrumentalists. Two persons may play at two pianofortes side by side and agree exactly as to the time of striking of notes, but may differ greatly in the subtleties of accents which constitute the charm of the rhythm. One point occurs to me: How do our minds appreciate or memorise rhythm? I think we realise it mainly by our observation of the period of time—it may be silence—that separates the striking of notes. I tap at random, say twenty times on the table. I tap again, and you recognise the rhythm of "The National Anthem," and again, and you recognise "Home, sweet home." I might tap twenty times in a hundred different ways and each way would recall a familiar tune. But in every case the taps as sound are always the same length. The difference between one set and another is in the period of time between the taps. I hope that one practical result of Dr. Yorke Trotter's paper will be that the study of rhythm will be made an important part of every lesson.

Dr. Maclean.--The Chairman and Mr. Borland have added valuable suggestions and remarks to the subject of the lecture. With regard to Sullivan's "Victorian" Ballet at the Alhambra, I called on him once and found him scoring it. I asked him whether the dancing-master prescribed the rhythms to him, or he to the dancing-master; and he said it began with the first of these, and ended with the second. Mr. Borland has correctly said that definition of terms is needed when talking about rhythm. Our bar notation hampers and circumscribes our view. Great nonsense for instance is written about accents and beats, principal accents and subordinate accents, duple time and quadruple time, &c. All these things are artifical or arbitrary. If a composer, after writing a piece, subsequently changes his 4-4 notation to 2-4 notation, by doubling the number of bar-lines, the piece remains the same, but what then becomes of the "subordinate accent"? When music is analysed, or still

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better when it is listened to, it transpires that it consists of a number of rhythms lying concentrically one within the other, like the coats of an onion, or wheel within wheel. In discoursing of rhythm, then, one has to make up one's mind which of the coats or wheels is under review. The subject of rhythm is a vast one, as might be instanced even by the remarks of the Lecturer and Chairman themselves. The former based rhythm on the dance, while the latter based it on or connected it with poetic metre. Discussion from the latter point of view would, I am afraid, be almost illimitable. Metrists have been discussing metre for quite 500 years, and it is well known that no two metrists agree with one another. I am not without very strong feelings myself about rhythm. It remains perhaps still the most potent factor in the final processes of constructing music, and the sterility of what is called the "four-bar period" is to my mind a platitude. This forms however a thoroughly deep subject, regarding which I would rather not intrude impromptu remarks on the meeting. I will only, with a view to bringing the discussion somewhat to an issue, ask the Lecturer if he will tell us *how* he proposes to teach rhythm?

Dr. Yorke Trotter.—There are a few things I should like to say. In the first place, Mr. Webb thinks that language has a great effect on the rhythm. Whatever may have happened afterwards, I think the dance came first. We know that savage nations whenever they want to express anything have recourse to the dance, and they shout in accompaniment to the dance—merely a howl or other inarticulate sound; words come later than that. They begin by shouting, and then a few words are put in, but the first thing was this rhythm of the dance. I did not mean to run down Church music; I only meant to say that I think one should distinguish between the rhythm of a Church composer and the rhythm of a composer like Dvorák; you must play the latter with strong accent or you get no effect at all. In contrapuntal music you get a rhythmic balance, but not the same accent; it does not set you jumping. In Spain people love things they can clap their hands to. There you get not only 5-4 time, but also 6-8 music with accent on the fifth quaver. I do not see how we can continue that sort of thing with contrapuntal development. Dvorák never was a contrapuntist. The definition of rhythm is a very thorny point. I prefer to use it as covering everything relating to time, and to apply the term Rhythmic Period to the division of music into sections. In popular language we talk, *e.g.*, of 5-4 rhythm when we mean 5-4 *time*. I quite agree with Mr. Borland about the open air. I think the rhythmic development comes a great deal from open air and open air exercise; it would be a very good thing if we could get more

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of it. As to how we are going to teach rhythm, there are several ways. In the first place you have to study the great Masters. Take Schubert, for instance. He is very strongly rhythmic, and he has a way of breaking his rhythm. In the C major Symphony he begins with 3-bar periods, and continues with 4-bar periods. I would analyse that and let pupils see the advantage of having such periods. Then finally we ought to teach them the advantages of varying their rhythm. If you go on with 4-bar phrases all through your composition it becomes very dull indeed. You can prolong a section in various ways; you can have a sequential repetition of a measure that often makes a 5-bar phrase out of a 4-bar one. In the same way you can teach them to vary 4-bar phrases with 3-bar phrases. Then you can teach them the effect of the elision of a bar in a phrase; it makes things go more quickly. Then there are the old devices of prolonging a cadence; and there are several things of that kind that can be taught. You can say, Is this rhythm going to be dull; if so, how can it be made less dull? You can first vary the accent, and then vary the rhythmic period, and then I think we shall get less of that eternal 4-bar phrasing, which is most monotonous. I am much obliged to you for the kind attention you have given me.

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JANUARY 10, 1905.

T. L. SOUTHGATE, ESQ.,

IN THE CHAIR.

CARILLONS.

BY W. W. STARMER, A.R.A.M.

SOME three years ago I had the privilege of addressing the members of this Association on the subject of "Bells and Bell Tones." On that occasion I dealt with the bell as a musical instrument, and the paper I am about to read on Carillons is nothing more or less than a further instalment of information respecting bells on the same lines. Those of you who are conversant with that lecture will the more readily understand some of the remarks I shall make with reference to the requisite conditions necessary to produce good tone and tune in bells. On this occasion my statements concerning some of their most important characteristics must of necessity be very brief. Any who so desire can find a fuller treatment of these characteristics in the lecture I have mentioned.

The word Carillon is a French word, derived from the mediæval Latin *quadrilionem*—a quaternary, because carillons were, in the first place, sounded on four bells. Some think that the carillon was originally the melody played; others have connected the word with the French *clarine*, a little bell. The definitions of the word are as follows :—

1. A series of bells so hung and arranged as to be capable of being played by machinery or by means of a keyboard as a musical instrument.

2. Small bells or metal plates played from the organ keyboard. The compass of this stop is usually from middle C upwards. In some instances, however, the compass is three octaves, and, rarely, the full extent of the organ keyboard. The stop is sometimes called "glockenspiel."

3. A series of plates of metal or small bells, used in orchestral and military music, and known by the name glockenspiel. The glockenspiel proper should, of course, consist of a series of bells, as its name implies, but there is an instrument used in military and orchestral music consisting of accurately tuned steel bars, known by the same name, which should more properly be called "stahlspiel." The name glockenspiel is applied to any instrument by means of which a series of bells can be struck by one performer. Instances

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of the use of such an instrument can be found in Handel's "Saul," Mozart's "Die Zauberflöte," and Wagner's "Meistersinger," "Walküre," &c. The older form of glockenspiel was played by means of a keyboard.

4. A composition in which the principal idea is a recurring figure. The figure consists of a sequence of three or four notes easily recognized as those most frequently heard when bells are chimed, such as—

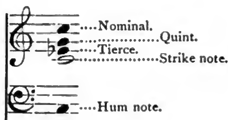
F. DE LA TOMBELLE, Op. 23, Bk. 3. BOELLMANN, Op. 16, No. 5.

JULES GRISON, 2nd Collection, Bk. 3, AND DALLIER, Op. 19.

DALLIER, Op. 19.

Of course it is to the first and most important definition of the word that we shall give our attention this evening, and the reference already made is all I shall have to say respecting the subordinate meanings.

Before proceeding further, it would be well to understand that the most satisfactory musical tone of a bell is entirely dependent upon the perfect accord of its harmonic tones. Every good bell should contain at least five notes in perfect tune with each other—three octaves, a perfect fifth, and a minor third. Thus:—



The finest bells in existence have this series of tones in perfect tune. The greatest masters of bell-founding such as, Hemony, Dumery, Van den Gheyn, &c., tuned all these notes in each bell, except of course in the very small ones, in which

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the higher tones cannot be distinguished by the ear. The art of tuning all these bell-tones seems to have been lost for almost two centuries, as, generally speaking, bell-founders in this country and on the Continent tune only two out of the five. As far as I know there are but two founders—one in England (Messrs. Taylor, of Loughborough) and one in France—who tune the complete series (the five tones) perfectly.

It seems very strange that modern Belgian and Dutch founders, having many fine examples at their very doors, turn out such ordinary bells as they do, with no attempt at this finer method of tuning. Any one of the best specimens of the great masters of bell-founding ought to be a perfect object-lesson to the majority of present-day founders. The difference between the two methods of tuning is most marked, and the common one practised makes a bell which is so tuned unbearable to any who can appreciate the effect of a perfectly tuned bell.

In our own country, where bells are hung principally for change-ringing (England, by-the-way, is the only country where such ringing is practised), the musical qualities of bells have depreciated considerably. The form of the bell has been altered, for which change-ringing is *directly* responsible. This alteration was undoubtedly made to facilitate the balance of the bell, &c., which might thus be more easily manipulated when hung for such special requirements, but the result has been to upset the series of bell-tones to such an extent that we find many bells are far away from the truth, as the following examples taken from the peal of York Minster will show:—

Tenor. 11th. 10th.

9th. 8th. *

* The first group of notes in each diagram represents the actual notes of the bell; the second group shows the notes as they should be; a ♯ or ♭ in brackets *after* a note indicates that the note is *slightly* inclined in that direction.

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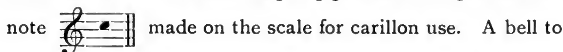
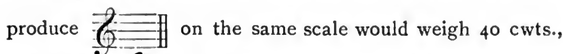
I need hardly tell you that such bells are most unsatisfactory in every sense of the word.

Again, the scale (construction scale) used in a series of bells for change-ringing is a variable one, and differs much from that used for bells to be hung "dead," *i.e.*, fixed, for carillon use. This alteration of scale has always presented a very great difficulty to our bell-founders—that difficulty of preventing the smaller bells of a peal being swamped by the larger ones. In a carillon, when the design of one bell has been determined it does for all relatively. A comparison of the weights of twelve bells made for change-ringing and twelve for carillon use will show the great difference as to size, thickness, &c., of the bells producing notes of the same pitch:—

	For Carillons.			For Ringing.	
	cwts.	qrs.		cwts.	qrs.
1 ...	1	2	G	6	0
2 ...	2	0	F	6	1
3 ...	2	2	E	6	2
4 ...	3	2	D	7	1
5 ...	5	0	C	8	0
6 ...	6	0	B	9	0
7 ...	8	2	A	11	0
8 ...	11	3	G	13	0
9 ...	16	0	F	17	0
10 ...	20	2	E	20	2
11 ...	28	0	D	28	0
12 ...	40	0	C	40	0

In passing, I might draw your attention to the exact pitch of the notes of bells. A bell weighing 5 cwts. would produce the

note  made on the scale for carillon use. A bell to

produce  on the same scale would weigh 40 cwts.,

which for the weight of metal would seem to be a high sound. However, the effect to the listener is very different from that indicated by the notation representing the pitch of the strike-note of the bell, firstly, on account of its position in the scale of bell-sounds, and, secondly, as the hum-note (the persistent after-sound of the bell) in every bell is, when properly tuned, a perfect octave below the strike-note.

Another point I must direct your attention to is the difference between the methods of sounding bells. In a carillon the clapper strikes the bell from a very short distance—not more than 2 inches; consequently no great volume of tone is produced. On the Continent, when bells

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are swung, the extent of the movement is about three-fourths of a circle, and the clapper hits the bell in the same way as in change-ringing, but with less force. This being so, a heavy clapper can be used. Tonally this method of sounding the bell has its advantages. In change-ringing the full swing of the bell completes a circle for each blow of the clapper, which thus hits the bell with great force and brings the maximum amount of tone from it; consequently the clappers of our bells are much lighter than those of Continental bells.

On the Continent the mechanical carillons play principally on the smaller bells, and nearly always in three, four, or more parts. As the bells number anything from thirty to sixty, the compass is an extended one, and for the most part chromatic. Almost every possible modulation can be obtained, so that much of the monotony produced by the single notes of our chimes does not exist in the Continental ones.

With us chimes play melody only, and that on sets of bells which are very heavy compared with those used for the same purpose on the Continent—*e.g.*, at Manchester Town Hall the smallest bell used in the chimes weighs 6¾ cwts., and the largest over 5 tons. Melodies played on such bells are not as satisfactory musically as when played upon bells of less weight, because under the latter conditions the pitch of the notes is so much higher that there is less interference between the tones of these smaller bells than between those of the larger ones.

Taking all these things into consideration you will understand how difficult it is to make a true comparison between English bells for change-ringing and Continental bells hung principally for carillon use. The Continental use of the bell is in almost every way different from our own; yet there are many who do not hesitate to make this comparison. True it is that there are abundant examples in the Netherlands of the most famous bell-founders that have ever lived, and the specimens of their work are proportionately greater than in our own country. Then, again, the difficulties of producing the best musical characteristics in each bell are less in a scale which is constant, like that used in making bells for carillon use, than in the ever-varying scale which is an absolute necessity for making bells for change-ringing. In mechanical carillons and in our own chimes the bells are struck in the same manner. This, with certain limitations, would allow of a fair comparison being made between the musical effects of English and Continental bells, although from what I am about to say you will see that, other than the striking of the bell, the conditions are not exactly the same, although they might appear to be so.

I have mentioned these points in detail because so much nonsense has been written about them by incompetent and

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irresponsible critics making these comparisons. The late Rev. Haweis was bold enough to say that Belgian bells were superior to anything that could be made in this country (apparently because their exteriors were more highly ornamented), and that they could be cast in perfect tune. He writes at length about these points in his popular work, "Music and Morals."

I am sorry to say that these are not the only statements of this author respecting bells which are open to question. This is to be regretted, as it considerably depreciates the credit which should be and which is naturally given to a writer of such excellent literary capabilities. As a specimen of the work of the Belgian founders the late Rev. Haweis so much admired, I would mention the peal of bells at St. Augustine's, Kilburn, placed there by his instrumentality. That these bells are unsatisfactory is, I am sure, the opinion of all those of you who have heard them.

When he wrote concerning this supposed superiority, he admitted that he had seen few English bells, and I know that he had not seen the work of the principal foundries in this country.

Of course, many of the bells of Belgium and Holland are more elaborate in their ornamentation than English bells, but this does not make them better castings or produce a better tone.

As to a bell being cast in perfect tune, as he states, that is an impossibility, and if he had carefully examined the very bells he speaks of in terms of so much admiration he would have found that they have all been most accurately tuned. A single bell may be cast which is passably in tune when used by itself, but no man has ever yet been able to cast a series of bells in perfect tune with themselves or with each other. One might as well say that the parts of an engine could be cast so truly that no further adjustment was necessary when they were fitted together for the proper working of the same.

After examining many hundreds of bells in this country and on the Continent, I have no hesitation in stating that the *best* bells made in England do not suffer by comparison with any bells found in any part of Europe. There is no great difficulty in making a bell good, both as to design and casting, because founding is well understood and it is easy to reproduce the designs which have been proved by long experience to be the best. Given a bell of good design and casting, the characteristics which have made the works of the greatest masters so famous are entirely due to the method of tuning, and, as I have said previously, I know of only two firms that can tune the five tones in each bell with the minutest accuracy.

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There is not the slightest doubt that carillons are very ancient. The Chinese seem to have anticipated the possibilities of the modern carillon thousands of years ago. From MSS. of the tenth and twelfth centuries we obtain detailed instructions as to the disposition of nine notes to the octave, the extra note to the major scale being the minor seventh. The perfecting of the art of bell-founding and the constructing of carillons took place in the fifteenth, sixteenth, seventeenth, and eighteenth centuries. Dunkerque had a carillon in 1437, Alost in 1487. The cathedral at Antwerp, in 1540, had one of sixty bells, and Bruges, in 1675, possessed one of forty-two bells. As far as I have been able to ascertain there are, roughly speaking, upwards of 130 carillons of importance in Belgium, Holland, and the north of France, all constructed during the past 300 years. This alone shows how extremely popular the music of the bells has been and is. Here it might be pointed out how truly democratic this institution is. Both poor and rich share alike in the enjoyment of the music played upon the bells, and this no doubt in a very great measure conduces to their continued popularity.

Carillon Machinery.

1. In many instances the carillons are played by mechanical means, and are nothing more or less than what we call chimes. Of these I have nothing further to say.

2. In some cases they are played from a keyboard like that of the pianoforte, in which case the key merely releases the mechanism which causes the clapper to strike the bell, and consequently there is no such thing as expression possible, as the tone is produced by purely mechanical means over which the key has no control. This kind of movement resembles in some ways the pneumatic action used in organs, the key in both instances merely starting the mechanism with which it is connected.

3. In its highest form the carillon is played by means of a special clavier, arranged on the same principle as the manuals and pedals of the organ. The keys are made of oak. They are round, being about ¾-in. in diameter. There are two rows of them, the upper representing the black notes of the ordinary keyboard, projecting 3½ inches, the lower corresponding to the white notes, projecting 6½ inches. The keys are far enough apart to allow the player to strike each key without fear of touching those next to it, and go down to the depth of 2½ inches. The keys of the upper row are a little shorter than those of the lower to facilitate the execution of rapid passages, &c. The pedals are from 1 to 1½ octaves in compass, and are connected with the keys so that the lower notes can be played by both keys and pedals.

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The upper row of pedals projects 4 inches and the lower 8½ inches. This pedal-board is a necessity, because the larger bells require so much more force to bring out their tone, and the clappers are so much heavier and demand a considerable expenditure of energy to move them. The pedal clavier also greatly increases the musical resources of the instrument, and permits the music to be played in three or more parts.

The keys are struck with the closed hand, the little finger being protected with a leather covering to prevent injury when playing. As the leverage of the key has to move the weight of the clapper, which in the large bells is very considerable, and as the amount of tone produced depends entirely upon the amount of force with which the key is struck, it will easily be understood that carillon-playing requires a great deal of strength as well as celerity and skill. Sometimes the whole hand is covered with a kind of glove made of leather or other material, but whatever is used is to afford protection to the fingers and hand. Great dexterity of hand is essential, as much of the playing is done with a kind of tremolando, in which the keys are played from the wrist and elbow.

The connection between the key and the bell-clapper is exactly the same in principle as the tracker action used in organs, iron levers, squares, and wires being used in the place of the wooden materials as in organ-building. On the clappers of the smaller bells springs are fixed to bring them back into their original position quickly after striking. In the larger bells the clappers are too heavy for this arrangement. They have a simple appliance consisting of a chain which is attached to the clapper and passed over a pulley. A weight is fixed to the other end of the chain sufficiently heavy to bring the clapper within a very short distance of the bell, so that the key has only to upset the balance between the weight and the clapper. The mechanism connected with each key is fitted with an adjustable screw-plate by which the tension can be regulated to a very great nicety and the touch adapted to the requirements of the player. The clapper can be brought just as near to the bell as is necessary in order to get the proper amount of tone from it and in order to make the key absolutely responsive to the touch of the player, affording facility in rapidity of execution, &c.

The bulk of the playing is done on the smaller bells with only the occasional use of the larger ones. There are very potent reasons why this should be so:—Firstly, the small bells are more easily manipulated; secondly, the effect of chords is much more satisfactory on them than on the large ones, due to the fact that in large bells the harmonic tones are very

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prominent and frequently interfere with each other when sounded together in a very disagreeable manner. This is not the case with the smaller bells when used in combination, as their harmonic tones are too high in the scale of sounds to inconvenience the ear. Chords, generally speaking, are most satisfactory when played arpeggiando. Chromatic and diatonic scale passages can be rendered at almost any speed, and are most effective. When playing in three or more parts the greatest care is necessary as to the disposition of the different notes of the chords, the best effects being obtained by keeping a wide interval between the low note and the note next above it The most intense crescendo and the most delicate diminuendo are possible.

Some writers have mentioned the necessity of a means of damping the bells so that their tones should not interfere with each other. I must say that in all the carillons I have heard played by an expert performer I have never felt such a necessity. In fact, the effectual damping of bells is practically an impossibility, and is not required, nor desired, if the bells are properly treated. After all, the intensity of vibration in any of the bells is never very great. With the smaller bells the sound is quickly effaced, so much so that when the effect of sustained chords is desired it is obtained by a rapid tremolando, very much the same as in pianoforte playing.

Music in two or three parts is best suited for carillon playing. In many instances mechanical carillons play chords in four or more parts, but in my opinion the effect of these is not so satisfactory from a musical point of view as when fewer notes are used in open or extended positions according to the part of the clavier in which they are played. In addition to all these considerations, the greatest discretion must be used in the selection of music for such a purpose.

I have only been able to find three composers who have written music specially for carillons. These are: Pothoff, of Amsterdam, born 1726; Van den Gheyn, of Louvain, born 1721, died 1785; and J. A. H. Wagenaar, senr., of Utrecht, all of whom were organists.

Before playing to you some examples of carillon music, I cannot refrain from quoting two passages from Dr. Burney's "Present State of Music," published in 1771, which give an excellent idea as to what carillon playing really is. Although the mechanism of the carillons has been greatly improved since these lines were first written, the labour of the player is much about the same, as the improvements help the executive possibilities of the clavier rather than lessen the labour of the player.

In Vol. 1, p. 62, Dr. Burney writes: "I found that M. Kennis is the most remarkable performer on the violin in

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point of execution, not only of Louvain, but of all this part of the world. The solos he writes for his own instrument and hand, are so difficult, that no one hereabouts attempts them but himself, except M. Scheppen, the Carillonneur, who lately, piqued by the high reputation of M. Kennis, laid a wager that he would execute upon the bells one of his most difficult solos, to the satisfaction of judges, appointed to determine the matter in dispute; and he gained not only his wager, but great honour by his success in so difficult an enterprise. This circumstance is mentioned in order to convey some idea to my English readers of the high cultivation of this species of music in the Netherlands."

In Vol. 2, p. 294, he describes the playing of the renowned Pothoff in these words: "At noon I attended M. Pothoff to the tower of the Stad-huys, or town-house, of which he is carillonneur. He had very much astonished me on the organ, after all I had heard in the rest of Europe; but in playing those bells, his amazing dexterity raised my wonder much higher; for he executed with his two hands passages that would be very difficult to play with the ten fingers; shakes, beats, swift divisions, triplets, and even arpeggios he has contrived to vanquish. He never played in less than three parts, marking the bass and the measure constantly with the pedals. I have never heard a greater variety of passages, in so short a time; he produced effects by the pianos and fortes and the crescendo in the shake both as to loudness and velocity, which I did not think possible upon such an instrument that seemed to require little other merit than force in the performance. He stripped to his shirt, put on his night cap, and trussed up his sleeves for this execution; and he said he was forced to go to bed the instant it was over, in order to prevent his catching cold, as well as to recover himself; he being so much exhausted, as to be utterly unable to speak."

I shall play to you extracts from Boellmann's Op. 16, No. 5, as an example of an organ composition to which the title Carillon is appended. You will note that the sequence of three notes is first used in the bass and then in the tenor part over a dominant pedal, after which it is transferred to the bass again. In the *Trio* this figure is used as an inner part in the key of the sub-dominant, and sometimes in sixths. The first part is repeated, and the same figure is continued in the bass to the end.

The second piece is the third Prelude from the Morceaux Fugués of Van den Gheyn, specially written for the carillons. The MS. of this has been most kindly placed at my disposal by the famous carillonneur Mons. Denyn. It is a very beautiful composition in two parts, and is extremely effective, even when played on the pianoforte. You will notice that the

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bass part always suggests solid harmonic progressions, and never contains a quick succession of notes. The upper part consists of figures in which repeated notes frequently occur. The use made of the chord of the diminished seventh is particularly effective when played on bells. You will also notice the wide interval between the two parts throughout, and I would ask you to bear in mind, in judging this piece, that it is written for carillons, and not for the pianoforte.

The last piece I shall play is an Introduction and Rondino in G major by J. A. H. Wagenaar, senr. (Utrecht), the MS. of which is kindly placed at my disposal by Herr J. A. H. Wagenaar, junr., the present carillonneur at the Dom, Utrecht. This composition is quite a gem of its kind, and contains many of the characteristics already mentioned. With the exception of sixteen bars, it is written in three parts.

In conclusion, I must tender my grateful thanks to M. Denyn (who is undoubtedly one of the finest carillonneurs in Europe) for allowing me the use of the MS. of Van den Gheyn's Prelude; also for information respecting many things I have had occasion to ask him to verify. I am also indebted to Herr J. A. H. Wagenaar, junr., of Utrecht, for so kindly providing me with the MS. of the Introduction and Rondino, and for answering my inquiries as to works on, and music for, carillons.

Lastly, to Messrs. Taylor, of Loughborough, for the table of the weights of bells on the ringing and carillon scales, and for placing at my disposal information on various points considered in this Paper.

THIRD PRELUDE.

VAN DEN GHEYN.

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etc.

INTRODUCTION. J. A. H. WAGENAAR, SENR.

Allegretto.

Cadenza.

poco rall. *Cadenza.*

Rondino.

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etc.

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DISCUSSION.

The Chairman.—It will be our duty, and I am sure our pleasure also, to accord a very hearty vote of thanks to Mr. Starmer for the interesting and instructive paper he has given us. I think we may say that he has shown us that the bell is not only an instrument to call people to church, or to school or factory, but it is also a characteristic instrument of music. In the Netherlands it has long been so regarded, but in this country we have used it chiefly for the purposes to which I have referred, and also for the delightful exercise of chiming. In that account which Mr. Starmer gave us of the difference between bells made for carillons and for chiming purposes, I should have been glad if he could have enlarged on that matter, and shown in what particular respects that difference occurs. So far as I could gather, it was simply in the different tuning of the bell. I should be glad if he would tell us whether it is possible to alter a bell cast for chiming to a carillon bell. Of course we know that bells have been used in music. We all remember the little piece in the "Zauberflöte" which was played on the glockenspiel of the day, and there have been many instances in the modern orchestra of the use of plates of metal in place of bells. The actual bells have not often been used, though Sir Arthur Sullivan employed two in the "Golden Legend." I think one of the most charming examples that occurs to me at present is the "Air with Variations" by Tchaïkowski, in which they are used with great success. Also there is a little carillon part in the "Casse-noisette" Suite. They are quite commonly used in music now; and we are entitled to regard them as proper, orthodox musical instruments, seeing there are carillons in many of our organs. With regard to Mr. Haweis, I think his remarks on bells have long been discounted. Mr. Haweis was a gentleman who thought he knew a great deal about music; and he wrote a remarkable book, which he was fond of telling us had been translated into an extraordinary number of languages—I really forget how many, but I think it was not much under a hundred. But with regard to his experiences of bells, he came into conflict with Sir John Stainer, and I remember the discussion which went on in the columns of *The Times* about a bell that had been hung in St. Paul's Cathedral. Mr. Haweis condemned all the English bell-founders, and eulogised the foreign ones. But I am sure he had not such correct ears as Sir John Stainer; and when he talked about technicalities and about harmonics and the like he was very easily floored. So I do not think we need pay any attention to what he said about bells. Those of you who are acquainted with Prætorius (I see some

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gentlemen here whom I know to be familiar with his interesting old book) will remember his representation of that kind of keyboard of the time. In the old records of our cathedrals we often meet with the term *pulsator organorum* (sometimes *pulsator* alone); that means "organ-beater," and refers to the manner of playing in vogue in those early days. There is however another method which practically agrees with that which we use on the organ. In this the keys release small clappers which strike the bells. Naturally you get very much less force than by striking the keys, and also there is no possibility of playing with anything like the expression which can be obtained on the old form, in which you could not only hit a bell hard or gently, but by rolling the hand obtain a little *tremol*. Our lecturer thought some of us might object to bells not being damped, and he expressed the opinion that it did not much matter. Practically, I think, all musicians will admit they must be damped. What might be the effect of rapid chromatic passages on the bells I do not know; but I cannot conceive but that there must be a terrible clash in the air when so many neighbouring notes are heard at once. We have made our pianoforte perfect by means of the dampers which were not on the old instruments, its precursors; and so if we are to make bells play real music it seems there ought to be some method of damping them when we no longer want to hear any particular note sustained. The first example Mr. Starmer played I thought a delightful piece of music. It must certainly have been conceived by a harmonist. All must have been able to imagine the harmonies accompanying, and I fancied I could hear even the suspended chords. It shows, moreover, that the execution with the arm and fist even so far back as (say) 1650 was equal to anything we could exhibit to-day. I fear that the carilloneur, when his labour was over, and he had put on his coat and was going to bed or through the streets, must have been terribly tired. The way the performer moved about must have been quite equal to the gyrations of certain modern conductors. The second little piece was a charming one; it reminded me very much of the airs that are heard in the Tyrol, which are laid out in a delightful and artistic fashion. It only remains for me to call on you to signify your indebtedness to Mr. Starmer for his lecture.

(Vote of thanks carried unanimously.)

Mr. T. R. Croger.—The lecturer said just now that the performer put on his night cap before he commenced the performance. It suggested to me the question whether he would go to bed in the belfry. Surely if the man were in such a heat, he would have to be careful lest he should catch cold after it. With regard to the weight of the bell, there is

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an important point that I should like explained. I understand that a bell weighing 6 cwt. gives a note of the same pitch as another weighing 1½ cwt. Then, does the difference in weight merely affect the swinging of the bell, or is there a difference in the material?

Mr. STARMER.—A small amount of material cannot give a large amount of tone.

Mr. CROGER.—Then with regard to our city churches: we have a number of churches and many ancient buildings. There is one at Cripplegate, just outside the old London wall; it was built in 1090, and the original tower still stands, though a red-brick addition was made to it about 230 years ago. In it there is a carillon which plays a tune consisting mostly of single notes, but here and there a combination of two notes occurs. It plays every morning at 9 o'clock, and every day at 12 o'clock, and every evening at 6—whether later I do not know. It was built by a working carpenter in the reign of Charles II. It is rung by a barrel with pins in the manner usual at the time. That is the only carillon I know of in a city church.

THE CHAIRMAN.—May I point out that the statement respecting the night cap does not rest on the authority of our lecturer, but on that of Dr. Burney.

Mr. F. GILBERT WEBB.—I should like to ask Mr. Starmer whether any discovery has been made as to the reason why the accepted shape of the church bell gives better effects than a hemispherical bell?

Mr. STARMER.—The form of the bell is very complex, and I am sorry to say that no one will take this matter in hand and explain the mathematical necessities of the shape. I have written to Lord Rayleigh several times, and I did think I had managed to induce him to do something in the matter; but no one seems able to explain the peculiarities of the form.

Mr. F. GILBERT WEBB.—Theoretically the hemispherical bell should give the best effect: practically it does not, I understand.

Mr. STARMER.—That is so. Hemispherical bells are difficult to tune, and the result is less satisfactory musically.

Dr. HINTON.—Might I ask whether it is the lecturer's experience that there is more than one hum-note to a bell?

Mr. STARMER.—There is only one note in a bell called the hum-note, and that is the lowest sound the bell is capable of producing. Bells out of true proportion with regard to shape and thickness do not produce regular series of harmonics. In the York bells the hum-notes are very irregular, in some instances being two notes higher than they should be.

Dr. HINTON.—What I mean is, Does it ever occur that you get two different series of notes, so that it seems as if there were two bells sounding at once?

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Mr. STARMER.—No. There are a number of sounds in each series above the five I have already mentioned. These tones are in close proximity to each other as is the case with the higher harmonics of a vibrating string. Recently I carefully examined a bell weighing 2 tons, and if I gave you the complete series of tones that could be got from it you would be astonished.

Dr. MACLEAN.—I should like to ask the lecturer whether the outer edge of the hand is always used, or whether the hand is sometimes turned over so as to use the thumb?

Mr. STARMER.—Generally the notes are played by the two hands alternately, much as the feet are used for the pedals of the organ. Some of the notes can be played two at a time and thus bring into use the thumb portion of the hand. Of course the lower notes could not be played in this way on account of the weight-resistance to be overcome.

THE CHAIRMAN.—Before the lecturer makes his closing remarks I should like to ask him whether there is any difference in effect in the use of bells and the use of metal bars. Helmholtz and Tyndall have shown us that a bell is nothing but a metal plate bent up, though you find that when a plate is stopped at certain points, different tones can be got out of it with a violin bow. I have wondered whether the same variety of notes could be got out of a bell. I should like also to ask whether there is any difference in the tuning or arrangement of the constituent notes in the bells and in such plates as we call gongs—I mean the gongs that come from Burmah. They are very thick indeed, and they emit a most exquisite tone, I think even more beautiful than any bell we have, and their vibration lasts a very long time; I have one in my house which I believe one can hear for more than a minute. It would be very interesting to know whether these could be used in a carillon. I am looking at it from the point of view of practical convenience. It would certainly be better to have a solid plate gong of a convenient size than a very large bell.

Mr. STARMER.—I will try to deal with all the questions that have been raised, and if I omit anything I should be glad if you would remind me. With reference to bells made for carillon use, it should be remembered that the note of a bell is dependent on various conditions, of which weight and proportions are all-important. If therefore any of these conditions are altered, a different effect is produced. Though the shape may be constant, yet the ratio between the thickness and proportions may vary, and thus produce a different effect. It would be very undesirable to attempt to reduce the thickness of bells made for change-ringing so as to conform to the scale best suited for carillon use; it would be easier and far better to re-cast them. The tuning of a bell is

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a very delicate operation, even in the case of a large bell. Care must be taken that too much metal is not taken out of it. In tuning, a bell should always be flattened. Any attempt to sharpen the note should be avoided. A very fine shaving is taken out all round the inside of the bell, from which it will be obvious that the bell must be a very true casting to enable this to be done. As to the Rev. Haweis, I merely mentioned his name because his case was not an ordinary one. He had opportunities of writing which very few of us have. He wrote for many papers, periodicals, &c., and his literary capabilities were very much greater than his musical knowledge; consequently, to a great extent, by these means he was able to popularize his erroneous ideas on this subject. With reference to the damping of bells, I should say that it was a necessity if the bells were near to the listener, but this is not the case. At Malines, for instance, the nearest is about 200-ft. high, and any bad effect one would expect is entirely absent. It is very astonishing how clear the rapid passages are, and how little interference is noticed when bells are sounded in rapid succession. With reference to the tuning of plates and gongs, I am afraid I can add nothing to what is already known. My available time for years past has not been sufficient even for the study of the tuning of bells. I thank you very much for your vote of thanks, and am only too pleased to think that musicians are so ready to give attention to these things which surely should be of great interest to them.

Dr. Maclean.—I beg to support the lecturer as to damping the bells. No doubt there is a regular jangle when one is up in the belfry, and the carilloneur has to make the best of this. But the bells sound quite distinct to anyone at the foot of the tower, and still more so to the passengers in the different streets of the town. To damp carillon bells would wholly destroy their carrying power. The only chimes I know well are those at Malines and Bruges. The Bruges chimes are four octaves, G to G, with low A♭ and B♭ missing; in all, forty-seven notes.

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February 14, 1905.

DR. T. H. YORKE TROTTER,

IN THE CHAIR.

CADENCES AND CLOSES.

By E. MARKHAM LEE, M.A., Mus.D.

In taking the subject of "Cadences and Closes" as the theme of my paper to-day, I am of course aware that an excellent paper, under the heading "Closes," was read before the Musical Association by Mr. F. Corder on January 7, 1889. This paper, however, was in the main an exposition of the wondrous variety and exceptional treatment of the Cadence in the works of modern writers, and I believe that the subject of the Cadence from an historical point of view has not been put before you.

Now, although I am aware that in tracing the history of the Close from early musical times I shall only be going over ground which has already been capably dealt with in numerous theoretical works, I yet feel that a consideration of the early forms of Cadence, of the stereotyped Closes of the classical era of music, and of some of the more modern divergences may be of interest. Value, too, will no doubt be attached to the discussion to which this paper is but a prelude, more especially if I may solicit your opinions upon the trend of Closes and Cadences in the most modern music.

It is obvious that there have always been Closes so long as there has been music; in this connection I take the word "Close" in its simplest meaning, viz., that of a termination. It must, of course, have been long before there were any systematised methods of ending, and we must be careful to notice that, although the two terms Cadence and Close are now very often used synonymously, they have not always held the same meaning. Mr. Rockstro reminds us that at the time Morley wrote his "Plaine and Easie Introduction," a "Close" generally meant the termination of the Canto Fermo upon the Final of a Mode, having descended from the note above (*i.e.*, a melodic finish), whereas "Cadence" implied certain accompanying notes to the penultimate note (*i.e.*, a harmonic finish).

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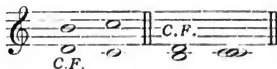
Since Melody preceded Harmony the earliest endings must have been mere Closes; the introduction of Harmony provided us with Cadences.

Now, however fascinating the study of the various endings and terminations in the old modal music, I do not propose to study in any detail the Cadences in more or less common use before the time of Monteverde. This much may be mentioned, that certain progressions in the ecclesiastical modes were termed Modulations or Cadences, neither of these expressions being used in the manner in which we understand them to-day.

The most satisfactory method, because the most complete, of finishing any melodic phrase is for the penultimate note either to ascend or descend by step of one degree to the key-note; we find this to be the case in the music of all countries from the earliest times to the present day, and the more usual form, and one with which all Canti Fermi of mediæval music were accustomed to end, was that in which the final note was approached from above:—

This, when accompanied by another voice, either above or below it, forming the interval of the 6th or 3rd, and proceeding at the same time as the Canto to the Final, was termed the *Clausula vera*, or true ending. This final fall upon the tonic brings to mind Shakespeare's words, "That strain again, it had a dying fall":—



Next in importance to this in ecclesiastical music came the *Clausula plagalis*, generally an appendix to the *Clausula vera*, in which the note four degrees above the Final was of special prominence.

Now it will readily be seen that these two are the prototypes of the Cadences we to-day name the "Perfect" and the "Plagal." Let us here note their points of similarity and of difference. The earlier forms were really Closes rather than Cadences; that is, the parts were considered from a melodic point of view, and not as notes of a chord having a common root. Thus, although the *Clausula vera* was note for note, in many instances, the same as our chord of the dominant followed by that of the tonic, it was so by accident rather than design; that is to say, the melodic progression of the voices was of prime importance; the

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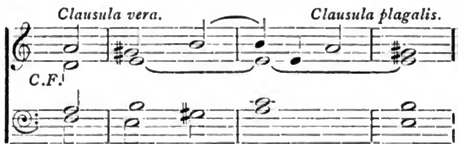
principal voice ending by step upwards or downwards, the voices sounding with it were given notes that harmonised with these two, producing what we should to-day call dominant and tonic harmony respectively.

The *Clausula plagalis*, too, was equally fortuitous; its use was to intensify the feeling of repose, or ending, after the *Clausula vera*, in such modes as this latter Cadence did not produce the feeling of complete satisfaction. I quote again from Mr. Rockstro's article in "Grove's Dictionary":—



The prominence given to the subdominant chord in such a quotation as the above (speaking of the chords as we should speak of them to-day from an harmonic point of view) gives us a clear idea of the similarity of such a progression to our modern plagal Cadence, but it must be borne in mind that the A in the quoted example is the *dominant* of the 4th mode in which it stands, and not the subdominant. Thus, while we have retained the progression intact, its theoretical significance is quite different.

Cadences, as definite and important points in compositions, only became of real interest when the system of modes gave place to that of keys. So long as the notes employed were practically of equal importance, and the combination of melodies was the one thing aimed at, considerations of key were non-existent. But with the adoption of a raised leading note, and a growing feeling for a dominant harmony, the crowning point of which was Monteverde's addition of the 7th from the bass, Key came into existence, and with it the need of definite Cadences or endings.

The most important of these was soon felt to be that in which the chord on the Final, or key-note, was preceded by the chord on the dominant. With the exception of the submediant, these two chords give every note of the scale; moreover, the strong upward tendency of the leading note, the equally strong downward tendency of the 7th from the dominant, and the vigorous and conclusive movement of the lowest voice from dominant to tonic, give such a complete feeling of satisfaction, and such strong indication of key, that there is little wonder that this ending received the name of "Perfect" Cadence. Sir Hubert Parry would have us call all Cadences perfect so long as they consist of two chords the

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second of which is the tonic, saying that "every Cadence which can be used satisfactorily to end a movement must of necessity be a Perfect Cadence." If this be so it must be admitted that practically any two chords, the second of which is the tonic, may constitute a perfect Cadence, provided they be suitably placed as regards rhythm and position; modern music presents us with a wondrous variety of penultimate chords, and the number of perfect Cadences so employed is vast. But I suppose there are degrees, even of perfection, and in the multitude of such perfect Cadences there is one that is the most perfect, viz., the progression from a dominant concord or discord to a tonic chord, while second to it in point of satisfaction comes the progression from the subdominant to the tonic. It should be noticed, however, that the subdominant chord does not provide us with notes of such importance in the key as does the dominant, and that therefore the Cadence we know as Plagal, although reposeful and satisfying, is not so definitely conclusive and gratifying as is the "authentic" true Close.

From the time of Monteverde to that of Haydn and Mozart we find the Cadence generally assumes the form of one of the above great varieties, and, what is more, that it becomes an increasingly important factor in assisting to define the *form* of the instrumental movements gradually assuming shape under the influence of composers of this period. Before dealing with the Cadence as used by the pioneers of form in music, we must touch upon its employment in the works of Bach, Handel, and contemporary composers.

The idiom of expression of music of that day was polyphony; not the polyphony of Palestrina and the early Italian and Netherland writers, but polyphony in the modern diatonic scale, with free use of all or any unprepared discords, and with richly embroidering orchestral accompaniments to the voice parts. In such a school, the fugue was one of the most frequent modes of expression, and the Cadence in fugue, excepting of course the final close, was almost invariably the signal of departure for a fresh idea. All who study the text-books on fugue that are in use to-day will remember the recommendation that a full close should always be the point of departure for some fresh figure of development in the way of episode, re-entry, stretto, or other device. Why this rule? Evidently because the introduction of a close, if unaccompanied by any other feature, suggests repose or termination, which is foreign to the nature of fugal work until all possibilities have been discussed.

It is curious to notice that we have to-day returned very much to the conditions of Cadence that were in vogue at the time of Bach in movements of development; of course

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the simpler forms of music of all periods are more or less square in outline, and divide up into systematic and regular sentences, punctuated by frequent and easily perceived Cadences; but the complex fugato style, and its allied forms in instrumental and vocal polyphony, avoided the periods of complete repose until the actual ending was reached. Then came the definitely clear-cut movements of the Haydn-Mozart period, with their ever-recurring full closes; they were followed by a long school of composers whose compositions, so far as Cadences are concerned, show a greater and increasing inclination to avoid any real closes, and exhibit an absolutely continuous succession of ideas unpunctuated by any Cadence that is not also the starting point for some fresh phrase or new figure of development.

Of course, Bach used many forms of Cadence, but he, in common with Handel, was mostly content with authentic Cadences, very often prolonged over beautiful pedal points, and introducing that gloriously rich effect of old-world music, the Tierce de Picardie. I would here lament the comparative disuse of this most beautiful idiom of expression; the desire for poignancy and pessimism in so much modern music almost bars the use of the major common chord at the conclusion of a movement in the minor key; and yet if skilfully introduced it is one of the most subtle and emotional of Cadences, in sheer beauty far superior to many modern specimens derived from the use of far-fetched and complex discords.

Bach's day saw the recognition of not only the Authentic Cadences, but also the Half-Close, and the (so-called) Interrupted Cadence; this *Inganno*, or Deceptive Close, one of the surprises of music, has always been a thing on which tone-poets have lavished their richest ideas; its great use was originally to extend the ending of a piece by delaying the appearance of the final tonic chord, and thus it became an important factor in the development of the Coda. It has been customary to state that Beethoven's uses of the Interrupted Cadence are strikingly original for their day, but in Bach we find much earlier and equally bold examples. From the Prelude in C minor, No. 2, of the "48," after 33 bars of rapid 2-part work, just as we are expecting the final Cadence we have this excellent example:—

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followed by a few bars of tonic pedal, which intoduce the Tierce de Picardie in a masterly way.

Still more striking is the Delayed Cadence at the end of the C sharp minor Fugue, Book I. :—

Handel's music contains much less variety than Bach's in the matter of Cadences, and he was ninety-nine times out of a hundred content with the ordinary Perfect Cadence (dominant triad, or dominant seventh to tonic). As a matter of curiosity I looked through the oratorio "Judas Maccabæus," in which I find sixty-eight numbers, including recitatives; except in one case, when there is a half-close, followed by an instrumental ritornello leading into the next chorus, *every one of these sixty-eight numbers* ends with a perfect Cadence in an absolutely simple and stereotyped form; it is not surprising that the effect of a Handel oratorio is in some cases a little wearying, when we consider that this is only one of many mannerisms of style that are in constant vogue in his music.

With the change of style in music of which Haydn and Mozart are the great representative pioneers, the Cadence enters upon a new era of existence; of course it had all along, since the diatonic system superseded the modal, been of constant use in defining modulations. At first, when tonalities were very vague, accidentals might or might not imply modulation; as we know, their earliest use was for the purpose of bridging over ugly and difficult intervals, *i.e.*, a melodic consideration, and not a harmonic one. But with the growing feeling for key, accidentals came to be deliberately used for the purpose of giving variety to the music, and for the prevention of monotony and sameness. Yet without Cadences keys were not always clearly defined;

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an accidental might be an attribute of a passing or other unimportant note, and a modulation was very often not intended. When, however, the chord containing the accidental was followed in such a manner as to suggest a point of repose in another key, or, in other words, when a Cadence in a new key was sounded, then the modulation was definitely confirmed.

Now all this had a great influence on the men who were groping after the elements of form; in the compositions of Philip Emmanuel Bach, and others of his day, there was, as you know, a gradual principle of design formulating itself; that principle, with which we are all so familiar in connection with the structure of the first movement of a Sonata, had for its ultimate object the establishment of the importance of the key of the dominant (or of the relative major) as a suitable point of contrast to the tonic key. I need not recapitulate the process; as you are all aware, the key of the tonic was first insisted upon, and then a divergence to the secondary key took place; the double bar and repeat were inevitable; the second part started in the key of the dominant (or relative major) and found its way back to the tonic.

This was all so squarely done, and on such regular and symmetrical lines, that we might well wonder at the simplicity and obviousness of the manner of its presentation, did we not know that in C. P. E. Bach's time it was something new and strange; its very variety and unfamiliarity was the cause of the number and definiteness of its Cadences; unless the modulation to the new key, and the return to the old, were made extremely clear by means of Cadences that could not possibly be overlooked, the listener would not grasp the, as yet, unfamiliar new form. The Cadences were his landmarks (as indeed they are ours to-day) to show his whereabouts in the movement, and to keep his interest sustained.

With Haydn, and more especially with Mozart, the desire for absolute clearness of form was so great that their Cadences are somewhat wearisome to modern ears. You know how often Mozart pulls up with a couple of chords forming a half-close in the key of his second subject; undoubtedly it is done to make the appearance of that subject absolutely unmistakable; at the same time, when, as is often the case with Haydn, the second subject is the same as the first, this appears all the less necessary.

Yet the very simplicity of the device helped to make the principles of form clear to the listener, and these wearisome Cadences have had their share in the gradual emancipation from the stiffnesses of the old manner wrought by Beethoven and those that followed him. In Haydn and Mozart, and much also of Beethoven, the two authentic Cadences (Perfect

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and Plagal) are almost invariably used, whilst for sub-phrases and sections of melodies the half-close is greatly in evidence. By their clear, distinct writing the early classic masters taught us the art of beautiful and simple rhythmic melody and phrase, and although much of it appears to us to-day unduly commonplace, there is much more that we would not lose, in spite of its almost rustic simplicity. The Interrupted Cadences, be it said, offered, and received, much greater variety and richness of treatment.

The beginnings of the emancipation of the Cadence from its simpler forms may, perhaps, be most clearly seen in Beethoven, more especially in the way in which, by extension and other device, he delayed the Cadence; I quote an instance from the Sonata, Op. 90, where the delay is occasioned by rests and repetitions of a melodic idea :—

Another quotation from Sonata, Op. 101: the Cadence we expect in the second bar of the extract is delayed for no less than ten bars by means of an interrupted Cadence and resolutions on inversions of chords :—

BEETHOVEN. Op. 101.

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With regard to the last-quoted example, Haydn and Mozart would probably have had a full-close in the second bar, and have continued with padding and brilliant passages. Beethoven, by his long delayed Cadence, gives variety, richness, and consistency to his movement without the introduction of superfluous and irrelevant matter.

Beethoven had so much to do with the development of the Coda that this appears a fitting place to comment upon the very great influence the Cadence has had upon the origin of this important section of a movement. There is little doubt that the Coda owes its origin in the first instance to the Interrupted Cadence; the two examples from Bach above quoted illustrate this well; the hearer in both cases anticipates a perfect ending, in both cases Bach delights the ear and keeps the listener in suspense for a moment by the delaying of the final chord and the insertion of the *Inganno.* The result is this: a little piece is tacked on to the movement, which gives greater point to the final Cadence when it actually comes, and also provides room for a little further treatment of previously heard material. Here is the embryo Coda, the germ of the mighty appendix which Beethoven so fully developed. When composers realised the unexpected charm conveyed by a false Cadence and a resumption of the discussion of musical material, they naturally set to work to develop it. In Bach we have hints of it; in Haydn and Mozart further uses of it, but often with irrelevant matter; in Beethoven we come to the

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glorious development of its utmost resources, with the incorporation of previously propounded ideas subjected to still further treatment. So great a factor has the Coda become to-day, that we are apt to forget that its origin was an humble one, an accident suggested by the Interrupted Cadence. There is an interesting example of a Coda by Beethoven which is practically nothing but a series of Cadences, or rather repetitions of one Cadence; I refer to that in the Scherzo of the big B flat major trio, Op. 97, which runs as follows:—

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Although Beethoven's innovations in harmony, as compared with those of the majority of his predecessors, were vast, it was not in his Cadences that they were specially prominent, excepting always in the matter of Interrupted Cadences, in which every composer's individuality stands out to some extent. It was reserved for the leaders of the romantic school, and more especially for Schumann, to specially develop the harmonic possibilities of the Cadence.

With Schubert, Chopin, Schumann, and other romantic composers, new phases of harmony were opened out by the use and treatment of chromatic concords and discords; the whole range of possibilities of a key was extended, and this

affected, amongst other things, the Cadences employed. Whereas in the works of the classic composers, the Cadence, in the very large majority of instances, takes the form *either* of the dominant triad (or dominant 7th) followed by the tonic chord, *or*, of the subdominant chord (sometimes with the "added" 6th) followed by the tonic chord, in the romantic composers these two variants of the Authentic Cadence often receive new treatment.

The penultimate dominant chord, for example, often becomes a 13th, of course a much less simple ending than the more ordinary dominant 7th—

SCHUMANN. Op. 12, No. 4.

and a few bars later—

both of which show direct resolution from the dominant 13th to the tonic chord, without the more usual preliminary resolution of the 13th upon the 5th.

More freedom, too, is often shown in the choice of the penultimate, as exemplified by such Cadences as this, which now become frequent:—

SCHUMANN. Op. 20.

Schumann exhibits wonderful freshness of idea and resource in his Cadences. If the Cadence be considered as extending

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over many chords, and not merely over the two final ones, we shall find in him an infinite amount of variety and novelty of treatment; but even taking into consideration the two final chords only, there is a vast amount that must indeed have sounded strange and unusual at the time of its appearance. Our ears to-day are so attuned to remote and complex modulations, harmonies, and Cadences, that these of Schumann pass almost unnoticed; yet it is largely through his harmonic developments that the weird and strange closes of much modern music become tolerable.

Although, as a rule, I am confining myself to the two final chords of a sentence, I cannot refrain from quoting a little bit of Schumann which presents us with three striking Cadences:—

SCHUMANN. Op. 26.

Mendelssohn and Chopin did less by far towards the development of harmony than did Schumann; Chopin in his Cadences had, however, a very happy knack of employing the 13th in a bright and fascinating manner; one of his Mazurkas ends with the little used Cadence from the mediant to the tonic:—

CHOPIN. Op. 24, No. 4.

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The Mazurkas present us with many curious and uncommon endings, both in melody and harmony.

Brahms' use of the Cadence is, more often than not, quite orthodox; he sometimes, however, writes some very striking progressions, as witness a half-close in the Ballade, Op. 10, No. 4:—

Wagner's music is full of Cadences that are no Cadences, being always points of departure for new features of interest. A very common device with him is to give the voice an apparently perfect Cadence, while the orchestra starts off with quite a fresh idea in quite another key. I quote one instance of such an interrupted Cadence from the second act of "Tristan and Isolde":—

VOICE.

Nun lass mich ge - hor - sam

ORCHESTRA.

zei - gen

The compositions of Liszt, Gounod, Grieg, and Dvorák all contain novelties in the way of Cadence; those of Grieg have been so fully quoted in papers already read before you by Mr. Corder and Dr. Sawyer, that although I think Grieg the most extraordinary and original writer of Cadences (from the harmonic point of view) that has ever lived, I shall only venture to quote one or two examples not mentioned by them; moreover, the ingenuity of the Grieg Cadences, although sometimes confined within the limits of two chords, is more usually spread over a whole series of harmonies, which melt one into the other in a wholly unexpected but very fascinating manner:—

GRIEG. Op. 45.
Sonata for Violin and Pianoforte.

Here is an ending which could hardly be exceeded in its bizarre effect! I may also mention the prolonged series of interrupted Cadences at the end of the slow movement of the same Grieg Sonata, delaying the conclusion by most skilful employment of unusual resolutions.

Dvorák, too, does not hesitate to employ uncommon Cadences on occasion; here is one from the late Pianoforte "Humoresken," Op. 101:—

A favourite device of Dvorák also is for the penultimate chord to be the dominant 7th of the *relative major* of the key, the ordinary minor tonic triad following. Such a

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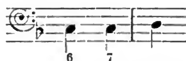
device occurs at the end of the voice part of the first of the "Gipsy Songs":—



One might continue to enumerate examples without end of curious Cadences from modern composers, and when one bears in mind that, besides harmony, the questions of rhythm and melody might also be taken into account, it will readily be seen that the question of the modern Cadence cannot be adequately discussed within the limits of one paper. Enough has been said, however, to establish the fact that the Cadence, once a very formal and regular matter, has now become from a harmonic point of view (which is the one for our consideration to-day) a thing of great variety and diversity. This point, however, is worthy of remark, that however much boldness composers have shown in their penultimate chord, very few have ventured to tamper with the final chord, which still remains in the very large majority of instances the tonic chord in root position.

If we take Sir Hubert Parry's definition of a Perfect Cadence as it is written in "Grove"—"Every Cadence which can be used satisfactorily to end a movement must of necessity be a Perfect Cadence"—it is obvious that every composition must end with the tonic triad, in root position, to produce an ending which will sound to our ears as "satisfactory." But modern music is undergoing many changes, and so are our ears. Things which were formerly considered as unsatisfactory are now quite acceptable, so that it is quite possible in the near future that we shall be able to listen with toleration, possibly with pleasure, to a Cadence of which the final chord is a discord. There is nothing illogical in this, especially if the question of words be taken into account. A song ending with a question, or the expression of an unsatisfied longing, or some similar idea, may quite conceivably in the future end so far as its musical setting is concerned out of the key, or on an inversion of a concord, or even on a discord; if the mental idea of the words is lack of repose, is there any reason why the music should not also convey lack of repose? Until Monteverde and his contemporaries, the dominant was not allowed in music at all, as an essential discord. Why? Because men's ears were not prepared for it, and it gave them a shock such as we in later days can hardly understand. So to-day if a Cadence, especially a final one, does not conclude with a tonic chord our ears get a shock, they are not prepared for such an ending; but that does not prove that they will not become so in process of time. Experiments in this direction have been

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made by Schumann and others, and the fact that they have not been very successful may only mean that the time is not ripe for them. Far be it from me to advocate such, for I believe that music can be made good and beautiful without resorting to violent and far-fetched methods. But I cannot help wondering in what direction modern music is carrying us. Without taking into consideration the music of Richard Strauss, we have but to notice this leitmotiv from Elgar's "Apostles," which we are bidden listen to as a thing of mystic beauty; it comes several times, and at a very slow tempo:—

Now let us examine this Cadence, more especially with regard to its second chord. It is not for me to say whether it is a thing of beauty, or is not, but the point rather is this: If our ears are accepting chords so remote and harsh sounding as tolerable at all, it appears to me only a step in the direction that I have already hinted at, viz., that before long we shall be able to listen with "satisfaction" to Cadences, final and otherwise, in which the last chord is not a concord.

I see, or think I see, many indications that this is a possible musical development of the near future; and when it comes, I think the most likely discord on which a composition will terminate will be the tonic triad, with the major 6th added —a soft, smooth discord, to which ears will soon be accustomed. How many pieces now end with something very similar to this Cadence from a little pianoforte piece by the American composer MacDowell:—

Op. 51, No. 1.

Now if this be played, as it might well be, with the damper pedal held, the 6th (an added 6th of another form) is still

sounding; an extension of this idea, and only a slight extension, would enable a piece to finish thus:—

Now if these chords be played, however softly and slowly, without prefix, they will not sound as a final, or perfect Close; but by preluding with a few bars in which a desire for Cadence is aroused, such as I will now play, I seem to hear that the above chords give me a complete idea of satisfaction and repose, and therefore may satisfactorily end the piece.

I do not doubt that there are many here who will not agree with me, and who will say that their ears cannot rest on my final chord. I do not deny that this may be the case, but I at the same time remember that in ancient days the minor 3rd of a chord was considered so harsh an ending that if a piece did not end with the Tierce de Picardie it was thought preferable to end with a bare 5th. Whose ears now are affrighted by a piece ending on the minor chord of the tonic?

I also remember that the shocks experienced by the critics of the mid-nineteenth century at the penultimate discords and chromatic harmonies in the Cadences of composers of the romantic school are no longer experienced by us to-day; such progressions fall on our ears almost unheeded.

When I consider that practically everything that can possibly be done with the penultimate chord of a Cadence has been done, and that we have accepted it, and I also bear in mind that there is no such thing as standing still in art matters, may I not possibly be justified in my conclusion that the final chord of a Cadence, the only part as yet practically untampered with, will soon become subject to experiment? And in music we generally find experiment becomes, after a time, established custom. The question with which I would conclude is this, on which I will invite your discussion: Seeing that there has been continued development and freshness of treatment introduced in the chords constituting a Cadence from the time of Haydn to the present day, on what further lines will such development be likely to move in the near future?

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DISCUSSION.

THE CHAIRMAN.—I am sure we are all very much obliged to Dr. Markham Lee for the most instructive paper he has given us. I myself remember the paper Mr. Corder gave us, in which he introduced several illustrations from Grieg's works. He talked about false cadences, and said that they were really no cadences at all. There are two or three points in Dr. Markham Lee's paper on which I should like to make a few remarks. I think he told us that Monteverde in his dramas introduced the perfect cadence for the first time. But in addition to this, I find that in the old folk-songs, often accompanied by the lute—I think as early as the beginning of the 16th century—there are perfect cadences quite in the modern style; so that the old folk-songs anticipated the modern cadences just as they often anticipated modern tonality. In comparing the tendency of the present age with that of Mozart and Haydn, we must remember the trend of the present day is quite different from that of those times. Then music had little or no emotional significance. I do not say that it was not emotional; but Mozart and Haydn aimed more at perfect symmetry than emotional expression. Nowadays our aim is altogether different; we go in for emotional expression as the chief object in music. That being so, we get at once an entirely different state of things, because, as it seems to me, it does not matter what we do, what cadences we use, or how we do it, so long as we convey to our listeners the emotional expression that we intend to convey. So when we get music like that of Strauss, he gives us a certain hint of what he is driving at. For instance, in that extraordinary ending of "Zarathustra," take away the meaning and the cadence would be absolutely absurd; but when you wish to convey an idea you may do anything you like so long as you express it. I think that really accounts for the great difference of style in modern and ancient art. I understand that next week a "Sinfonia Domestica" is to be given. Now, so long as the composer succeeds in conveying to us the ideas set forth in the programme of that Symphony, it does not much matter what cadences he uses. Another point that should be borne in mind is that the close very much depends on what has gone before. If you have established your key quite thoroughly—Dr. Markham Lee touched on that in his last illustration—and there is no doubt about the tonality, then the form of the cadence does not so much matter. But where you have a *Coda* going into remote keys, and in which the principal key is not sufficiently established, it is necessary to have a cadence that brings out the key quite thoroughly.

DR. MACLEAN.—With regard to emotion being a sufficient guide, I am afraid it would be dangerous to accept that

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doctrine, even on the authority of a Chairman! The ending of "Zarathustra" does not strike me as being technically so very much out of the way. The critics, I know, say that there are two keys here side by side, and that they represent the everlasting riddle of the universe. There is a class of mind which takes pleasure in attaching these meanings to music, and even thinks that these quite sufficiently explain it. And I do not deny that there are composers who, whether from being carried along with the tide or not, play into the hands of that class by their public remarks. But the composers in their heart of hearts are perfectly well aware to what extent their construction depends on technicality; and they know very well that if their construction is unsound technically, no amount of philosophical reflection, or even of emotion, will make it any better. While conceding to everyone his standpoint, one must face this fundamental fact. In "Zarathustra" the key of C is well established all through, and what precedes the final notes is nothing but what the lecturer specified as a *cadenza d' inganno.* I should say from memory that, in a good deal more than the last 200 bars of "Zarathustra," the C tonality was as firmly established as, say, that of E♭ is in the well-known opening of "Rheingold." Near the end there is what is practically an immense, long pedal-point on E, bearing a chord of the 6th. Then this bursts into a lovely *d' inganno* effect in five sharps, and to return to C major there is the chord C E F♯ A, or something like it. The final C tonic is represented by single bass-notes only, and the penultimate chords are a peculiar cadence. But cadence in the well-established tonic the whole thing is, and there is really no mystery. Dr. Markham Lee seems to have broken a record in the extent to which he plays the pianoforte illustrations standing and without touching the pedal. Regarding his history, the old "grand close" (tonic, subdominant, dominant, tonic) has been the rule of ages, and I doubt not is still full of life. I remember a story of my youth, which I have not seen in any book. A harmony theorist had strong views that the "grand close" was everything; something like our friends in England with their double "roots." Obtaining a hearing at one of Rossini's soirées at Posilippo, he had some of Rossini's music performed, and as this proceeded wrote down his analytical symbols on a blackboard. At the end, when the blackboard was covered with signs of subdominant, dominant and tonic, he turned triumphantly to Rossini and said, "There, maestro, that is how you compose your music." Rossini rubbed his head, half puzzled and half good-humouredly, and said, "I am very much obliged, but I was not aware of it." For all that, there was a good deal in what the fanatic said.

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Mr. Southgate.—It seems to be generally supposed that the great changes which have gone on in the way of cadences and closes, which Dr. Markham Lee has brought before us in a historical survey this evening, are to be accounted for by the fact that if our ears do not change, at least physically, at any rate that which they can appreciate when it goes into them is subject to change. That which was once liked and thought to be the only possible music comes in time to be regarded as worn and old. In course of time chords which appeared to us to be ugly, or at least far-fetched, after familiarity we readily accept as part of the armoury of music, and we become well satisfied with them. Dr. Markham Lee said that the chord of the subdominant preceding the tonic is not so satisfactory, but I am sure that in past generations it was felt to be quite satisfactory. Then when the chord of the dominant seventh came in, no doubt it was at first thought to be very startling, but eventually it was accepted. In the case of some of the modern closes of which we have heard, it almost appears as if people were trying some new way of getting home. Hitherto they have gone in in a most respectable way by the front door. Now it seems they can get in by the window or down the chimney. It calls attention to something which has not happened before; if it is something very new, possibly it will create discussion. Yet after all the speculations into which Dr. Markham Lee has led us at the end of his paper, a close at least must be something satisfactory, and I am very doubtful, as our ears are now constituted, or rather as the music we accept is now accepted—I am very doubtful whether these chords in which something is added to the triad will be considered quite satisfactory for a conclusion. Certainly to leave off on the chord of the seventh is not satisfactory. I remember some years ago being told of a rather curious example. A musician was ill in bed, and an organ-grinder came outside and ground away till some small child gave him a penny, whereupon he went away, breaking off abruptly on a dominant seventh. This was too much for the musician; he jumped out of bed, ran to his pianoforte and resolved the chord. Something of the kind occurred in the case of that song of Schumann's to which the lecturer alluded. I remember very well hearing it on one occasion. When the singer got to the end of it, a musician present was so anxious, thinking that something had been missed, that he went and turned over the page to see if the music did not go on! Our lecturer remarked on the fact that sometimes in the old music you find the third deliberately omitted in the final chord. But are you certain that they left it out in performance? I remember asking Sir John Goss for his opinion on this matter, and he said that composers did not like to have

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that interval made too prominent by giving it to a number of performers, and that Handel, for instance, often left it out in the score, so that, controlling the organ, he might put in what he felt to be suitable. That, I think, may be some explanation of the custom. With regard to the forthcoming performance of the "Sinfonia Domestica," I shall not be able to be present. No doubt there will be some wonderful cadences, such as the cadence of the coffee-mill; and there may be a cadence of the clash of smashing china. Now when you remember the derivation of the word cadence, I think that fall would be a very proper one indeed.

Mr. STATHAM.—I should like to add one word to what the Chairman has said about Mozart's scudding about. I think we do not sufficiently realise that to Mozart an important musical composition was really a form of design: the running about was simply like what the cornice is in architecture. Beethoven does it in his own way. At the end of the Symphony in C minor how many repetitions of the final tonic chord are there? That is only another way of doing the same thing—putting a finish to the edifice. Bach has here and there omitted inserting the major third in the final tonic chord—I think for a set purpose. It is omitted in the little E minor Organ Fugue, and at the end of the Toccata and Fuga in D minor, which, after a great many brilliant passages, ends with a few slow chords, and I think he meant it, by contrast, to have a gloomy ending. Curiously, it is also omitted at the end of the great Fugue in A minor, where you would really have thought he wanted to brighten you up at the end. With regard to the future, may I suggest that there is one physical reason for keeping to the triad at the end. The third and fifth are the only harmonics that we distinctly hear without the aid of resonators or other mechanical means, and that may account for the fact that the ear seems to demand them as the final combination. I may mention one instance of a peculiar harmony introduced in the penultimate chord—at the end of the "Battle" movement in Sterndale Bennett's "Maid of Orleans" sonata. He places, as the penultimate, the third inversion of the dominant minor ninth—two short, sharp chords:—

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This has a striking effect, and keeps up the idea of clash and combat that runs all through the movement.

Mr. LANGLEY.—I think the tendency of the age is to seek rather too much for novelty in these purely formal matters. I should like to see more thought given to what comes before the cadence. We hear now that suicides are getting more frequent. We find the same thing taking place in our compositions; we bring them to a violent end—an end that is not brought about by natural means. I thought that Dr. Markham Lee's argument with regard to the cadence in which a sixth is added to the final chord was a little misleading, because the sixth in that case is a discord, and we know that a discord is something which leaves something to follow; therefore, if we use that chord we use something that really does not produce an end. Then with regard to what Dr. Markham Lee said to the effect that, if the words of a poem should express lack of repose, why not use a cadence expressing lack of repose? I do not see that that applies. Even if the words indicate lack of repose, they nevertheless come to a conclusion; therefore let the music do the same. Touching upon Elgar's cadence, I had never heard it before; but it struck me as extremely beautiful and logical. Although it was very discordant on the second chord, yet it overlaid a progression that was thoroughly clear to my ears, and therefore it did not give me any trouble. As to the question of the interrupted cadence which Dr. Markham Lee thought was the basis of our present coda, my experience rather leads me to the conclusion that the coda was developed out of the perfect cadence. Generally before the coda comes in we find a perfect cadence. I am quite open to correction on this point of history, but the interrupted cadences, especially those quoted from Bach, seem to suggest an extension of a sentence rather than a coda. Then with regard to the definition of a cadence, we cannot say that just because we have two chords in succession, the dominant and tonic, we therefore get a cadence, seeing that this succession constantly occurs in the course of sentences. It therefore gives rise to another interesting question, which I think Dr. Markham Lee did not deal with—perhaps he will in another paper.

Dr. MARKHAM LEE.—I said that the question of rhythm and melody was to be considered also, but the paper for to-day was to be confined to the question of harmony.

Mr. LANGLEY.—It is rather difficult to decide when this progression constitutes a cadence. The question of finality in cadences is practically infinite. We can get a perfect cadence; but if we give it a tinge less finality, say by finishing with the third at the top, and then make further modifications, we get a descending scale of degrees of

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finality, until we come to a cadence without any harmony at all. For instance, in Beethoven's Sonata in D minor we get a sort of recitative passage, yet the cadences are clearly defined though there is no harmony. Similarly in his Op. 10, No. 3, the opening passage is in octaves, but the cadence is quite clear. So in the Sonata in E flat, Op. 7, we get a chord of E flat; but I suppose I am right in saying that the second chord produces a cadence of some sort. The question to my mind, then, is, Is it not a mistake to attempt to classify cadences too definitely?

Mr. J. Percy Baker.—I would like to mention a cadence that I have heard; it is the inclusion of a major seventh in the final tonic chord. It is not often that an organist gets an opportunity of visiting neighbouring churches, but I had one a year or two ago, and I noticed that for every Amen the organist introduced an F♯ into the tenor part in the chord of G. At first I regarded it as involuntary, but when he did it every time I concluded it had become crystallised into a habit. It had a very weird effect. When I came to consider the matter I thought it was not altogether inappropriate; it inclined one's mind to the idea of eternity, as there was really no end to it!

Dr. Markham Lee.—May I ask Mr. Southgate what he meant by his reference to the subdominant? Apparently I had given him the impression that the chord of the subdominant was not a satisfactory penultimate chord.

Mr. Southgate.—I understood Dr. Markham Lee to say that the old close was no longer satisfactory to our ears.

Dr. Markham Lee.—I said the authentic perfect close was the *most* perfect, and after that, in point of satisfaction, came the chord of the subdominant, followed by that of the tonic. If I may now venture to reply to criticisms, I would say, first of all, that Dr. Yorke Trotter seemed to think I might have gone back a hundred years or so before the time of Monteverde, and he said that modern cadences were used for the lute. I explained at the commencement that ever since there was any music at all there must have been cadences. I suppose Jubal and the musicians of his time had cadences of some sort. I think, in the case of the lute, it was an accident arising from the structure of the instrument. But do you not think that was fortuitous rather than in any way significant? I felt, when writing my paper, that it was too big an order to attempt to deal with cadences from the time of the Flood, and therefore I fixed a limit. And then I must object to the statement that Mozart and Haydn introduced all that padding for the sake of symmetry. What could you have more perfectly symmetrical than Beethoven's work? But you do not find all that padding in

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it. I do not think it was at all necessary for the form that such padding should be introduced. I daresay it was necessary for the perfection of the form at the time, but I should not like it to be put down to any necessary principle of regular form. You can have perfect symmetry and yet consistent use of material. Now for the statement that a close must be a satisfactory ending : I can agree with that; but what is satisfactory to people living in one generation is not satisfactory to those of another. I can give you an example of that. Suppose you hear music that is written in the old modes. In nine cases out of ten such music does not need any such cadences as we are familiar with, and unless your ears are very much accustomed to music in the old modes, you do not get an ending that satisfies you. To the composers and the listeners who lived at the time when modal music was in vogue, our modern cadences would not be understood; neither do the cadences which they approved sound satisfactory now. Mr. Southgate said he thought the third of the final chord was put in by the person who presided at the organ or harpsichord, and that it was left to his judgment. But I would ask your attention to the fact that in most of the music where the third is omitted there is no accompaniment at all. I think the omission was intentional, and I will give you another reason which, I think, is a truer one. In those big cathedrals where you get the harmonics resounding from the echoing roofs, the fifth partial of the fundamental would clash with the minor third; and often in chords where no third was inserted, the mere physical production of the notes sounded would give the major third. Then a gentleman said that he considered my final cadence which had the sixth added to the tonic chord was wrong, because we were to consider our final chord from a scientific as well as from an æsthetic point of view, the notes of the tonic chord being generated harmonically; and he said that those which could be heard without the aid of the siren were the octave, perfect fifth, and major third. I would call attention to the fact that the next strongest is the minor seventh. If you are going back to scientific principles you must admit that the minor seventh is possible; and moreover a final chord on the tonic containing the minor third (an absolutely satisfactory ending, æsthetically) contains a very remote harmonic. Then a gentleman said that I could not end my piece on a discord, because a discord must have something to follow it. I quite agree that the theoretical rule stands thus, but do we not know that composition has always preceded the anathemas of the theorist? Book-rules always have to give way to the progress of composers; they have done so in the past, and they always will in the future. I am sorry to hear the gentleman say that he could rest his

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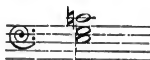
ear satisfactorily on the second chord in the extract I gave from Elgar, which was this :—



Mr. LANGLEY.—It is satisfactory to my mind because it resolves logically. I am quite willing to admit differences of opinion, but I only state what I feel.

Dr. MARKHAM LEE.—I do not say that Elgar's chord is not perfectly right and beautiful; but I say that if our ears can accept that, is there any limit to what our ears are going to tolerate?

Mr. LANGLEY.—It was not a last chord.

Dr. MARKHAM LEE.—Then another critic was inclined to question my idea that the coda grew out of the interrupted cadence. It is quite possible that it may generally come after a perfect cadence, and yet that its origin may be from the interrupted cadence. I said that the old interrupted cadence gave us a few additional bars, and that these were the germ of the cadence. If you have sixteen bars modulating from the principal key to the complementary key, and then sixteen modulating from the complementary back to the principal key, you get no coda at all; and composers thought they could make it more complete by adding a few bars, and that was done by means of an interrupted cadence. I do not deny that now the coda often comes after a perfect cadence; I simply suggested the interrupted cadence as that germ from which the coda was developed.

THE CHAIRMAN.—I must ask you to accord a hearty vote of thanks to Dr. Markham Lee for his paper. [Carried.] I should like to stick up for my old friends Mozart and Haydn a little more. I do not say that what they did was absolutely the best that could be done; but I do say it was absolutely the best that could be done at their time. Also I still rather stick to my opinion that the ultimate test of modern music is whether the expression conveys to the listener the idea that the composer wanted to convey. If I wanted to send my friend Dr. Maclean away unsatisfied, I do not see why I should not end with an unresolved seventh.

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MARCH 14, 1905.

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

IN THE CHAIR.

ON THE COLLECTING OF ENGLISH FOLK-SONG.

BY LUCY E. BROADWOOD.

MR. CHAIRMAN, LADIES AND GENTLEMEN,—Before beginning this paper on the Collecting of English Folk-Song, may I ask indulgence should I seem unduly egotistical this afternoon?

The subject when approached proved so wide, and to lead to my poaching so heavily upon the preserves of far better collectors and lecturers than myself, that there seemed nothing for it but to limit myself to my own experiences and collection.

THE word "Folk-Song" has been used so loosely and inaccurately that it is well to define at the outset what is that song which we collectors are struggling to preserve before it is lost for ever.

It is *not* the genteel "Phoebe and Colin" song of the eighteenth century, equally florid and tasteless in words and music, nor the insincere pseudo-Scotch and pseudo-Irish song manufactured by the hundreds in the seventeenth and eighteenth centuries by English musicians.

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We are trying to save a class of Traditional Ballads that practically defy all research when we come to trace their origin; a class of Ballads that are a strange survival of the art of those roving mediæval minstrels suppressed by the Act of 1597.

The word "ballet," commonly used in olden days, and used still by our country people, in itself points back to a time when the singer danced as he sang.

The words of these ballads deal mainly with the homely occupations and trades of town or country life, or form a long narrative of adventure, and to trace them we must go to the ballad-sheet or broadside. Every day still there issue from the press of certain printers, Messrs. Such and Messrs. Fortey in London amongst them, countless flimsy sheets of paper, scarlet, orange, emerald-green, on which appear versified accounts, by anonymous bards, of the last newspaper horror or national event; accounts wherein the conventions of the old ballad are blended with modern things, so that we get a strange medley of "lily-white hands" and "railway-carriages," "fair merchants' daughters" and "sewing-machines," "nut-brown steeds" and the "Queen opening a soup-kitchen."

On these sheets you will sometimes find a version, often ludicrously garbled, of some ballad made known to us by a Percy, a Cunningham, or a Scott, but which rings truer than their version, for, alas, the genteel spirit of their age led these literary men to polish, elaborate, and add most unscrupulously to, what they considered mean and rustical verse.

We must treat these poor, vulgar, tawdry productions of to-day's press with some respect, for they are the lineal descendants of those ballad-sheets which Autolycus hawked about, and which pedlars, ever since printing began, have disseminated throughout the country, carrying them in a leathern scroll still technically known as a "ballad-bible."

Messrs. Such tell us that fifty years ago their firm printed very many more old narrative ballads than now. Fifty years ago every large town had its printer of broadsides. In the early years of the nineteenth century the celebrated broadside printer Catnach paid men to collect, at half-a-crown a-piece, the old ballads sung in taverns and country places. These he published, and so naïve are some of the originals that they are barely to be distinguished from the parodies afterwards made of them, and sung by comedians in the embryo music-hall of eighty years ago. But Catnach has saved many a genuine ballad of the people in this way.

Go farther back, through the broadsides of the eighteenth and seventeenth centuries, to the earliest black-letter ballad-sheets in our museums, and you will find, on *these*, words sung still *to-day* by illiterate peasants.

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The versions of these songs vary astonishingly. Even the earliest are so corrupted, and have such gaps in the text, that they were obviously not only old, but *orally transmitted* at the time of first printing. I have, indeed, been able to supply missing sense or rhymes to sixteenth and early seventeenth century broadsides, from twentieth century versions of my collecting.

Go farther back still, and we find the plots of these same ballads being used by a Chaucer, or a Boccaccio, and they, we know, drew upon ancient folk-story for their inspiration.

Thus from the foolish, flimsy ballad-sheet of to-day we may trace our song back through long centuries, to lose it at last in mere conjecture.

But what of the tunes to which these unpolished words are sung? Their origin is a mystery, and a beautiful one. Hunt through song-books of the last three centuries, through ballad-operas, Vauxhall-ditties, through D'Urfey and Playford, and then through the earliest collections of music, and though we may once and again meet with something of the folk-tune kind that still survives in traditional form, yet this happens but very rarely, and hardly ever in the case of our most characteristic, most beautiful, and seemingly oldest traditional airs. To paraphrase Topsy we must exclaim: "'Spects they grow'd!" Or, better still, let us quote the Essex shepherd, who said, when Dr. Vaughan Williams asked him how he got his music, "If we can get hold of the *words* God Almighty sends us the *tunes*."

The pure English folk-tune is exceedingly simple in construction; often it is but eight bars long. Its subjects are repeated with artless economy. Yet it has perhaps the most beautiful, original, and varied cadences to be found in music, and the melody frequently moves in superb curves.

That these latter characteristics are appreciated by the country singers themselves is often evident. One old Surrey labourer who cannot read said, when we were discussing the fine songs that he had just sung to me, "My grandchildren they learn music at school, but I don't think that their songs have the good stuff in them that these old ballets have. The *words* don't seem to mean nothing, and the *tunes* are all chopped into little bits." And a Norfolk fisherman, after singing a fine modal air to one of our collectors, said, "I call that a very *mellow* tune."

Our true folk-tune is purely diatonic, and it is often purely modal. Mr. Cecil Sharp finds that amongst 500 songs collected by him in Somersetshire, 125 are modal. Nor is this proportion unusual, judging from other collections, my own included. Indeed, the most characteristic English folk-tune is more closely allied to the plainsong of the Office Book or Gradual than to any other form of music; and, absurd

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though it may sound, nothing so vividly calls to my mind the rough choruses of our south country labourers as the unaccompanied plain-chant of the sweet-voiced choir in the Westminster Cathedral.

That these ancient modes, called rather misleadingly "Church Modes," should have survived, should, indeed, flourish still amongst the people, is a fact that might well repay study from a psychological point of view alone.

Mr. McInnes and I will now sing you some Dorian and Mixolydian tunes from Sussex and Surrey. We can, for time's sake, give only two or three verses of each song, singing the air once unaccompanied, so that it may appear in its original simplicity. All are now printed in Journal 4 of the Folk-Song Society:—

"Through Moorfields."
"The Poor Murdered Woman."
"The New Irish Girl."
"The Gallant Poachers."
"The Duke of Marlborough."

"THROUGH MOORFIELDS."

Slow. Dorian.

Through Moor-fields, and to Bed - lam I went; I

heard a young dam - sel . . to sigh and la-ment; She was

wring-ing of her hands, and tear - ing of her hair, Cry- ing

"Oh, cru - el pa - rents! you have been too se - vere!"

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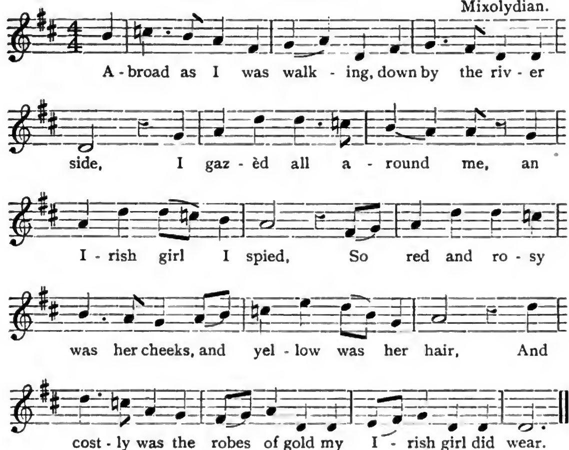
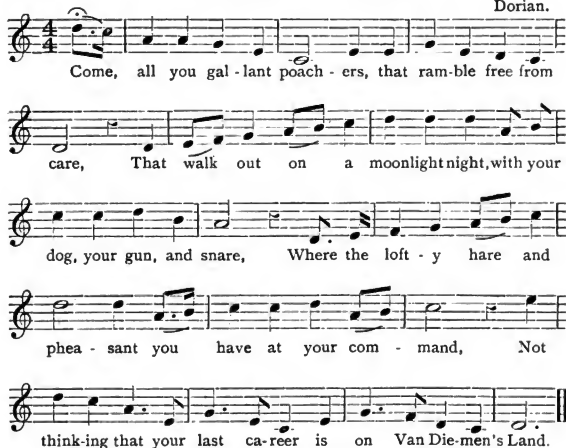
"THE NEW IRISH GIRL."

Mixolydian.



"THE GALLANT POACHERS."

Dorian.



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"But," says a sceptic, "how can you tell that these wonderful modal intervals of yours are not due to the faulty intonation of your singer, often old, and always ignorant?" By a simple test. Country singers are extraordinarily quick in catching up a new tune, and joining in the chorus. They also like the collector to sing to them. I have often sung, unaccompanied, songs quite unknown to the assembled singers, asking them to join in the chorus. Whether my song happened to be in modern major or minor scale, or in modal, it mattered not. After the first verse all the audience would be in full cry, and singing with unconscious ease and accuracy intervals that would puzzle many conventional musicians sorely. Give our Sussex or Surrey villagers a modal hymn-tune or chant, they will sing it far better than any other, and will ask for it again and again. This shows how deeply the old tonality is rooted in their heart and soul.

"But," urges our sceptic, "if these wonderful songs exist, why may one live all one's life in the country and perhaps not hear a note of them?" Well, possibly because a marked characteristic of the Englishman is his reserve. And he is, I think, as reserved about these inherited songs of his as he is about all else that most intimately concerns him, or that is most truly a *part of himself*.

One likes to believe that these old airs, so simple, so straightforward, yet often of such startling beauty, have

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been from the first, and still remain, an art distinct from that of consciously-composed music, and that they are the real expression of a sane, sturdy people, none the less emotional because slow to talk of its emotions.

You may indeed live all your life in the country, and hear no note of traditional song. Question those who are working hardest for the welfare of the country people around them, and you will probably be answered that no one in the neighbourhood sings anything old—that "this country is quite unmusical." Yet, gain the confidence of man, woman, or child in that same place, by singing a genuine folk-tune, or by quoting a genuine old ballad to them, and you will usually find doors open to you; you will hear of singers enough; and you will learn of their "sing-songs," at which they vie with each other in remembering the greatest number of songs, or those with the greatest number of verses.

There is something almost esoteric in this ballad-singing! Perhaps it seems less esoteric to the privileged man-collector, who can make merry with songsters in the ale-house over pipes and parsnip wine, or hob-nob with the black sheep of the neighbourhood, whose songs are apt to be as primitive and wild as himself, only much more lovely.

"But," resumes the sceptic, "*Where* are your lovely English traditional tunes?" We play him a few specimens. [Here Mr. Lidgey played.]

"In Bethlehem City."
—*English County Songs.*

"The Nobleman and Thresherman."
—*Sussex Songs.* Leonard & Co., Oxford Street.

"Belfast Mountains."

"The Seeds of Love."
—*Journal 4 of the Folk-Song Society.*

Slow. "BELFAST MOUNTAINS."

All on the Bel - fast Moun - tains I heard a maid com -
plain, Making forth her la- men - ta - tions down by some purling
stream, Say - ing "I am con - fi - nèd all in the bands of
love, All by a false pre - tend - er, who doth in-con-stant prove."

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I. "THE SEEDS OF LOVE."

Very slow.

Come, you lads and lass - es gay, That

are just now in your prime, I would have you to weed your

gar - den so gay, And take care that you lose not an - y thyme.

II.

I noted the first of these from a Northamptonshire singer, and the other three in Sussex.

"Oh!" cries our sceptic, "but those are Scotch or Irish! No English music has those intervals, or that definite accent!" Well, we can only point out that in the heart of agricultural counties peopled by peasants of Saxon and Norman race, and where one may hunt vainly for a Scot or an Irishman, illiterate folk are singing these songs, learnt, so they tell us, from their illiterate forefathers, the words of which are found, *if found at all*, on English ballad-sheets of three hundred years ago and more.

Remember England's glorious musical record throughout the Middle Ages. Surely then, is it not more probable that, when importing our language into Scotland and Ireland, we should import thither our own ballad-airs, than that hypothetical Scotch and Irish singers should have taught to the English labourer their tunes set to his English words?

We, as a nation, suffer from a strange obsession of generosity which leads us to vehemently repudiate any

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virtues, advantages or arts that we may happen to possess in favour of other races. We *cannot*! No! we *will* not have fine folk-tunes, nor *any* folk-tunes, if we can help it!

Lately, at the request of Dr. Richard Strauss, the Folk-Song Society has sent him a complete set of its musical Journals. Will a "Sinfonia Rustica" be the result? If so, the English public will be the first to proclaim that our peasants' tunes are really made in Germany!

But it is not our folk-music that has been lacking. It has been the *collector*. We are a century behind the Buntings, the Moores, the Burns's, yet I believe that England has still at this moment a rich harvest of pure, noble melody, which has moreover escaped the sickle of the Procrustean poet and musician of the late Georgian period; a harvest which we may save if we choose, and which offers a natural basis for our National Musical Education. *And surely we must build upon the healthy artistic instincts of our people, should we hope for the coming of another Purcell*, and should we wish to train our growing generations to reject of themselves the enervating slow poison dished up so attractively for them by vulgar caterers in the art, literature, and popular amusements of to-day.

In 1822 the first collection of traditional English music was published, in the form of eight carols, collected in the West of England, by Davies Gilbert. In 1833 appeared Sandys' book of "Carols Ancient and Modern," including a few collected by himself, also in the West of England. And in 1843 was printed, for private circulation only, the first serious collection of English traditional songs that we possess.

These songs were collected by my uncle, the Rev. John Broadwood, in Sussex, where for many years he lived in close touch with the people both as parson and squire. I am told that my uncle had a wonderfully accurate musical ear and voice, and wonderful obstinacy. This latter quality stood him in good stead when fighting with the organist of Worthing, who undertook to harmonize his collection, but who raised lamentable cries at the flat sevenths and other monstrous intervals which Mr. Broadwood sang, or blew persistently on his flute. "*Musically*," said my uncle, "they may be quite wrong, but the tunes shall be printed as they were sung to me, and as I sing them to you!" He won the battle, and the result is a collection of striking interest and beauty.

These *Sussex Songs* (Leonard and Co., Oxford Street, 2s. 6d.) were published some years ago with fresh accompaniments by Mr. Birch Reynardson and additions from my collection. I have an especial weakness for the book, for it led me very early in life into a new and wonderful country in the world of music.

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Mr. McInnes will now give you two examples of my uncle's finding :—

"THE NOBLE LORD."
—*Sussex Songs.*

"THE BAILIFF'S DAUGHTER."
—*Sussex Songs.*

Since 1843, and more especially within the last twenty years, collections, too many and too well-known to be named here, have been made and published. Increasing interest in the subject is proved by the formation of the Folk-Song Society in 1898, and of the Irish Folk-Song Society formed last year. At this moment there are more serious and capable collectors than ever before; but we need *very many more.*

And we would persuade musical people that in the work-houses, hospitals, dockyards, and smithies of crowded towns there are as good singers to be found as in country places.

That collecting is not quite an easy matter may be granted. At one time I corresponded much with a baker at Cuckfield, in Sussex. He liked the old songs, could write them down correctly, and had taught himself enough harmony to compose a national funeral ode, much after the style of Jackson of Exeter—at his weakest. His correspondence and musical manuscript seem to be written with his heart's blood, for he used only scarlet ink. This is what he wrote in the year 1891 :—

"Respected Madam,—In my latest enterprise I have sustained defeat. I had no idea that our old men were so stupid. No sooner do they see my paper and pencil than they become dumb; in fact, not only dumb, but sulky. So I have abandoned the enterprise."

You shall now hear "The Farmer's Boy," a very beautiful song taken from the baker's rubric.

"THE FARMER'S BOY."
—*English County Songs, p.* 134.

Mr. Burstow is one of our well-known Sussex bell-ringers. He is now seventy-seven years old, and a native of Horsham, which he has never left for twenty-four consecutive hours, except once as a youth, and then only for a week. He knows 400 songs perfectly, and many others in part, and he has a list of them in a book, of which I have a copy. He once "sang all 400 songs to a gentleman" and it "took him a month."

Most of his oldest songs were learned in his youth from old shoemakers and carters who are apt to be what we in Sussex call "outway songsters."

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Mr. Burstow has himself found his countrymen shy at times. He once set his heart upon learning a very long ballad "off" a fellow bell-ringer, a ploughman in a neighbouring village. The ploughman declined to sing it, perhaps because Mr. Burstow hailed from so grand a town as Horsham, saying, "No, you wants to laugh at my burr!" (The popular Sussex meaning of "burr" is "accent" or "pronunciation.") So Mr. Burstow plotted. He induced a friend to lure the ploughman into the front parlour of a tavern, himself hiding in the back room. After a time Mr. Burstow's accomplice challenged the ploughman to sing as long a "ballet" as himself. A duel of songs arose; the ballads grew and grew in length. At last the ploughman, filled with desire to "go one verse better" than his opponent, burst out into the very song for which the bell-ringer was patiently waiting. He learned it then and there!

Sussex church-bells and their ringers have been famous for centuries; village men will write out, and bestow upon one as a special favour, alarming lists of all the possible changes to be rung on six, ten, or twelve bells. They *think musically* in the numbers of their chimes. Mr. Burstow has often said, "Many of my tunes I could write for you in numbers." And he actually has rapidly dictated airs to me in this way. The ears of these country singers not being disturbed by harmonies, they are remarkably quick in assimilating pure melody.

Mr. Baring-Gould and I once drove twenty-four miles in Cornwall to hear an old, and reputedly valuable, songstress. When we arrived she put on all the airs of a capricious operatic favourite, and declared that she was not in voice enough to sing. It was only after I had sung to her myself, in elaborately croaking tones, that she cheered up, and deigned charily to exhibit her own.

But, given a readiness on the collector's part to "oblige with a song," and a few sympathetic remarks, singers may usually be persuaded to begin, and when once started they can hardly be stopped. *Then* is the time for patience. We must listen with becoming reverence to "Silver Threads amongst the Golden," to Eliza Cook's "Old Armchair," or to "Sweet Alice, Ben Bolt"; we must wag our pencil hypocritically over our music-paper should we wish later to hear the ballad of "Long Lamkin," "Lord Thomas and Fair Eleanor," "Death and the Lady," or the like. And we must never take for granted that a dirge on Napoleon, or the lamentation of a convict hanged a few years ago, can be skipped, for modern doggerel is often wedded to the oldest tunes, as are old ballad words to music-hall tunes at times.

The youngest singer from whom I have noted a tune was a boy of four. Wild gipsy-tramps of the name of Goby, well

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known in Sussex and Surrey, had sung at the door of the boy's home at Christmas-time. The elders of the household noted the words of their songs, but could neither write down nor memorise the music. Three or four months later I was reading in the room where the boy was at play. He began humming something that startled me, as being unmistakably an English folk-tune, though new to me. I asked "What are you humming ?" and he said, "The Bogey-men's Christmas song." I noted it down and hummed it to various members of the household separately. Each said, "That is the Goby's carol-tune to "King Pharim," which none of us could remember!" And all agreed that the child sang it quite accurately.

"KING PHARIM."

King Pha - rim sat a - mu - sing, A - mu-sing all a -
- lone, There came a bless - ed Sa - - viour, And
all to him un - known.

King Pharim sat a-musing,
A-musing all alone,
There came a blessed Saviour,
And all to him unknown.

"Say, where did you come from, good man,
Oh, where do you then pass ?"
"It is out of the Land of Egypt
Between an ox and ass.'

"Oh, if you come out of Egypt, man,
One thing I ween thou know'st,
Was Jesus sprung from Mary
And from the Holy Ghost ?

"For if this is true, is true, good man,
That you've been telling to me,
Make the roasted cock to crow three times
In the dish where we it see."

Oh, it 's straight away the cock did rise
All feathered to your own hand,
Three times the roasted cock did crow
On the place where they did stand.

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Joseph, Jesus, and Mary,
Were travelling for the West,
When Mary grew a-tired
She might sit down and rest.

They travelled further and further,
The weather being so warm,
Till they came unto some husbandman
A-sowing of his corn.

"Come, husbandman," cried Jesus,
"Throw all thy seed away,
And carry home your ripened corn
That you've been sowing this day!

For to keep your wife and family
From sorrow, grief, and pain,
And keep Christ in your remembrance
Till the time comes round again."

These words, smoothed in one or two passages which might strike your ears as inappropriately ludicrous, deal with incidents to be found in the Apocryphal Gospels and in the earliest Christian legends of Europe. In the British Museum there is, in a manuscript 500 years old, a carol on the subject of the roasted cock crowing to convert King Herod on the subject of the birth of a Christ. But it is not the same as this "King Pharim" carol, which at present seems to be unique.

Perhaps my oldest singer was a fine old Surrey carter, with blue eyes, and hair as white as his smock-frock. He said, when arriving to sing for the first time, "I don't know nothing of music, but I daresay if we sets our heads together we may make out something." I played one of his songs to him, with impromptu harmonies, and he was much pleased, saying, "Well! that 's the first time ever I heard a piano! So *that's* the way music is done!" He sang many songs, but one day stopped, saying, "I knows a wonderful deal more, but they are not very good ones. Most of them be outway rude." It is this "rudeness" that makes it hard for a woman to collect. The singer is far too kind to offend her ears, but is almost always unable to hum or whistle an air apart from its words. And I have had to forego the rescue of the most promising old ballads in consequence.

Time is limited, or I should like to tell you much of a Northamptonshire woman who remembered the time when gipsies with dulcimers were hired to make music in the farm-houses of her county, and where, even in winter, the gipsy

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women came dressed in pure white to perform. She sang to me, dust-pan in hand, many beautiful songs, and amongst them the carol "In Bethlehem City," which you have heard this afternoon (*English County Songs*). From nervousness she at first pitched her voice so high as to sound like a piccolo, and was brought down a whole octave by gentle persuasion. A Hampshire woman, married to an Oxfordshire gardener, sang nineteen fine songs to me in one day. She said, "I like the old songs myself, and so do my children; but my husband says, 'Don't teach them that rubbish; teach them Hymns Ancient and Modern!'"

From her I learned the pathetic Dorian tune of "My Bonnie, Bonnie Boy," which you will hear presently.

A Surrey hedger, looking like a Viking, has sung across a hedge at me, emphasising the tragic points of his ballad (appropriately called "The trees are getting high,") with vicious snaps of his shears.

A gardener, with the voice of a Plançon, has sung to me in a very small and overpoweringly hot orchid-house, till the panes rattled. A little Hertfordshire shepherd-boy of fifteen, chaperoned by a silent supporter younger than himself, has sung me beautiful tunes learned from his shepherd grandfather.

An old family nurse from Lincolnshire sang me many excellent ballads, amongst them "The Lost Lady Found," which she learned in childhood from an old cook who danced as she sang, beating time on the stone kitchen floor with her pattens. The tune is Dorian.

"THE LOST LADY FOUND."

Brisk and well marked. Dorian.

'Twas down in a val-ley a fair maid did dwell, She

liv'd with her un-cle, as all know full well, 'Twas

down in a val-ley, where vi-o-lets were gay, Three

gip-sies be-trayed her, and stole her a-way.

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I will next sing short examples of songs, the first from Hampshire, others from Sussex quarrymen and wives of farm-labourers in Surrey, and a carol sung by the Christmas "Tipteers," "Tipteerers," or "Mummers" of Sussex. "How cold the winds do blow" represents two Sussex airs, and one learned from the capricious Cornish songstress, to the same words. "The Young Servant Man" is an excellent specimen of 3-4 and 2-4 time mixed.

"My Bonnie, Bonnie Boy."
—*English County Songs.*

"The Trees are Getting High."

"Mummers' Carol."
—*Sussex Songs.*

"How Cold the Winds Do Blow."

"The Young Servant-Man."

"THE TREES ARE GETTING HIGH."

Very slow.

Oh, the trees are get - ting high, and the leaves are grow-ing

green, The time is gone and past, my love, that

you and I have seen. 'Twas on a win - ter's

eve - ning, as I sat all a - lone, There I

spied a bon - ny boy,— young but grow - ing.

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"HOW COLD THE WINDS DO BLOW,
OR, THE UNQUIET GRAVE."

I.

Slow.

How cold the winds do blow, dear love, And a few small drops of rain. I.. nev - er, nev-er had but one true love, In the green - wood he.. was slain.

II.

III.

Slow.

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"THE YOUNG SERVANT-MAN."

It 's of a dam - sel both fair and handsome, These
lines are true, . . as I've been told. Near the
banks of Shan - non, in a lof - ty man-sion, Her
fa - ther gar - nered great stores of gold.
Her hair was black as a ra - ven's fea - ther, Her
form and fea - tures to de - scribe who can? But
still it's a fol - ly be - longs to Na-ture: She
fell in love with a ser - vant - man.

Mr. McInnes will finish by singing you songs from Surrey and Sussex: "The Carter's Health," a song to test sobriety, and "Poor Mary in the Silvery Tide." The latter has a Hypomixolydian tune which will lose immensely, alas, from the absence of the twelve stout labouring-men who shouted the chorus with savage emphasis. If I dared I would indeed

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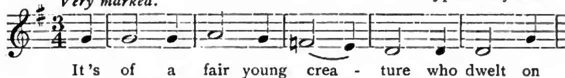
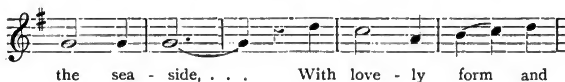
call upon a long-suffering audience to sing in their stead, and thus bring a dull paper to a brilliant conclusion.

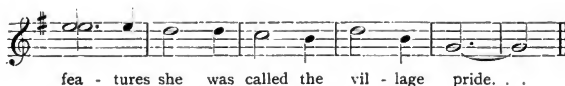
"THE CARTER'S HEALTH."
—*English County Songs.*

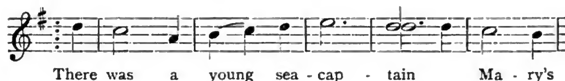
"POOR MARY IN THE SILVERY TIDE."

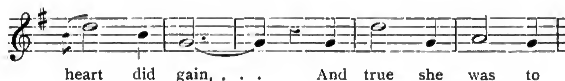
Very marked. Hypomixolydian.











The musical illustrations were rendered by the Lecturer, Mr. J. Campbell McInnes, and Mr. C. A. Lidgey.

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DISCUSSION.

The Chairman.—You will all agree with me that we have had a most instructive paper. It really has been a great pleasure not only to hear so many able and judicious remarks on that interesting topic, but to hear also the various specimens so ably and so charmingly interpreted. I presume that all of you who know anything of folk-song, know that Miss Broadwood is a past-master in this art. It is many years since she devoted her life to this subject, and I hope she may continue for many more years to enlighten us on this very beautiful and important topic. There are one or two things that struck me. Miss Broadwood at the very commencement of her paper referred to the modal tunes, and she deprecated the idea of calling them church tunes, I think, or Gregorian. I do not know why one should not do so, because I think the study of the musical history of this country shows absolutely that these modes were introduced to us through the Church. I myself believe, and I think there is distinct evidence of it, that folk-song existed before church tunes came to this country. Miss Broadwood, I think, would probably agree with me. I would refer to the survival of that old song, "Sumer is i' cumen in," which was written down by a monk about 1326; but there is not the least doubt, if you compare it with the music that was written at the period, that that was a survival of the music of a much earlier period. Nothing more strongly exemplifies the fact that the labours of Miss Broadwood and her coadjutors are most important; for if all the oldest folk-song has departed but that one specimen, how important it is that we should preserve the remains of a later period! We have had not only the old modal tunes, but three, I think, in the modern major mode. And then it strikes me there is one thing about which we should be very careful in inviting people to gather these tunes, and that is in putting down precisely what they hear. I could almost wish, for the first time in my life, for a gramophone. I should like them noted down with all their errors, and not have them changed according to the good taste or the bad taste or whim or humour of those who take them down. There is no doubt they are sometimes changed. A landscape looks different when seen through glasses of different colours; it has one aspect when seen through a blue glass, and another when seen through a red glass, and so on; and so I think it is quite possible that the folk-songs may be very materially changed by the medium through which they pass before they come to us. Therefore it behoves us to be very careful not to reject anything because it seems strange. I was interested with the suggestion that the tunes came from God Almighty; I am afraid some of the

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tunes of to-day come from quite another source. I must now ask you to pass a cordial vote of thanks to Miss Broadwood, and also to Mr. McInnes and Mr. Lidgey, for the very kind way in which they have interested and instructed us. The instruction afforded has been very great indeed, and I look forward with great pleasure to reading Miss Broadwood's paper when it is in print.

Vote of thanks carried.

Mr. Fuller Maitland.—I have little to add to Miss Broadwood's admirable paper. I well remember various experiences in her company, and the fearful job we had to take down these songs, both of us working with pen and pencil as hard as we could go. But it always strikes me that they are in such dreadful danger of disappearing altogether. We hear them always from the very old people in the villages. I do not think a singer of four years old is very common; for now he generally goes to a Board School and learns something that is not folk-song. As a rule, these old people are the great source of folk-song; and they are dying out so fast! We do not know how many songs we have lost, as activity in folk-song is very recent. It is like a sort of race against time, and a very delightful race too. But it does behove everybody to do all they possibly can; and I think the Chairman's suggestion of the gramophone is most excellent. If the Folk-Song Society were rich enough we would buy one at once. But we should have to put it in a back parlour, for I fear the country folk would be so flabbergasted by the performance of the gramophone, to begin with, that they would be afraid to sing. There are very few people who have the art of giving real copies of the way in which the words come out, as Miss Broadwood and Mr. McInnes give them. It is most curious how the words tumble out quite regardless of their meaning. There are very few people, in or out of the profession, who can so far sacrifice the conventional airs and graces of singers as to sing in that awkward way which is so delightful.

Mr. Southgate.—I rather hoped that our Chairman, in his remarks on Miss Broadwood's interesting paper, would have made an appeal to the members of the Musical Association to assist, as far as they can, in the collection and preservation of these delightful old folk-songs of ours. I think we have come here not only to hear about these songs and to listen to some choice specimens so charmingly rendered, but to consider whether, in our own way, it is possible to preserve the store which is so rapidly disappearing. Although we have a certain number of members living in London who attend these meetings, there are also many who are scattered up and down throughout the country; and I cannot help thinking that if an earnest appeal were made to

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them when we publish this paper, some good might be done. I do not know why the Council should not see fit to send out a circular to members. It may be that we should be able to collect a considerable number more of these delightful songs, and so preserve them for future use and the instruction of those who have to write the history of the music of this country. I think if Dr. Cummings, in his closing remarks, would back up this appeal of mine, we might possibly enrich our collection of national tunes.

Mrs. Newmarch.—I should like to say one word about the extreme difficulty of writing out songs precisely as they are heard. I know it from my experience of Russian folk-songs—I cannot pretend to any such experience of English ones. Count Tolstoy sent to Tchaikovsky copies that had been made of a number of Russian folk-songs, and Tchaikovsky replied that, in consequence of the incorrect notation, they were absolutely useless. Thereupon Tolstoy wrote back asking whether Tchaikovsky would not undertake the task of noting some of them himself, to which he replied:—"There is only one man in Russia who can write them down precisely as they are sung, and that man is not myself."

The Chairman.—I will gladly emphasise what Mr. Southgate says, that we should assist in every way we can. I would only remind him of the gentleman who sang the 400 songs; Miss Broadwood did not tell us what became of the gentleman who had to listen to them all. Then there is the question of capability; the will may be good, but the ability may be indifferent. But here is one way in which we can all help, and that is by becoming subscribers to the Folk-Song Society. If all our members became subscribers, the gramophone would soon be bought. I certainly think the Council might take into consideration whether we might not prepare a circular to send out to the members.

Miss Broadwood thanked her "very long-suffering audience" for the kind reception of her paper, and regretted that a severe cold had prevented her doing justice to the beautiful old tunes which it had fallen to her share to sing. She distributed a few prospectuses of the Folk-Song Society and copies of a leaflet called "Hints to Collectors," which had been found of great use, and had stimulated many people to start the work of collecting the songs of our people in the right way. Miss Broadwood mentioned the excellent work which one lady had lately done in Herefordshire, with the help of her nursery-governess, who noted the music successfully. That collectors are on the increase was proved by the large number of songs almost daily forwarded to her, with inquiries as to their history, &c., all of which added embarrassingly, but rather delightfully, to her secretarial duties.

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APRIL 4, 1905

DR. CHARLES MACLEAN, M.A., VICE-PRESIDENT,

IN THE CHAIR.

THE DEVELOPMENT OF NATIONAL OPERA IN RUSSIA.

RIMSKY-KORSAKOV.

BY MRS. NEWMARCH.

WITH my present paper—the fifth which I have had the honour to read before this Association—my first idea of offering you an outline sketch of the Development of National Opera in Russia is carried to a conclusion.

Between my first paper, which began with Vladimir the Crimson Sun, somewhere in the tenth century, and my last, nearly as many ages seem to have elapsed as in the actual historical evolution of my theme. Personally this slow exposition of a rather ambitious subject has been of great advantage, but I should like to thank my listeners for the patience and constant interest they have shown towards an unpopular and some may consider an unprofitable subject. But although it has very little practical bearing upon the music we hear in our daily life, the question of national opera, generally speaking, is one which should be of special interest to us, who have, as yet, accomplished so little in this sphere.

At the present moment our music stands between two great dangers. One, the risk of excessive imitation and of fluctuation between a multiplicity of ideals: the inevitable result of rapid interchange of ideas and fashions among the nations. The other—in some measure a natural reaction from the first—the danger of cultivating a snarling protectionist spirit and of setting up an insincere standard of patriotism. For what is gained by substituting a British trade-mark for a foreign one, if the article manufactured does not bear the genuine stamp of nationality?

It is often said that great art is universal, as though its universality were an original and essential attribute. I do not think the greatest art was conceived with that aim in view. It would be truer to say that it *becomes* universal by virtue of its vitality. The origin of all that has been acclaimed as supreme in art and literature has surely been rooted in nationality. Take the masterpieces which have attained

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universal recognition. When the Greek sculptors carved their imperishable types of beauty, were they influenced by any premonition of an Italian renaissance? Did Shakespeare, when he wrote his plays, speculate as to the future critical appreciation of the German nation? When Bach composed his "Passions," and the B minor Mass, was he thinking of the good graces of the Parisian public? No, all these *chefs-d'œuvre* were the work of men imbued with the spirit of their nationality. Unconscious and unconcerned, they created in their own idiom, for their own people. Afterwards the beauty and vitality of their works bore these, as on wings, across the frontiers of the lands which gave them birth. They became the ideal possessions of all the nations.

I am not urging that it is now possible, or even desirable, to shut our ears and eyes to the accumulated influences of other periods and other civilizations. I only contend that it is from the starting point of *race* that all enduring manifestations of art have gone forth to the world.

It is in this respect that I think my papers have a real application to our own musical life. It should be useful to watch the growth of a school which spreads its branches east and west, while its roots remain firmly imbedded in the soil of nationality.

You will have observed that each one of the composers dealt with in these papers had an almost exclusively home training. With few exceptions they did not even undergo the useful, but levelling processes, of a musical college or school. In almost every case the composer's early life was spent among the people. He knew and loved their customs, their phraseology, and above all their folk-music. Such influences are indelible. They consecrate a poet to the service of his nationality. If, as in the case of Russia, this lies somewhat apart, and needs to be interpreted with knowledge and sympathy, such an act of consecration debars the artist at first from a world-wide appreciation. But this is not a heavy price to pay for the preservation of his racial distinctiveness.

Rimsky-Korsakov is one of the most distinctively national composers of that group who initiated the New School of Music in Russia. He was born in the little village of Tikhvin, in the Government of Novgorod, on March 6, 1844, and came of what we should describe in England as "a county family." Until he was twelve years old he lived on his father's estate, among the lakes and forests of Northern Russia, where music was interwoven with every action of rustic life. His gifts were precocious. Between six and seven he began to play the pianoforte, and made some attempts at composition before he was nine. It was almost a matter of tradition that the men of the Korsakov

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family should enter the Navy; consequently in 1856 Nicholas Andreivich was sent to the Naval College at Petersburg, where he remained for six years. Not without difficulty he managed to continue his pianoforte lessons on Sundays and holidays. The actual starting point of his musical career was his introduction to Balakirev and his circle. The leader of the New Russian School played an important part in Rimsky-Korsakov's early development. Death had recently robbed him of a promising young pupil, and the appearance of the naval cadet, at the moment when he was still suffering acutely from this bereavement, seemed to the warm-hearted, mystical composer nothing less than providential. From the congenial companionship of Balakirev, Borodin, and the rest, Korsakov was abruptly severed when, in 1863, he was ordered to sea in the cruiser "Almaz." Balakirev now constituted himself a kind of College by Post, and received instalments of manuscript from all manner of outlandish ports; for the "Almaz" was absent on foreign service for over three years, during which she practically made the round of the world. On this voyage Rimsky-Korsakov wrote and revised a symphony (No. 1, Op. 1, in E minor), and surely never was an orchestral work composed under more varied or less propitious conditions. Balakirev performed this work at one of the concerts of the Free School of Music in the winter of 1868. It was the first symphony ever composed by a Russian, and has many intrinsic charms and merits. But like many an early opus number, it bears evidence of strong external influences.

In common with many of his compatriots, Rimsky-Korsakov's musical development was *à rebours;* from the mouth to the source of the river. Schumann, Berlioz, Liszt and Glinka were his ideals and models. We see a similar process taking place among our own younger musicians, who seem to start from Tchaikovsky and Strauss. The form and contents of Korsakov's works show that his views have not undergone any very radical change. About the middle of the seventies came a strong reaction in favour of classicism and the schools. His "progressive" friends looked with dismay upon what they described as his cult of musical archæology, which appeared to them an entirely retrograde step. Tchaikovsky, however, hailed it as a sign of grace and repentance. "Rimsky-Korsakov," writes the composer of the "Pathetic" symphony to Frau von Meck in 1877, "is the one exception (in the matter of conceit and stiff-necked pride) to the rest of the New Russian School. He was overcome by despair when he realized how many profitable years he had lost and that he was following a road which led nowhere. He began to study with such zeal that during

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one summer he achieved innumerable exercises in counterpoint and sixty-four fugues, ten of which he sent me for inspection."

There is a note of exaggeration in Tchaikovsky's judgment which is easily understood when we bear in mind not only the positions of both men—professors at the rival Conservatoires of Moscow and Petersburg—but also the rival influences brought to bear upon their respective educations. Rimsky-Korsakov may have felt himself braced and strengthened by this severe course of musical theory; it may have been a relief to his extremely sensitive artistic conscience to feel that henceforward he could rely as much on experience as on intuition; but his remorse for the past—supposing him ever to have felt the sting of such keen regret—never translated itself into the apostasy of his earlier principles. After the sixty-four fugues and the exhaustive study of Bach's works, he continued to walk with Berlioz and Liszt in the way of sinners, because in his opinion it coincided with the highway of musical progress, as well as with his natural inclinations. He knew the forms demanded by his peculiar temperament. Genius, and even superior talent, almost invariably possess this intuition. No one should have known better than Tchaikovsky that in spite of well-intentioned efforts to push a composer a little to the right or the left, the question of form remains—and will always remain—self-selective. Rimsky-Korsakov after, as before, his initiation into classicism, chose the one path open to the honest artist—musician, painter, or poet—the way of individuality.

The first symphony was followed by a symphonic poem to which I must make brief reference, not only because it shows certain tendencies of his thought, but on account of its being the actual precursor of his finest opera.

"Sadko," based upon a famous *builena* or legend of the Novgorodian cycle, is one of the most remarkable sea-pictures in musical literature.

Rimsky-Korsakov retired from the Navy in 1873, when he was appointed, at the suggestion of the Grand Duke Constantine, Inspector of Naval Bands. Two years earlier he had accepted the offer of a Professorship at the Petersburg Conservatoire, where he still holds a class.* With all his delicate conscientiousness, I doubt if the musician made an ideal naval officer. The following letter, written to Cui during his first cruise on the "Almaz," reveals nothing of the

* Since the reading of this paper, Rimsky-Korsakov was dismissed from his professorship at the Conservatoire, in consequence of his frank criticisms of the existing bureaucracy. This injustice was so greatly resented by his colleagues, that it was followed by the resignation of the Director and the most prominent members of the staff

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cheery optimism of a true "sea-dog." But it *does* reveal the germ of "Sadko" and of much finely descriptive work in his later music. "What a thing to be thankful for is the naval profession," he writes; "how glorious, how agreeable, how elevating! Picture yourself sailing across the North Sea. The sky is grey, murky, and colourless; the wind screeches through the rigging; the ship pitches so that you can hardly keep your legs; you are constantly besprinkled with spray, and sometimes washed from head to foot by a wave; you feel chilly—and rather sick. O, a sailor's life is really jolly!"

But if his profession did not benefit greatly by his services, his art certainly gained something from his profession. It is this actual contact with nature, choral in moments of stress and violence, as well as her milder and rhythmic moods, that we hear in "Sadko" the orchestral fantasia and in "Sadko" the opera. We feel the weight of the wind against our bodies and the sting of the brine on our faces. We are left buffeted and breathless by the elemental fury of the storm when the Sea King dances with almost savage vigour to the sound of Sadko's *gusslee*, or by the vehement realism of the shipwreck in "Scheherezade."

While "Sadko" displays the national Russian element, the Eastern suite, or, as the composer prefers to call it—the second symphony, "Antar," shows his leaning towards oriental colour. These compositions prove the tendency of his musical temperament. They do not show the more delicate phases of his work. They are large and effective canvases and display extraordinary vigour and much poetical sentiment. But the colour, although laid on with science, is certainly applied with a palette knife. We must go to his operas and songs to discover what this artist can do in the way of discriminating and exquisite brush-work.

In speaking of Korsakov's work, it seems natural to drop into the language of the studio. To me, he always appears as a descriptive poet, or still more as a landscape painter, who has elected music for his medium. Gifted with a brilliant imagination, yet seeing with a realist's vision, he is far more attracted to what is capable of definite expression than towards abstract thought. Lyrical he is; but more in the sense of Wordsworth than of Shelley. With a nature to which the objective world makes so strong an appeal, impassioned self-revelation is not a primary and urgent necessity. In this respect he is the anthesis of Tchaikovsky. The characteristic vein of realism which we have found in all our Russian composers, and most strongly marked in Moussorgsky, exists also in Korsakov; but in his case it is controlled by an almost fastidious taste, and a love of beautiful details which sometimes stifle the fundamental idea of his work. From these preliminary remarks you will have

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formed for yourselves some idea as to the spirit in which this composer would approach the sphere of dramatic music.

He came to it first by way of Russian history. "The Maid of Pskov" ("Pskovityanka") was completed in 1872 and performed in Petersburg in January, 1873. Opinions as to its success seem to vary very much. Cheshikin says it was well received and remained for a fair length of time in the repertoire, although the composer had to make some changes in the work in order to comply with the demands of the censor. Stassov, who is probably correct, says the public, accustomed only to enjoy Italian opera, were incapable of appreciating this serious music-drama. In any case, "The Maid of Pskov" seems to have suffered a long period of unmerited neglect.

One of my besetting difficulties in keeping these papers within the time-limits of human endurance, lies in the fact that I cannot take it for granted you all know the text of these Russian works as you do "Tristan and Isolde," or "The Cingalee." And in discussing opera it is almost impossible—or should be—to speak of the musical apart from the literary content. Therefore, in dealing with Rimsky-Korsakov's operas—of which there are no less than nine—I propose to speak in detail only of three or four characteristic examples.

In "The Maid of Pskov" the composer starts under the influence of Dargomijsky's latest opera "The Stone Guest." Theoretically, all the New Russian School were sworn to the principles of Dargomijsky, although only Moussorgsky actually endeavoured to carry out, in its full meaning, his dictum: "The note must be the direct representation of the word." Both Tchaikovsky and Rimsky-Korsakov alternated between lyrical and declamatory opera, and occasionally affected a union of styles. In "The Maid of Pskov" the solo parts consist chiefly of "mezzo-recitative" of a somewhat dry quality, but relieved by great variety of orchestral colour in the accompaniments. The choruses, on the other hand, which are very national in style, are full of melody and movement. The subject of the opera is taken from one of Mey's dramas. It is an episode from the history of the sixteenth century when Ivan the Terrible, jealous of the enterprise and independence of the twin cities of Pskov and Novgorod, resolves to humble their pride and curtail their power. The doom of Pskov is mitigated by the Tsar's discovery that Olga, who passes for the daughter of the chief boyard Tokmakov, is in reality his own natural child, the daughter of a woman he loved in youth, and for whom the tyrant can still feel some sparks of affection and regret. The finest moment in the opera is undoubtedly the summoning of the "Vech," or popular assembly, in the second act. The

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great city of mediæval Russia, with all it contained of characteristic energy, of almost Elizabethan vigour and enterprise, of superior culture and artistic beauty, is set before us in this musical picture. The stress and anger of the populace; the fine declamatory monologues for the boyard Tokmakov and Andrew Touch—(Olga's lover, who leads the rebellious spirits of Pskov); the impressive knell of the tocsin, calling the citizens to attend the Vech—all unite to form a dramatic scene worthy to compare with the *finale* of Glinka's "Russlan and Lioudmilla," or with the "Slavsia" in the Kremlin in "A Life for the Tsar." Russians, as everyone who has visited their country knows, have a passion for bells and often introduce them effectively into their music: witness the orchestral prelude "Dawn breaking over Moscow" in Moussorgsky's "Khovantschina," or the more familiar overture "1812" by Tchaikovsky. The bell effects in the "Maid of Pskov" are particularly thrilling. Recalling, as it does, traditions of political liberty and free speech, this bell—I have heard it said—appeared in the eyes of the censor the most objectionable and revolutionary character in the whole opera. The two operas which followed in 1879 and 1880, while possessing many features in common with each other, differ entirely in character from "The Maid of Pskov." In "A Night in May" and "Sniegourochka," or "The Snow Maiden," the dramatic realism of his historical opera gives place to lyrical inspiration and the free flight of fancy. "A Night in May" is taken from one of Gogol's national tales. "The Snow Maiden: a Legend of Springtime" is founded upon a national epic by the dramatist Ostrovsky. Both operas offer that combination of the legendary, the picturesque and the humorous which exercised the greatest attraction for Rimsky-Korsakov's musical temperament. In both works he shows that he has attained to a supreme mastery of orchestration, and the accompaniments in every instance go far to atone for his chief weakness: a certain dryness of melodic invention, except when the style of the melody is that of the folk-tune. "A Night in May" reveals him as a humorist of a delicate and fantastic quality. Rimsky-Korsakov's humour is entirely native and individual, having nothing akin to the broad, saturnine, biting wit of Moussorgsky, nor to the vigorous humour of Borodin's comic villains Eroshka and Skonla, in "Prince Igor." Rimsky-Korsakov can be sprightly, fanciful, arch; and his humour is more often expressed by witty orchestral comments upon the text than by the melodies themselves. Perhaps of all his operas there is none to which the well-worn adjective "charming" applies more truly than to "The Snow Maiden." How clearly we feel in this music the indelible impressions of a childhood spent amid rustic

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surroundings. There is something of the same vernal impulsion in "Sniegourochka" of which we are conscious in Wagner's "Siegfried" Idyll. What a profound loss to the poetry of a nation is the disappearance of its forests! It is not only the rivers which grow the dryer and the poorer for the wielding of the axe.

None of Korsakov's operas can show a greater profusion of lyrical gems than this one which embodies the Slavonic legend of the spring. The poetical death scene of the Snow Maiden as she melts into the spring waters; Koupava's passionate love song and her incantation to the bees; the pastoral songs of the young shepherd Lel; the folk-song choruses sometimes with accompaniments for the *gusslee;* the fairy scene in the forest and the return of the birds with the flight of winter—these things cannot fail to charm those whose imaginations have not outgrown the glamour of the world's youth, with its belief in the personification of natural forces. It seems surprising that the music of "The Snow Maiden" is not better known. But it is essentially a poetical opera. How many people who really care for lyric poetry, or for the musical treatment of a beautiful allegory, sit among the audience of any great opera house in Europe? More perhaps than we suspect, but not enough to make poetical opera a paying success. We are very far still from demanding that the literary element of an opera should possess anything like the same value as its musical treatment.

In 1889 Rimsky-Korsakov began a fourth opera, the subject taken from the history of the Baltic Slavs in the ninth century. But although in that highly picturesque work "Mlada" he returns to an historical episode, he does not go back to the declamatory style of "The Maid of Pskov." At the same time it is evident that Dargomijsky's methods still exercised some attraction for him, since in 1897 he set Poushkin's dramatic duologue "Mozart and Salieri" without a single change in the text, and dedicated it to the memory of the composer of "The Stone Guest." In "Mozart and Salieri," which is not called an opera but merely "dramatic scenes," we have melodic recitative without any relapse into cantilena. The declamation of the two musical heroes is relieved and embellished by quaint and apt comments heard in the accompaniments. For instance, when Salieri speaks of "a simple scale," a scale is heard in the orchestra; when he mentions an organ, a pedal point is introduced into the accompaniment. This sounds very naïve, but I assure you this miniature "music-drama" is extraordinarily clever as regards craftsmanship and musical repartee. The style of the work is completely that of the period (eighteenth century), and the best imitations of Mozart's own style occur when the Master plays the

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pianoforte to his deadly rival. These tiny movements "Allegretto semplice" and "Grave"—which Mr. Epstein will now play to us—are delightful little solos.

Rimsky-Korsakov wrote one more opera in a similar style, "Boyarina Vera Sheloga," after which, in all his later works, he returned to the lyrical forms which seem best suited to his operatic style.

The most distinctly humorous of all his operas is the "Christmas Eve Revels," a subject also treated by Tchaikovsky under the title of "Vakoula the Smith" (re-published as "Le Caprice d'Oxane"). It would take too long to draw a comparison between the two works in order to see which of the composers had been most successful in his musical setting of Gogol's racy and humorous tale. Rimsky-Korsakov, as you have seen, never went outside his own land for literary material. But even within this circle of national subjects there exist many shades of thought and sentiment. Gogol's characters differ as much from those portrayed in such a legend as "Sadko," as the people in one of Lever's novels differ from the types of Dickens. The Malo-Russian and Cossack population are more vivacious and also more dreamy and sentimental than the Great Russians. In fact the difference between the inhabitants of the Ukraine and those of the Government of Novgorod would be as great as between an Irishman and a Yorkshireman, and would lie much in the same direction.

The "Christmas Eve Revels" opens with an orchestral introduction, "The Holy Night," descriptive of the serene beauty of the night upon which the Christ Child came into the world to put all the powers of darkness under foot. It is based upon two calm and solemn themes. The first rather mystical in character, the second of child-like transparency. But with the rising of the curtain comes an entire change of sentiment, and we are immediately brought into an atmosphere of peculiar national humour. This sudden change from the mystical to the grotesque recalls the miracle plays of the Middle Ages. The moon and stars are shining on a little Russian village; the hut of Choub the Cossack occupies the central position. Out of the chimney of one of the huts emerges the witch-woman Solokha, riding upon a broomstick. She sings a very old "Kolyadka," or Christmas song. Now the Devil appears upon the scene to enjoy the beauty of the night. These shady characters confide their grievances to each other. Solokha has a weakness for the Cossack Choub, but her son Vakoula the Smith is making love to Choub's beautiful daughter Oxana, and this is a great hindrance to her own plans, so she wishes to put an end to the courtship

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if possible. To-night Choub is going to supper with the Sacristan, and Vakoula is sure to take that opportunity of visiting his sweetheart, who is, however, deaf to all his entreaties. The Devil has his own grudge against Vakoula, because he has drawn a caricature of his Satanic Majesty upon the wall of the village church. The Devil and the Witch decide to help each other. They steal the moon and stars and fly off, leaving the village plunged in darkness. Ridiculous complications occur. Choub and the Sacristan go out, but wander round in a circle, and after a time find themselves back at the Cossack's hut, where Vakoula is making love to Oxana. In the darkness Vakoula mistakes Choub for a rival lover and drives him out of his own courtyard. Matters are set right by the return of the moon and stars, who have managed to escape from the Devil and his companion.

I do not propose to analyse the remaining acts in detail. I have given you a few examples of Rimsky-Korsakov's thematic material and some idea of the freedom with which he employs the *leitmotif*. The love scenes between Vakoula and Oxana are built to a great extent upon the characteristic themes for the Smith which you have just heard.

In the end Oxana declares she will only accept Vakoula on condition that he presents her with a pair of the Empress's shoes. The Smith departs upon this unpromising errand. Thanks to his Cossack friends he finds his way into the palace. During the festivities of the evening, the Cossacks are called upon to perform their national dances in order to amuse the Court. The Empress, in high good humour, is informed of Vakoula's quest, and good-naturedly gives him her shoes. He returns in triumph to his native village and marries his capricious beauty.

In 1899 Rimsky-Korsakov produced "The Tsar's Bride," the libretto from a drama by the poet Mey. This opera is more distinctly of the Italian melodic school than any other of his works. Here a long and elaborated overture replaces the short orchestral preludes with which so many of his operas open. The work is divided into the conventional solos, duets, and concerted pieces, and there is much for full chorus. Although it is not accepted by connoisseurs as equal in musical merit to many of the operas of which I have spoken, "Tsarskaya Nievesta" has had a remarkable success with the public and is constantly in the répertoire of the summer and winter theatres in Russia.

But between "Christmas Eve Revels" and "The Tsar's Bride" there is an important link in the development of our composer. "Sadko," which appeared in 1896, is a compromise between lyrical and declamatory opera, so skilfully effected that we must regard this work both as the

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perfect fruit of his maturity and the most complete confession of his artistic faith.

At the outset of his career, Rimsky-Korsakov was attracted by this legend of the eleventh century belonging to the cycle of Novgorod. Sadko is a poor but adventurous minstrel, often referred to in the folk-songs as "the nightingale of Novgorod." He does not win his renown by chivalrous actions and prowess in the field, like Ilya Mouramets and the heroes of the cycle of Kiev. The Novgorodians were an energetic, but commercial, race. Sadko, driven to desperation by poverty, lays a wager against the rich merchants of Novgorod that he will catch gold-fish in Lake Ilmen. The merchants stake their goods, the minstrel all he has—a far more valuable asset: "his dare-devil head," as the legends say. How Sadko charms the Sea King by his singing and playing upon the *gusslee*, how he secures the gold-fish and, with them, all the wealth of Novgorod, you will now hear from the ballad of Nejata, the young minstrel, which Miss Grainger Kerr will kindly sing for us. After a while Sadko grows restless in spite of his good fortune. He sets sail with his fleet of merchant vessels in search of fresh adventures The ships are overtaken by a tempest, and it becomes necessary to propitiate the wrath of the Sea King. Lots are cast, and the unlucky one invariably falls to Sadko. It is characteristic of the astute merchant-hero that he cheats in every possible way in order to avert his doom. Finally, he is cast overboard and drifts away upon a plank, clinging to his cherished *gusslee*: a Pagan Jonah, a Slavonic Arion. His adventures at the bottom of the sea; the Sea King's welcome to his virtuoso-guest; his efforts to marry Sadko to one of his daughters; the procession of these beautiful sea-maidens —some 300 in number—demanding of Sadko a judgment far more difficult and delicate than anything Paris was called upon to pronounce; the cleverness with which Sadko extricates himself from the difficult situation, by selecting the only plain lady of the party, so that there is no risk of permanently falling in love with her and forgetting his wife in Novgorod; the wild glee of the Sea King at the playing of the famous minstrel, and his dance which imperils the earth and can only be stopped by the shattering of the precious *gusslee*; Sadko's return to his faithful and anxious wife—all these incidents are set forth in the opera with a Wagnerian luxury of stage accessories and scenic effects.

As regards structure, "Sadko" combines—as I have said —the lyrical and declamatory elements. It is pre-eminently a national opera in which the composer has conveyed a truthful picture of the customs and sentiments of an archaic period. In "Sadko" we find many melodies completely

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modal in character. The Sea Queen's slumber song in the seventh scene is Dorian, Sadko's aria in the fifth scene is Phrygian, &c. The song of Nejata (which Miss Kerr has just sung) has an accompaniment for harps and pianino which gives the effect of the *gusslee*. You will have observed the alternating rhythms 6-4, 9-4.

Besides the national element, Rimsky-Korsakov introduces characteristic songs of other countries. In the scene in which Sadko generously restores to the merchants the goods won from them in his wager, keeping only a fleet of merchant vessels for himself, he requests some of the foreign traders to sing songs of their distant lands. The Varangian guest sings a song in a brisk, energetic rhythm, quite Scandinavian in character; the Venetian complies with a graceful barcarolle, while the Indian merchant charms the audience with an Oriental melody of rare beauty. The musical interest of "Sadko" is in fact so great that it is worthy of a paper in itself.

Summing up the position of Rimsky-Korsakov as a composer of national opera, I must first remind you that of all the composers I have dealt with in my papers, he has proved himself the most prolific in this respect. With him, time seems to have strengthened the attraction to dramatic music and relegated symphonic work to a secondary position. The field of opera in Russia is practically in his hands. Since the death of Tchaikovsky he has had no serious rivals among his compatriots. At the same time it cannot be said that the majority of his operas have enjoyed great popularity. The best performances and revivals of them have generally been due to private enterprise.

A close study of the works of Rimsky-Korsakov reveals a distinguished musical personality; a thinker; a fastidious and exquisite craftsman—in a word, an artist of that refined and discriminating type who concerns himself very little with the demands and appreciation of the general public. Outside Russia, he has been censured for his subserviency to national influences, his exclusive devotion to a patriotic ideal. On the other hand, some Russian critics have accused him of opening the door to Wagnerism in national opera. This is only true in so far that he has grafted upon opera of the older, more melodic type the effective employment of some modern methods, more particularly the use of the *leitmotif*. As regards orchestration, I have already claimed for him the fullest recognition. He has a remarkable faculty for the invention of new, brilliant, prismatic orchestral effects and is a master in the skilful employment of onomatopœia. Those who deny—not entirely without reason—that Rimsky-Korsakov is not a melodist of copious and vivid inspiration, must concede the variety, colour, independence and flashing

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wit of his accompaniments. This want of balance between the essential and accessory is quite a characteristic of his music. Some of his songs and their accompaniments remind me of those sixteenth century portraits in which some slim, colourless, but distinguished, Infanta is gowned in a robe of brocade rich enough to stand by itself, without the negative aid of the wearer.

Rimsky-Korsakov does not correspond to our stereotyped idea of the Russian temperament. He is not lacking in warmth of feeling which kindles to passion in some of his songs; but his moods of exaggerate emotion are very rare. His prevailing tones are bright and serene, and occasionally flushed with glowing colour. If he rarely shocks our hearts into a poignant realisation of darkness and despair, neither has he any of the hysterical tendency which sometimes detracts from the impressiveness of Tchaikovsky's *cris de cœur*.

When a temperament, musically endowed, *sees* its subject with the direct and observant vision of the painter, instead of *dreaming* it, through a mist of subjective exaltation, we get that type of mind which naturally tends to a programme, more or less clearly defined. Rimsky-Korsakov belongs to this class. Labelled or not, we feel in all his music the desire to *depict*.

Time will not permit me to pay a long personal tribute to this artist, who has done so much for his fellow workers. More than once he has laid aside his own work for months together to devote himself to the editing and revision of the posthumous publications of Moussorgsky, Borodin, and others. His sincerity is as great as his intellectual and emotional distinction. If, like Tchaikovsky, he were to take his works farther afield, I do not believe their exotic character would stand in the way of a wider appreciation. But Rimsky-Korsakov, like Cordelia, suffers from an incurable malady of reserve. "The cow with the longest horns will push the farthest," says a Russian proverb. Probably Rimsky-Korsakov is not of the horned species.

My work is at an end. If I have kept you too long over this paper, I ask your indulgence because it is my last; and also because I confess to a strong personal interest in the subject of it. This representative of a school, reputed to be revolutionary, who has arrayed himself in the full panoply of musical erudition and scholarly restraint; this poet whose imagination revels in the curious folk-lore of Russia and the fantastic legends of the East; this professor who has written fugues and counterpoints by the dozen; this man who looks like an austere schoolmaster and can on occasion startle us with an almost barbaric exuberance of colour and energy, offers, to my mind, one of the most fascinating analytical studies in all contemporary music.

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DISCUSSION.

The Chairman.—Your spontaneous and hearty applause has already expressed your thanks to Mrs. Newmarch, Miss Grainger Kerr, and Messrs. Epstein and Hughes, and I will not trouble you to pass a formal vote But I should like to take up the lecturer's early remark, that she feared her lectures might be looked upon as unprofitable. I am quite sure that I can in your name categorically negative that idea. Mrs. Newmarch has shown that she had no desire for self-advertisement, for whereas, being versatile, she could easily have given us five lectures on five subjects, she has taken the less showy course of writing a series on one subject. But so much the more profitable for us, and in lieu of the perpetual miscellany found in our volumes these concatenated lectures will form a solid ingredient therein. It is profitable also at the present moment that Mrs. Newmarch should take our minds off that unpleasant and repellent deceitfulness which seems to underly the whole of Russian administration, and show us Russia in a light in which we can really admire her. Art is connected with humanity, and we need not doubt that in the heart of Russia there is just as much sound, honest human nature as in any other country. Mrs. Newmarch also introduces us to a new and strong order of music, if only by means of a glimpse thereof. But perhaps the main profit of these lectures is to suggest to us a sense of what we might do ourselves. In England we are just now going through a phase of instrumental programme-music worship. I am not very sympathetic to that, I confess, except in a much tempered manner conjoined with more formal requirements. I am convinced that there is a great deal of writing the music first and making the programme afterwards. In any case the weapon is not particularly effectual. We had lately Elgar's "In the South," and it had to be explained that it represented the former doings of Imperial Rome; but it could have represented anything strong, like the battle of Mukden, just as well. Then, profoundly as I admire Strauss's "Sinfonia Domestica," I would ask, if you cut out the two clock-strikings and the *Berceuse*, could any human being go anywhere near guessing what its "poetic basis" was? When instrumental music has these sharp limitations, one naturally turns to opera, where words and action do directly bring home thoughts and feelings beyond the music. Now we have all this time in London been thinking of the Russians as instrumental programme-music makers, while Mrs. Newmarch shows us that they are equally, and probably even more powerfully, opera makers,—though, alas, we never hear the

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operas. Is England never to move forward in the same path? Our Sullivan, Stanford, Mackenzie, Cowen, German, Corder, McCunn, &c., have given the first ploughing to the land, and I feel sure that this will be the next development. In conclusion, it is pleasant that Mrs. Newmarch's series closes under this roof of the historic house of Broadwood. It is the first time that I have sat in the chair here, and I see from this position what a beautiful temple of the Muses it forms.

Mr. W. W. Cobbett.—I should like to endorse the Chairman's remarks. I think that what Mrs. Newmarch has told us in these five engrossing lectures is of far more enduring interest than what we read in our morning paper about battle, murder and sudden death in the East. We are reminded of the real Russia that underlies the wild and savage war of interests which is now being waged in Manchuria. We are reminded of their magnificent artistic record, and of the way in which they have transmuted their suffering into song for the benefit of the world. We are reminded too that there are two Russias, Russia of the East and Russia of the West. Mrs. Newmarch has pointed this out in their music, and we must remember that the difference exists among the people as well. The Russia of the West is a country from which artists and authors and composers as well as bureaucrats have sprung. Such a reminder is salutary to all of us, the great mass of the Russians not being responsible for the enormities of the few. Mrs. Newmarch has said something about universal music with which I do not quite concur. There hardly exists such a thing as universal music. European music is a dead letter to those of Eastern race. The Japanese, though they have shown themselves so receptive of European ideas in many ways, are still for the most part untouched by the spirit of our music. From our point of view they are absolutely non-musical. I have been much struck by the fact that the musicians of whom Mrs. Newmarch has treated were in most cases in other professions during the initial stages of their career. Russia seems to be the home of the amateur. I am a humble amateur myself, and have some satisfaction in pointing this out. I have great pleasure in contributing my meed of thanks to Mrs. Newmarch. I am sure the work must have cost her much time and research.

Mr. Clifford B. Edgar.—It is a singular fact that so many of the Russian composers should have at first followed another career—one being an engineer, one a naval officer, and so on. But it is not without its significance in some respects. These composers no doubt gained a greater general experience of the world, but they were at a disadvantage professionally in having devoted much of their energy to non-musical pursuits. It is impossible they should have had

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the same technical facility as if they had gone through the training, say, of a Mozart. We must recognise that whatever invention and imagination a man may be born with, he cannot be born with a mastery of form; and it is on record, in the case of Tchaikovsky and others, how laboriously they had to work to make up for the deficiencies of their early equipment. I look upon the development of Russian opera as a very remarkable one, and one to afford encouragement to us. That a nation that has come so recently, speaking according to the age of nations, within the pale of civilization, and which had its conservatoire founded only about half a century ago, should produce composers taking their place in the very first rank is a striking and encouraging fact. That we as a nation have not done all that we might have done in opera is unfortunately only too true; but I join in the Chairman's view that we may take encouragement from the experience of Russia. We have certainly produced composers of great genius who have not done so much as we should have liked in writing for the stage; but one or two of our composers were born out of due time. If Purcell had lived longer he would probably have carried the art of dramatic composition very much farther than it went in his day. But I do think we may gain confidence from what has happened in the East of Europe. Not only the Russians, but the Bohemians and Scandinavians have suddenly burst into activity and enriched our musical repertory with compositions for which they have drawn upon sources not previously tapped. It is satisfactory to find that there is a great deal that has not yet been said; and it is not true in music that there is nothing new under the sun. My great regret is that I have not always been able to be present when these lectures by Mrs. Newmarch have been given.

Dr. YORKE TROTTER.—My idea is that national opera is founded on national music; that is what Russian opera is. If ever we hope to revive the national opera in England we must go to national music. With regard to the fact that so many of those composers began life not as musicians, I would note that they have one great advantage—they see life; and that is one thing that our musicians in England sometimes lack; they do not see enough of life. I believe no one can write well until he has experienced great things himself. You must have a large experience of life before you can reproduce it in your work. The fault of our English music is that it is too imitative. We imitate Strauss and Wagner, and so on; but we do not go back to ourselves. I am much interested in what Mrs. Newmarch said about Rimsky-Korsakov's objective nature—that he does not treat things so much from the subjective point of view. I confess I like subjective musicians. The best objective

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musicians do not get very far; they give us programme music and so on; but I like music like Tchaikovsky's, which gives us the men themselves. That is of course a small limitation in Rimsky-Korsakov's music; but in many respects he is very great.

A Lady.—May I ask Mrs. Newmarch if there are any women composers of opera in Russia, and what the woman's status is in Russia with regard to musical subjects?

Mrs. Newmarch.—I will take the last question first. Among the educated classes in Russia the woman's position is excellent. I should say it more nearly approached the status of the American woman than in any other country. Russian men of the professional and University classes treat their wives as equal companions, and discuss with them many questions Englishmen would consider outside the province of their female belongings. In such a household in Russia one does not have the uncomfortable experience common in German life, that the housewife is exclusively occupied in serving up dinner in the kitchen while you are discussing philosophical questions with her learned husband. With regard to music—except as executive artists—they have not done much so far. Perhaps it is too early a stage in the national development. Except as interpreters women have done very little for music all the world over. Perhaps in time our sex may make advances here. But I do not think it is a question of education. Music seems to me more a question of emotional intensity than intellectual culture. There is a lady—I believe she is of Russian birth—who is making some reputation in Petersburg. She has written music for Meregikovsky's translations of the tragedies of Euripides. I understand Baroness Overbeck studied in England. I only know some of her songs, but we may assume her orchestral work has considerable merit, since the incidental music to these Greek plays was twice accorded the first-prize in open competition. I ought perhaps to mention Madame Rimsky-Korsakov (*née* Pourgold), who has a great gift for the arrangement of orchestral music, and her sister, the widow of Admiral Molas, who created—in private performances—so many leading rôles in modern Russian opera. With regard to what Dr. Yorke Trotter said, I am entirely in sympathy with him, and I think he was with me. Music is undoubtedly a subjective art. But we have to take into consideration varying types of mind. Primarily there is the subjective-lyrical type—that of Burns, Shelley, Tchaikovsky, Schumann, Schubert; but there is also a type which tends to less self-revelation and more external observation—and that type cannot be disregarded. I totally disagree with the Chairman's remarks about programme music. We shall remain excellent friends in spite of my

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saying so! I do not for a moment believe Rimsky-Korsakov writes his music first and then invents a programme for it. I think with him the impulse comes from without as much as from within. There is just as much insincerity in the opposite direction. Tchaikovsky very often wrote to a programme, but was ashamed or unwilling to say so. In reading his life and correspondence you will see how often his works had a psychical programme although he gave them to the world as absolute music. Mr. Edgar spoke—although not perhaps intentionally—rather disparagingly of the Russian School, because many of its members had followed two professions. It is true that in some cases the output of these composers has been less than it would have been had they been exclusively dedicated to music from the first. But I do not think the charge of technical weakness holds good against the Russian School. In some branches I think technique is their strong point. Take orchestra for instance; in which they have gone beyond any other school. If they departed from conventional forms in music, I do not think this was the result of insufficient training and inability to handle them. It was the tendency of their time and nationality. In Russia, men gave vent to their spirit of protest and revolt through their pictures and compositions, because they had not the safety-valve of a free Press. Dr. Maclean said I had referred to my papers as *unprofitable*. I certainly did not intend to be so modest as all that. I said I was dealing with an unpopular subject which some might consider unprofitable because it had no bearing on the music we hear every day. We do not hear Russian Opera, and I fear a long time must elapse before there can be any practical test of the truth or value of my remarks. The English public is like a dog that cannot pick up a new bone until it has dropped the old one. At present it is still busily engaged in worrying the bone of Wagnerism.

Mr. Thelwall.—It seems to me that these lectures on foreign music are exceedingly interesting, and we get a knowledge otherwise unavailable of this kind of music. But there is a difficulty in that we cannot make out the names. Now, if in a lecture of this kind we could have the principal names put on a sort of diagram, we should be able to recognise them. I have paid the closest attention to this lecture, which I have found exceedingly interesting; but I have failed to make out a single name, though I think our lecturer's enunciation is as distinct as it could be. Might I also ask with regard to opera, Why should English composers want to write opera? It does not appear to be the point in which they are strong; and to my mind it is not the highest class of music. When I go to the Opera I generally wish they would let down the curtain, so that I could not see

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what is going on. I could enjoy the music better if my attention were not diverted from it by the action on the stage. Even Wagner I enjoy better in the concert-room than on the stage. That may be only my own idea; but we are all liable to think that our own ideas must be other people's also. I quite agree with Dr. Maclean. Programme music is my pet aversion. What I think is, that if a composer cannot find ideas without some programme before him, by all means let him have it, but do not let him bother his audience with it. What we want is the music; we do not want to know whether he was thinking about eating a beefsteak, or making love to somebody, or whatever it was.

Mrs. Newmarch.—I quite sympathize with the difficulty as to the Russian names, and perhaps I ought to write them on a blackboard while reading these papers. But after all you can study them at leisure in the printed reports. To return once more to programme music. Of course if there are people whose enjoyment of music is spoilt by having any inkling of what the composer was thinking about when he wrote his music I do not wish to quarrel with them. Let them enjoy their vacuity. Personally I like to have some idea of the emotional and intellectual processes which took place in a man while he was creating a work.

The Chairman.—I will not try to explain myself about programme-music. I will only say, I hope Mrs. Newmarch will devise another series carrying us through another five years, and by the end of that time we shall all doubtless be not only so much older but so much wiser, correcting each others' notions.

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May 9, 1905.

Dr. CHARLES MACLEAN, M.A., Vice-President,

In the Chair.

THE HIGHER ASPECTS OF MUSICAL FORM.

By F. Gilbert Webb.

It is with diffidence, born of knowledge, that I have ventured to take up the thorny subject of Musical Form, but my justification is a desire to contribute, in some degree, to a clearer apprehension than seems to exist at present concerning the principles which give form and design, force and influence. Music has ever reflected the spirit of its age, and at the present period nothing is sacred to the analyst and searcher after truth. Modern chemistry tells us that the word "opaque" has only a relative meaning, converts the air we breathe into a liquid, and presents us with a mysterious substance called "Radium" which contradicts our former estimation of Matter. Our voices are registered on wax cylinders, and the thunder-cloud is converted into a maid-of-all-work. Small, wonder, then, that in the midst of this physical "Götterdämmerung" composers should question the rules of their forbears, and claim the liberty and expansion of thought that is agitating all thinking minds. The question of Pilate, "What is truth?" has never been asked more earnestly by all classes than to-day, and the answer can only be found by seeking active causes, and those principles which produce, permeate, and sustain life in all its forms.

Before such an assembly as this it would be superfluous to comment on the various accepted musical forms; but, by way of foundation to my remarks, I venture to quote some definitions of form; for definitions are the lighthouses which illuminate art, and make for safety when we embark on speculation and research.

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Hauptmann, in his "Harmonics and Metrics," says: "There is in music an architecture which consists chiefly in the systematic manner and modulation of a composition; and so essentially requisite is it, that without it no piece of music can be regarded as a work of art." Ernest Pauer writes: "Music, when portraying feelings or emotions, assumes various forms, and undergoes various modifications; and, being the representation of a passing feeling or emotion, has a definite outline, a commencement, development and ending." Ludwig Bussler defines form as "The grouping together of identical, similar and diverse musical thoughts into one complete organism." Sir Hubert Parry says: "The means by which unity and proportion are arrived at in musical works are the relative distribution of keys and harmonic bases on the one hand, and of subjects or figures or melodies on the other; and this distribution is called the Form of the work."

From these quotations it is fair to make the deduction that musical form is an important factor in composition. Secondly, that its attributes make for law and order, and indirectly for clearness of design. One important attribute of form is its influence on details. The variations and embroideries may be elaborate, but if due regard be paid to form they will not destroy or obscure the main idea. Too often, however, episodical matter and embroideries are made prominent at the expense of the real subject, and although their brilliancy may dazzle us, they are as destructive to the longevity of a work as the ivy is to the tree it clothes. Berlioz is for ever breaking the coherency of his designs by episodes and harmonic incidents which seem merely to be introduced to secure effects, and in my estimation this weakness more than anything else has prevented his music from becoming popular. In "Faust" he has been guarded against his besetting sin by a well-knit story, but even in this work the tendency to excessively accentuate brilliant episodes is observable.

Formalism may be described as form run to seed, and is as inevitable as the decay of a beautiful flower. The germ of form is the desire for symmetry. We see it in the rude pattern-markings of the savage. Such markings may be described as form in an inert state. Active life comes to it with the spirit of expression, and the moment design becomes the medium of thought, it acquires artistic vitality, and its subsequent ramifications are the natural product of environment; but formalism is the killing of this spirit, the retrogression to the inert state. A musical work may be in faultless form; coherent, well balanced and well scored, and yet be as lifeless as the body of a dead man. I believe that that which makes the masterpiece differ from what may be termed estimable music is that, whereas the latter is more or less filled in by obedience to precedent and laws of theory,

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every note of the masterpiece has been dictated by an overwhelming desire to give expression to a dominating idea, an idea so strong that intuitively it has controlled every detail. To-day, however, there is little risk of an epidemic of formalism, in fact the risk is greater of going to the other extreme,—formlessness—and that way madness lies.

This brings me to my third point, the necessity of form. To many present this statement may seem a platitude, yet I am convinced that a good many young composers secretly feel inclined to think that form can be left to take care of itself. But form in nature is everywhere discernible, from the grouping of the petals of a daisy to the foliage of the largest tree. The diversity in uniformity is infinite, yet balance, symmetry and appropriateness are maintained. This was finely put by Schumann, when he wrote, "A genuine musical phrase has always, as it were, a certain centre of gravity. Mozart places it in the centre, Beethoven at the end, but the effect of the whole pivots on that centre."

There are two distinct aspects of form which it seems to me are overlooked. I mean the different action of form in mental conception and in comprehending the ideas of others. The simplest illustration of these phenomena is perhaps the action involved in the direction and delivery of a letter in England. The first thought of the writer is the person addressed; next in association is the road or street in which he lives, and last of all the county or country in which his house is situated; but the first thing the deliverer of the letter has to find out is the county, secondly the road or street in which the house is, and last of all the person's name. Now this has a very close analogy to mental action in composition and listening. The composer works from a central idea; a germ-thought, which he expands; the listener has to be conducted to that germ-thought by a series of introductions. By a germ-thought I do not mean a theme or melody itself, but the idea which prompts the theme, which idea the theme is an endeavour to express. Now the form in which ideas are evolved is one of relative importance. The need or desire comes first, the readiest means to satisfy it next, and subsequently details; but the listener may not only be dubious of the need of the composition, but he can only arrive at the intention of the composer by a gradual assimilation of details and groupings which have been developed in inverse order in the composer's mind. It follows, therefore, that what may be perfectly clear to the writer may be obscure to the listener. The composer stands within the edifice he has erected, and unless he has been careful in the building, its object and its meaning will be hard to discover by those outside. As a poet has said: "Whereas I stand within my inmost Temple, thou standest on the steps without."

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We therefore perceive that the mental action involved in the conception and the subsequent development of ideas is the opposite to the process of mental assimilation, and here we have fixed principles of our being which cannot be too closely kept in view by composers; for be it remembered that the composer appeals purely to mental phenomena to produce his effects. There is no actual excitation of the nerves of touch, taste, smell, or sight brought into play by the musician. His sole go-between is the ear with its thousands of auditory nerve-cells that transmit his music to the listener's brain. In no art therefore is the consideration of the laws by which understanding is accomplished so imperative as in music. Yet I fancy few composers give a thought to making their music as easily understood as possible: but clearness of design is an attribute of all masterpieces, from Beethoven's Symphonies to Sullivan's Operas. Of course if a composer have little to say, the best thing he can do is to thicken up and obscure his design, and leave the explanation of the meaning of his work to a band of enthusiastic followers; but with such we are not now concerned.

Form is commonly regarded as two-fold, melodic and harmonic; but I think I have said enough to show that these two main divisions each contain many sub-divisions. Constructively, we are faced to-day with a remarkable number of distinct methods of design. On the one hand we have the rational procedure of inventing melody which is in consonance with its subject. I need only mention the heroic and expanding form of the Sword motive in the "Ring," and the narrow, niggling phrases put into the mouth of *Mime*, to indicate what I mean by appropriate form in melody, commonly called characterization. It is this particular constructive side of form which gives nationality to music, that is, the curves of the melody are dictated by the most salient characteristics of the people.

At present there is a noticeable tendency in certain composers to shorten the length of themes, compensation for proportionate loss of salient significance being sought in striking harmonic combinations. In Elgar's "Apostles" the theme of "Christ" is reduced to three notes, or, to speak more strictly, to a distinctive chord. The only possible further development is the "Rest," which Mendelssohn once said was "the most expressive device in music."

With the shortening of the theme there follows naturally an episodic style, the presentation of a series of distinct scenes loosely connected, of which Elgar's "Apostles" also furnishes a notable example. In contrast to this method we have the system pursued by Richard Strauss, who builds up his themes after the manner of a railway-train, the sections of which can be sent careering on their own account, or

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transferred to those of another theme, or inverted. We are now also familiar with the repetition system of the Bohemian School, in which the melodic phrase is handed about from one instrument of the orchestra to another, and repeated in various keys, but always in its entirety, like a highly-glazed Doulton tile, the whole musical picture forming a mosaic rather than a woven pattern. The most successful exponent of this is Dvorák.

From the above it will be seen that many methods are now open to the composer, and that he is no longer confined to forms commonly called "classical," and I fancy it is the multiplicity of designs which may be used legitimately that has generated the idea amongst conservative musicians that formlessness prevails in modern music. Examination of important works of our time shows that they are not formless, but that often their design is bad because it is unnecessarily difficult to follow by the listener. As a matter of fact, far more works have been ruined by slavish obedience to forms really obsolete than by lack of form.

The composer is now face to face with eternal principles; and the essence of these principles, as of all laws of nature, is the maintenance of the appropriate and suitable, and the annihilation of the redundant. It is commonly said that nature abhors a vacuum, but observation shows that she will have nothing that is unnecessary or useless, and if composers would criticise their works from this standpoint they would make mankind, especially critics, happier and more grateful.

With regard to the harmonic side of form, it is time that we fairly faced the fact that key-relationship as taught by our forefathers is a thing of the past; that the only relationship which can claim, in some degree, natural origin is that between the tonic and dominant, which fact probably arises from the fifth of the scale being the first perceptible and most powerful harmonic after the octave. Apart from this the sense of relationship of chords merely arises from their having notes in common. The history of music shows that each generation has got farther away from the supposed affinity of particular keys. Harmonic design and sense of harmonic balance rest upon the power of the listener to remember certain tonalities, or their suggestion, on their recurrence. In this respect, particular harmonic progressions are more easily remembered than their actual pitch, consequently harmonic balance and coherence are largely dependent on the repetition of like progressions of chords. When this is neglected a sense of vagueness is engendered.

It is commonly held that lyrical and dramatic treatment are opposed, but I would rather say each style can be used inappropriately. It is possible to treat a dramatic episode lyrically and *vice versâ*, but in either case there will result

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misuse of form, since the design will be inappropriate to the matter. Many an otherwise excellent composition has been wrecked owing to insufficient consideration of the proper form before the composer began to write. The foundations are not true, and the entire edifice suffers.

In noting progress in any art, the influence of what may be termed the pendulum of change should not be lost sight of, for however good a thing may be, man, with familiarity loses his content, and will often accept that which is of less value, because of its freshness; but although the pendulum goes backwards as well as forwards, each swing registers an advance of time toward the infinite.

In conclusion.:—It appears to me, that we have now arrived at an epoch in the development of music in which the long accepted theory of key-relationship must be discarded for a closer and more comprehensive system in harmonic argument; and that the form of all music must be dictated by the subject-matter or expressive aim of the composer, but with special regard to those eternal laws which govern apprehension and assimilation on the part of the listener, and that the surest way to gain acquaintance with these laws is the close study of their manifestations in accepted masterpieces.

DISCUSSION.

The Chairman.—I beg to move a formal vote of thanks to Mr. Webb for his excellent discourse, the only fault of which was its brevity. [Passed unanimously.] As to this elusive matter of Form, there are so many standpoints that we can each take our own. I fear I have no contribution to make, except to repeat my own co-ordination of the subject based on ultimate technical analysis, which I offered to this Association in June, 1896. I found the four elementary principles underlying all the music which is poured forth by composers to be (*a*) the Monopodic, or simply uttered; (*b*) the Strophic, or recurrent; (*c*) the Episodic, or interrupted; and (*d*) the Isotropic, or balanced. Anyone who does me the honour to look up the Paper in question, will see how the four principles are developed so as to constitute the technical forms we already know or are ever likely hereafter to know. Certain I am that the most "advanced," the freest, music of which we are yet cognizant will all be found to take its genesis in these principles and their combinations. I think our excellent lecturer's point to-day is that henceforward the "subject-matter" is to govern the form. At the risk of being disagreeable, I fear I must demur. No amount of subject-matter will ever alter the fundamental principles

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of the sounds which build up music. To take a single example in the key-relationships which have been mentioned: the composer has to *balance* these, and he can no more get on without balance of keys than he can without his pen and ink. If he fails, the listener does not know what is the matter, but he goes away feeling that the music was not successful. And the greatest composers are those who have the most profound sense of tonality. However, as I began by saying, we have each got our own point of view; and I daresay if we sat here long enough we should find that we are all quite agreed.

Sir FREDERICK BRIDGE —I missed the early part of the lecture, much to my regret, and therefore I have not sufficient ground to venture on. The only thing I can say is that I am not one who objects to short papers on these occasions, because it gives an opportunity for discussion. Often the papers are too long to admit of any discussion. Some of the most valuable things are to be found in the discussions of past years (I do not say that is the case now), but we have had some contributions from Dr. Maclean that have been very instructive. I was rather frightened by some of Mr. Webb's observations, and began to feel, getting on as I am in years, that it is time some of us left the scene, and allowed the musicians of the future to pursue their horrible devices without us. I am conservative, and I like to think that some of those things we have taught so long can be justified in the outrageous music we have to hear in these days. I am very much pleased with what I have listened to. The paper was one of particular interest, and was not too long; I do think we ought to encourage the writers of papers not to be too lengthy, and so promote these discussions.

Mr. SOUTHGATE.—There are one or two things in the paper that struck me as suggestive of a little thought. Mr. Webb said that composers, after they have done their work, examine it, and retain nothing that is useless. Who is going to determine that? When a modern composer has finished his work we may suppose he did it very much quicker than Beethoven would have done; we know something as to the time he took, how he revised his work again and again. See the enormous scores that our modern composers write, look at the immense number of instruments they put on the scores, think of the time it takes merely to write down the notes and directions, what a work it is! But supposing we were to agree that composers should discard everything that is useless, are they to be the sole judges of what is useless and what is necessary? It might be that a composer would set down a vast amount of elaborate music which to his mind seemed absolutely necessary, but when you put that

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before an audience, how many of them will agree with the composer? Therefore, if the composer has to discard anything he thinks useless, I think when he looks over his completed works again they will be very much as they are now; there will be no difference. Our lecturer spoke of the one possibility of the future rather than of the present, when he mentioned the discarding of key-relationship. I have heard, and I am sure you have all heard, a great deal of modern music in which this has been well carried out; key-relationship has been magnificently discarded. I can recollect one piece in which the key of C minor is sustained in the orchestra, while the soloist is playing about very freely in C major. I mentioned that to Sir August Manns, and he said, "Why, that is just what you do on the organ. If you play the chord of C minor with the mixtures drawn, you have pipes sounding all the notes of the chord of C major." I replied, "That would be a satisfactory argument if one heard the separate constituents of the mixtures as such, but, speaking for myself, I do not." The practice of discarding key-relationship has been carried to such a pitch that I cannot contemplate any further advance of it without some very terrible effect striking on our ears. The same may be said of the balance of keys. Surely they do not take the trouble to modulate now. I remember in Brinley Richards' Fantasias, when, after a lot of brilliant firework stuff, he wanted to introduce a movement in another key, he used just to put down the dominant seventh and chord of the new key, and start off without any regard to its relation to what went before. The keys appear to me to be treated in an equally cavalier fashion in much of our modern music. There is one form of music which does not seem to follow any set plan. Under what head would Dr. Maclean class the florid cadenzas which we used to hear when we were young, and popular singers who could sing such things? There was certainly no design about them. I think the only thing that had to be regarded was the amount of breath the singer had at her command. It certainly showed us how splendidly voices were trained in those days. They went on as long as they could, and then the conductor gave the signal, raised his baton, and they arrived home all right. It would be a little curious to know under what type of music we could class those cadenzas. In the Rossini period, unless opportunity was given for a prima donna to let off such things, the prima donna would not sing. The position had to be found for her, and she did as she liked. As to balance of keys, we must remember that in the old Suite form, in which there were many movements, there was no attempt at balance of keys; they followed one another in the same key. I think one reason for our revolt against the old music is that there is no contrast

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of key in it. Balance of key did not prevail in the old times, whereas now it is felt to be absolutely necessary.

Dr. Yorke Trotter.—I fancy that Mr. Webb would not disagree with many of Dr. Maclean's remarks. I think we all acknowledge there must be something like balance or proportion in any musical composition. Mr. Webb said quite rightly there must be Form, and I think we take this balance as a part of Form that must be used. Another thing that I think Mr. Webb would agree with is Development. When we write any music we must develop our themes. If you play a theme and leave it for ever, the effect is so vague; you do not know where you are. Then comes the question of key-relationship. Well, I think it stands on a different footing from what it used to. In the old days keys were more or less strange to each other. If you were in the key of C, you thought the key of F♯ very remote. But now composers can use any chord, and bring it into any key they like. There is now a sort of *entente cordiale* between the keys that there used not to be. Then it seems to me that the form of course must be governed by the character of the particular composition. There must be form in every piece, but the composer has to take the form that suits his thoughts best. No matter what the form is, we are not bound to write in the old binary form or ternary form, or anything else, but the composer may choose any form that suits him best. There is one feature that is commonly resorted to, and that is climax. You lead up to the central point in your composition; everything hinges on that point, and this climax has become a very important thing in modern music. Take for instance the prelude to "Tristan,' or the prelude to "Lohengrin." In Strauss's music you find it perpetually. I think there is not much more to be said about this matter. One would like to hear from Mr. Webb what principles in Form he considers actually acknowledged, and whether he agrees with Dr. Maclean.

Mr. Southgate.—A lady here has suggested that in the case of the cadences introduced into pianoforte concertos the question is a very much larger and wider one than that of the vocalist's cadenzas; because there harmonies can be produced and there can be progressions through a series of keys.

The Chairman.—I may give my own answer. A cadenza is generally an example of the Monopodic principle, being a simple outpouring, a block of music which cannot be divided further by analysis. But if it is of an extended kind, it very often introduces the other principles, showing, for instance, strophic or "balance" attributes. All depends on how the composer makes it.

Mr. Webb.—I fear my paper has given the impression that its tendency is destructive, but I intended it to be so only

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with regard to dissipation of rules and observances which, helpful in the past, are no longer applicable now, and retard progress. Modes of life and forms of expression change with the increase of knowledge and expansion of thought, and music has ever reflected the spirit of its age. It is therefore as unreasonable to judge the form of a modern work by Beethoven's model as it was to judge Beethoven's procedures by those of Haydn. All the false contemporary estimates of masterpieces have arisen from attempting to estimate the present by comparison with the past. Each period has a prominent form which is gradually developed until perfection in that form is attained. When this has been achieved, no further progress in that direction being possible, a departure is inevitable. Thus the old phantasies and divisions gave way to the suite, and the suite to the sonata, and, in our own day, the symphonic poem has budded out of the symphony, because the form of the latter was felt too rigid for appropriate treatment of certain subjects; but it is irrational to judge the construction of the symphonic poem by comparison with that of the symphony. It is obvious that each form has arisen from the working of certain principles, and what I desire is to draw attention to these principles, and to show that they are the outcome not so much of the needs of the composer as of the listener. You can only apprehend any complexity of thought of another person by a certain mental process which is more or less dependent upon a systematic linking of facts and ideas. If I say camera, boots, flower-pot, they convey no meaning, but if the link-words be added—"the camera photographed boots on a flower-pot"—the brain receives a mental picture. Moreover words must be presented in a certain order to become significant, and it will be found that the strongest sentences owe their force to the appropriateness of the words, and the form of the sentence. The same laws dominate the apprehension of the significance of musical sounds. I find a multitude of composers who have good ideas and can invent an attractive theme, but the large majority fail to catch the ear of the public because the music is so clumsily constructed that its significance is hidden, or so obscured that it is irritating instead of being fascinating. I want to see more attention paid to the principles which govern reception and comprehension,—in other words, that consistency and rational sequence of ideas which distinguish all masterpieces; a little more time spent in the planning and consideration of the object of the composition and the best means to secure clear and expressive delivery. With regard to my comparison of Dr. Strauss's themes to a railway train, I meant that the themes of his most important works are built up in sections, after the manner of the carriages of a

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train, inasmuch as each section can be run separately or hooked on to another section. Thus the principal theme of the symphonic poem "Ein Heldenleben" consists of four sections, each of which refers to a mental attribute of the hero, and each section is worked by the composer separately or in combination with definite significance; at least, so we are given to understand. Harmonic balance appeals to the listener's memory, and the sense of tonality of a piece of music depends upon the listener's perception, conscious or unconscious, of one key being more prevalent than any other; but when this is not the case, when a particular tonality has not been impressed on the ear, I think very few would perceive if a piece ended in a different key to that in which it began, and consequently there would be no sense of incompleteness. Moreover it is possible that the subject-matter of a piece might be such that it would be more artistically consistent to end in a different key from the commencement. The rule that a work must begin and end in the same key is just one of those maxims which we have accepted without perceiving that if it have any expressive effect it cannot always be artistically true, that there must be some exceptions to the rule. Perfect balance in form is not always desirable any more than it is pictorially. There is such a thing as unsymmetrical symmetry, and beautiful examples are plentiful in Japanese work. Sir Hubert Parry's oratorio "Job" is unbalanced with regard to its principal solo and its choruses, but it is justified by the subject. *Job's* speech is of such paramount importance that it is right that all else should form a background. It seems to me that many musicians are too prone to judge a new work by its conforming to long-established rules with regard to form, instead of measuring its artistic value by criticising the appropriateness of the form to the subject treated. The choice of subject may be partly or wholly outside the limitations of music, but when this is not the case the form to be artistically true must be dictated by the subject, just as much as should be the orchestration or the style adopted. Concerning cadenzas, I regard the large majority of them as irritatingly redundant. A few are in themselves beautiful examples of form and thematic development in miniature, but for the most part cadenzas are designed and employed merely to display the executive skill of the performer, with the result of depreciating the artistic value of the work, and unnecessarily intruding the least estimable attribute of the player's personality. In conclusion, let me assure you of my appreciation of all that has been said, and the attention with which you have listened to my remarks on a subject which is exceptionally difficult to treat and follow.

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The following communication on Mr. Thomas Strevens' Tenor Viol or Violten was then read :—

Mr. Strevens wishes to make it clear that he takes no credit to himself for the introduction of an instrument of the violin class to come between the violoncello and the viola; that question has been promulgated and discussed in various musical journals for many years, the idea of many of the correspondents being that the instrument required should take a similar form to the violoncello, and be played between the knees; and it is largely owing to these discussions that Mr. Strevens first conceived the idea of making an instrument as an experiment; but by far the weightier inducement was found in the study of harmony, wherein the imperativeness of the four voices in four-part harmony is so unmistakably and splendidly exemplified. Why then were there not four voices in the string family? Where was the tenor instrument? Why should a bass instrument play tenor passages without reference to the degree of its resonance, &c., simply because it is able to do so? Might we not as well ascribe the tenor part in a chorus of four parts to a bass singer if he be able to sing the music, as many bass or baritone vocalists are? These were the questions with others of a like tendency which presented themselves to the patentee's mind, and which satisfied him that a "Tenor" instrument was required to stand in the same relation to the quartet of strings as the tenor voice in vocal quartets.

It is no sufficient reason to say that we have done without the instrument for so many years! That there is no music written for it! And that we can still do without it! It is not Mr. Strevens' idea to displace or supplant any other instrument of the string family, but to supplement and augment such instruments, and he humbly believes that the one he is introducing will be found an admirable and very desirable addition to the orchestra, as well as to all concerted music for strings, to say nothing of its beauties as a solo instrument, and he deferentially submits that the hiatus hitherto existing in the strings is now bridged over, and that the quartet of strings is now complete.

The "family of strings" as hitherto constituted consisted only of basses (contra basso and violoncello), viola and violin, in other words, bass, alto and treble, but no tenor—consequently one of the most important voices was missing. (Some of the old masters, Bach to wit, made strenuous efforts to bring into use other instruments, and wrote music for the viol da gamba, violoncello, piccolo, &c.) Composers hitherto have had to depend to a large extent upon the beauty and flexibility of tone of that magnificent instrument the violoncello in introducing tenor passages in a string

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orchestra, but the patentee deferentially submits that this can at most but be considered a baritone, and not by any fantasy of the imagination can it be looked upon as a tenor instrument; and no other tenor stringed instrument is at present in use in orchestras.

The viola is often termed a tenor, but this is erroneous, as it is undoubtedly an alto instrument, and as such is invariably considered and treated by composers, music for it being always written in the alto clef; and to see band parts for it headed "tenor" and written in the alto clef is simply absurd. France and other countries call it the "alto," and by our own eminent English violin makers it is usually described as the "Viola" or "Alto"—and why it has ever been styled a tenor is inexplicable. Nature itself is a controversion of any such hypothesis; it falls as naturally into the alto clef as a violin into the treble clef, or the violoncello into the bass clef; and the new instrument, which the patentee has designated a "Tenor Viol" or "Violten," falls just as naturally into the tenor clef—to ally it with which has of course been the aim of the patentee. From the foregoing it will be seen that music for it will require to be written in the tenor clef—a new experience for composers, so far as regards strings (except occasional passages for violoncello).

The pitch of the instrument comes between the violoncello and viola, a fifth above the former and a fourth below the latter instrument, which is itself, as is well known, a fifth below the violin. The "Violten" is therefore exactly an octave lower than the violin, and stands precisely in the same relation to that instrument as a man's tenor voice does to a lady's or boy's treble; and the patentee claims for his instrument that it absolutely fills a gap, and a large and eminently important one, in the Great Stave, which previously, so far as a tenor stringed instrument is concerned, was void. It is musically and scientifically in conformity with the laws of nature and acoustics, and a perfect plenary of what in orchestras was hitherto wanting. It may be expedient to call the attention of musicians to the singular fact that as military and brass bands have no such gap in their Gamut on the Great Stave, but have instruments of every conceivable description, contra bassos, baritones, tenors, altos, trebles, &c., surely this alone is sufficient to show the need, the importance and efficacy of the "Violten" in a string orchestra. As a solo instrument it will certainly rank super-excellent.

The instrument was then played upon by Mr. James T. Lockyer, a student of the Royal Academy of Music.

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DISCUSSION.

Mr. Cobbett.—Can Mr. Strevens tell us the name of the maker?

Mr. Strevens.—Thibouville-Lamy.

Mr. Croger.—May I ask what is its length?

Mr. Strevens.—Seventeen-and-a-half inches.

Mr. Southgate.—I should be glad to know what is the exact intent of this instrument. Do I understand that it is to take the place of one of the instruments of the string quartet, or is it an additional instrument to be used with these? In the latter case the quartet would have to be turned into a quintet. Then, with regard to that piece we have just heard, I should be glad to know whether the inventor has had an opportunity of hearing it played on the 'cello by a 'cello-player; because, so far as my remembrance goes of the tone of the 'cello, it would give out the piece with considerably greater resonance. Of course, this is a new instrument, and has not had the advantage that a good instrument gains with time. But the main thing that we want to know is whether it is suggested that this be added to the string quartet or not. With regard to the statement that was made as to the second violin not being a true alto, that did not quite accord with what we were told in the Paper as to the natural pitch of the voices, because after all the second violin goes down to G, and you will find very little alto music which goes below that. If the violin can play alto music, that objection seems to fall to the ground. As I take it that the low G string is put on for use, we should be glad, I think, to hear a passage played on the G string alone. Of course, the amount of tone we should get from a 'cello playing within the same range would be very much more.

Mr. Lockyer then played a passage on the G string.

Mr. Strevens.—I certainly have had no idea of doing away with any other instrument in the string quartet. My idea has been to supplement it and to strengthen the strings. As I say in my pamphlet, it is in my opinion required just as much as the tenor is in a quartet of voices. I do not deny that the 'cello is decidedly more resonant and more powerful, but so is the baritone voice more powerful than the tenor. My idea is to support it in every way and to supplement it; and I do not wish it to be thought that it has been my idea to do away with any instrument in the orchestra. I think the new violten will be more useful in an orchestra than in a quartet; as was justly observed, that would have to be a quintet. I do not think we can take it into use for the old Masters; I think we shall have to compose music suitable for it. With regard to the

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fourth string, it may be that we have not yet got quite the right gauge. We were obliged to have the strings made on purpose, and I am afraid this fourth string is a very bad one.

Dr. Maclean. — This is rather rough on the young performer, because they do not teach this instrument at the Royal Academy of Music. I think we may congratulate him on managing these long stops so well as he does.

Mr. Croger.—Both parties are right, and both are wrong, when they say the second violin is or is not the alto. If you play the second violin on the lower strings in the first position then no doubt it will be an alto. The alto voice seldom goes below G ; if it does it is not very effective. But it is seldom that the violin is played on the lower strings ; it plays mostly an octave above the voice. Therefore it appears to me that the second violin is truly the alto of the quartet if it is played on the lower strings; but if you are always playing in the higher positions, it is at least an octave higher. As the inventor says, you cannot use this instrument for the existing music ; music will have to be written for it. You are going to the trouble of making this instrument and writing music for it for the sake of the bottom octave. The viola goes down to C, the 'cello to C an octave lower. You are making an instrument to fill this up. At the same time the 'cello can quite well play those notes which are between the two bottom notes; so I think really, with all deference to the inventor, we are rather striving at a task that will be unprofitable, inasmuch as there will not be enough for the new instrument to do. But the point to which I wish to call attention is that the strings are generally playing an octave above the voices.

Mr. Southgate.—I think in the Quartets of the great Masters you will find that the second violin is largely played on the lower part of its compass.

Mr. Cobbett.—The unfortunate thing about the viola is that it varies so much in size. I have not a very large viola at home, but I have seen many, particularly one of Gaspar di Salo belonging to my friend Troutbeck. I think it is about sixteen inches long. With regard to the use of the lower strings, they are used more than Mr. Croger thinks. In my opinion the second violin parts might well be called the soprano and alto of the string quartet.

Mr. Croger.— A so-called 'lady's' viola measures fifteen inches along the back ; the ordinary viola measures sixteen-and-a-quarter inches. I have a Gaspar di Salo measuring seventeen inches.

Mr. Southgate.—Then there is a difference of only half-an-inch between this new instrument and the old violas. If so, that instrument is not large enough for the depth of the strings that it carries.

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Mr. Cobbett.—I agree with that, for I think the inventor is obliged to use too large a fourth string.

Mr. Strevens.—It is on the third string that the wolf is.

Mr. Cobbett.—I did not mean the wolf, but I mean that the string does not speak so clearly as one would like.

Mr. Croger.—The Ritter viola measures eighteen-and-a-half inches.

The Chairman.—Mr. Strevens began by modestly saying that he did not claim much originality for this instrument. As a matter of fact, developments in this direction have been going on in Germany for thirty years past at the hands of Professor Hermann Ritter, of Würzburg, who has devised new instruments and written in all sorts of periodicals, &c., about them. He began with an extra large viola called Viola Alta; this not altering the pitch or tuning of the strings, but simply enlarging the body, for it is well known, as Mr. Southgate observes, that the ordinary viola, though a little larger than the violin, is still much too small for its pitch and stringing. Four years ago Ritter invented another instrument, called Violetta, of the same pitch as Mr. Strevens', but with a very much larger body, and used as a knee-instrument. His idea herein, like Mr. Strevens', is to split the two C's of the viola and violoncello respectively, and get an instrument which lies in pitch between the two; in other words, which lies an octave below the violin. I confess I do not follow the necessity. The analogy of the harmonic chord, and the experiences of harmony, show large intervals at bottom, which is at any rate not *primâ facie* in favour of filling in the octave in question. In the orchestra the present universal practice of dividing the violoncellos provides for all contingencies of occasional thick harmony, while giving free scope to the melodial powers of the first violoncello, with which I do not suppose that Ritter's Violetta could for a moment compete. He evidently intends it for the orchestra, for I saw it the other day in a score of Max Schillings', the "Pfeiffertag," where it gives a murmuring accompaniment to the song of the girl sitting in the tower. In chamber music the Violetta might occasionally give a necessary low thickening, but how it would fit in with the scale of the upper strings in quartets, &c., I do not know. In last month's "Journal" of the International Musical Society is an account of Ritter's latest arrangements, in the way of a working quartet of instruments disposed thus:—(*a*) a violin, down to G; (*b*) a five-string viola alta, *i.e.*, with E string added, down to C; (*c*) a knee-violetta, down to G; (*d*) a large-sized violoncello, down to C. The idea here is to have four instruments of four separate tones. The writer of the article, Dr. Obrist, Keeper of the Liszt Museum at Weimar, praises the combination, but not, apparently, after having heard it. To revert to

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Mr. Strevens' "Violten," I am afraid I must agree with Mr. Southgate in doubting its efficacy. It is an arm-instrument, and greatly exaggerates the existing drawback of the viola, in that it has a body very much too small for the compass and stringing. Ritter's changes, whatever they are worth, are at any rate in the opposite direction to this.

Mr. COBBETT. - May I say that I am heartily in agreement with the Chairman that if the instrument could be made larger and played between the knees, objections to it would vanish.

Mr. STREVENS.—As regards the length of the body of the instrument it is seventeen-and-a-half inches. There are violas of seventeen inches, I know; but here is where the length is, from the nut to the tail-piece. This is about two or one-and-a-half inches longer than an ordinary viola, and it is a good inch longer than a viola of seventeen inches. Also it is much deeper.

Mr. COBBETT.—But it is the length of the body of the instrument that determines the quality of the tone.

Mr. SOUTHGATE.—If the discussion is concluded I should like to say how much we are indebted to the gentleman (Mr. Lockyer) who has come to play the instrument. None but those who have taken up a new instrument requiring a different length of stop know what this involves.

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JUNE 13, 1905.

DR. F. G. SHINN,

IN THE CHAIR.

THE BASIS OF THE CLAIM OF MUSIC IN EDUCATION.

BY ARTHUR SOMERVELL.

THE attitude which is assumed towards all art in England is not perhaps quite to our credit as artists, this attitude being that Art is not an altogether serious thing, which "really matters." The average Englishman thinks, for example, that it is of dire import what Member is returned to Parliament for a particular constituency: he considers it a really important matter whether we or the Australians play cricket better, he is also much exercised over the particular sect to which individuals belong. These may be, nay are, matters of great importance to individuals, but they are of very little importance as regards national life. I would go farther, and say that the national capacity for getting rich counts for absolutely nothing, as compared with the conservation of those forces which express themselves in noble art. These forces may—very likely will—lead to riches, as they have often done before (usually with rather bad results), but without them riches can lead only to rottenness.

I propose to lay before you this afternoon some considerations which I think point to the conclusion that there are certain facts which we have either never known, or have forgotten, regarding psychological development and physical and intellectual sequences; and that many of our most obvious difficulties and dangers arise from our non-use of right methods and total disregard of the facts; moreover that we artists are those on whom the duty and right devolves of emphasizing them.

There is no doubt that we are a very great nation, and have made and govern the greatest Empire that the world, so far back as history goes, has ever seen. But there are signs in

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our national life which are causing amongst thoughtful men anxiety as to the future, whilst among the thoughtless there is exultation in a Past to which they have not contributed, and a foolish impatience of the very idea that anything which has not hitherto been the "English way" may yet be a good way. Possibly *because* we have developed as no other nation has, certain sides of national life, it is therefore the more dangerous to ignore and stultify others. Thoughtless and one-sided development of any faculty or power is apt to lead to sudden collapse—as is often the case in physical matters. We all know something of football knee, tennis elbow, writer's cramp, and such like, and there is such a thing as national breakdown, resulting from pushing too fast in one direction.

This anxiety has lately taken a stronger hold of a much larger number of people than formerly; for it is impossible to watch another great nation of Islanders on the other side of the world without realizing that they have some knowledge, some motive power, which we do not understand—some inspiration which is not at our disposal; and it is also impossible to suppress an uncomfortable wonder as to how we should fare if we were their adversaries in the present conflict even when everything had been done which could be done by bull-dog courage, practical commonsense, and our time-honoured capacity for "muddling through." Could *we* keep a secret known to thousands of our people? Could we absolutely control our Press? Is it conceivable that there is any possible war, any possible cause whatsoever, which would unite our people in one common purpose, so well understood that the political Opposition would *voluntarily cease to exist* until that purpose was achieved, lest it should offer, even in detail, any hindrance to the common cause?

It is quite beside the mark to dismiss the subject with the generality that the Japanese live under a different form of government from that under which we live, to say that they live under an almost despotic semi-divine Emperor. Their enemy, the Russians, do the same. No. When a whole nation, from prince to peasant, can act as one man, feel as one man, there is only one cause possible; and that is a system of national training which has cultivated to a high degree the imaginative faculty, enabling men to see principles on which there is no difference of general opinion possible: a system of national training which keeps them from looking at life in that piecemeal way which opens the door to endless differences, and makes truly concerted action impossible.

We are, as we see ourselves in the mirror of our freedom, our just and tolerant rule, our love of justice and order, a very fine fellow indeed. But it seems to me we have been gazing at this reflection of ourselves for so long, and with

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such indiscriminating admiration, that it would be useful for us to look for a little into the mirror which is held up to us by our neighbours, and to see ourselves as others see us. I think that wherever one can get an honest opinion from a German, a Frenchman, an Italian, and most certainly an Irishman, we shall find there are two things upon which they are agreed, viz., the extraordinary difficulty to an average Englishman of taking in an abstract idea; *i.e., a great lack of imagination;* and a *total lack of a serious sense of beauty as a factor in everyday life.*

My conviction is, that imagination is not the special property of one nation, nor that it belongs more to one age than another. Deep down in everybody it lies, only needing to be awakened to become a great force, both individual and collective. I can never believe that the fellow-countrymen of Shakespeare, of Wordsworth, and of Scott, of Robin Hood, Drake, Nelson, are really lacking in this quality, although for the moment it is dormant. But I confidently assert that all our methods of training, both in what we learn and what we omit, in what we have forgotten and what we have laid stress upon, have during the last three hundred years deliberately ignored the need of developing the imagination and have tended to kill the sense of beauty.

It seems a little absurd to have to argue as to the value of imagination; but I know from experience that it is not unnecessary to do so. I have heard people, who certainly ought to know better, actually question whether imagination is of much use, and whether it is not better that people should be educated to be "practical." This word "practical" is one of the terms most misused in the English language. Your only *really* practical man is the one with a trained and cultivated imagination. The final instance of being practical without imagination is the hiding ostrich. It is invariably the man without imagination who fails, even measuring failure by the lowest standards of the City.

Then, as to the sense of beauty—who can begin to reckon how the lack of this enters into everyday life? It seems to me that Hooliganism, slum dwellings, mean streets (by which I do not mean the slums, but the miles of gray hell in which our respectable working classes are condemned to live), the cognate problem of the depopulation of the country, the sordid joys of the public-house, and the curse of gambling. are all directly attributable, in a large measure, to that soul-destroying heresy which popular moral teaching has encouraged, in confounding the persons, and dividing the substance, of the Eternal Trinity of Truth, Beauty and Goodness.

Granted that we as a nation are wanting in these two requisites, how can they be supplied? It is obvious that for

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us adults there is nothing much to do except to recognise our deficiencies. We must, if we expect to achieve anything, go to the fountain-head of the nation, and so educate our youth that they may no longer grow up with clouded minds, and only the very lowest (if indeed any) standard of beauty.

How these things can best be developed may perhaps be shown by studying the methods by which we cultivate those things in which we undoubtedly do excel.

If there is one thing on which we can justly pride ourselves I think it is our capacity for governing, for making and keeping order. It is apparently perfectly safe for us to send off boys, generation after generation, from our Public Schools to India, and after a very few years to set them in positions of authority as soldiers and civil servants, where they have in their hands absolute power over the lives, the property, the happiness, and the well-being of thousands of their fellow creatures of many alien races and religions. Why are we able to do this? How do we bring it about? What are the special methods employed to teach our boys the great art of governing?

It is not done by any appeal to the intellect, or by any direct teaching at all. How it is taught can best be illustrated by a story which I think will be recognised by every Public School man as embodying the essence of what is most valuable in Public School training.

The hero of my tale was a small boy in his first term at Eton, the proud owner of a study, doubtless furnished, decorated, and carpeted by the joint efforts of himself and a devoted parent. It appears that there is, or was, a rule that on Sunday mornings boys should empty their own baths, and that this must be done by a certain hour. My youthful hero's first intimation of the existence of this custom was indirectly conveyed to him during a Scripture lesson in the room below, when he saw water slowly dripping upon the devoted head of his instructor, who happened to be also his house-master. Some kind friend had gently intimated the existence of the rule by emptying the bath on to the carpet. It has been put on record that a boy's first year at Eton appears a sort of chaos, from which slowly emerges a gradual comprehensible order. The knight of the bath just mentioned felt the same; and attributes his sense of bewilderment to the weight of the unwritten law of a great tradition, never made known to him in so many words, but gradually allowed to sink into his consciousness. So that, as in the story I have told you, the first intimation that a law had been broken was the sudden realisation of the consequences,—not, be it noted, the *natural* consequences, but the consequences as expressed by outraged public opinion.

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Of course your sentimentalist will say, "Poor little boy! what a shame not to tell him." But just think of the difference to the boy as a training of the political sense. Is it not the whole difference between English and German Colonial administration? A long series of such experiences are bound to make a boy know how far, in dealing with his fellow creatures, he may go, and when comes the mandate "no farther." And this result has been attained, the whole sensitiveness awakened, without any appeal to the intelligence, but simply by soaking the boy and *making him become aware*, through tradition, of the spirit of the Institution of which he has become a member. I have never heard that it has been found necessary to teach sixth-form boys how to keep the lower school in order.

And this leads me to some interesting reflections on the whole of the modern methods of education.

The things which remain with us most strongly are not the things that are taught through the intellect, but are the sense-impressions left on the sub-conscious mind by the mental and moral atmosphere in which we developed during the early years of childhood. And of all the subjects taught to children, which are the ones which earliest make this appeal through the senses? Are they not precisely those which hitherto we have relegated to a later stage, but which the Greeks made the foundation of all education, viz., the rhythmic arts of dancing and gymnastics, of song and poetry; that special poetry of fairy story, legend, and fable, which is the natural mystical origin of history, in other words of national life?

Our English view of music is, that it is a higly respectable recreation, a pleasant way of passing the evening after dinner when work is done. We do not realise (and this is only one other proof of our lack of imagination) that in music we have in our hands one of the greatest, if not the greatest, of civilising, humanising and educational forces. This is no new claim for music. Plato and Aristotle are full of the great things which may be expected from a right and respectful treatment of the rhythmic arts. My own belief is that responsiveness to music is the outward and visible sign of an inward sensitiveness to the rhythm in all things.

The beautiful experiments which it is possible to make with a harmonograph or a twin-elliptic pendulum show plainly that the laws which musicians have discovered are no arbitrary invention, but have a definite basis resting on the immutable laws of harmonic and rhythmic relation and number by which everything that is, exists.

Everything that we know anything about, acts in and through rhythm, and the importance of music in education

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lies in this fact, that it is the easiest and earliest means at our disposal whereby a child may be made sensitive to the higher rhythms.

The reason for this is obvious when once it is realised that the first appeal of music is not to the intellect at all, but is an appeal through the senses to the feelings and emotions. This appeal can be most strongly made at an age when the concious mind is only beginning to awaken, and before any intellectual appreciation of music is possible; and this point is largely lost sight of, even by those who realise, more or less, the important part which Art can and should play in education. A child can sing before he can speak, and long before he can make use of the apparatus necessary for other forms of art-training. Furthermore, not only is no apparatus wanted for the early musical training, but the child, when he does learn a song (which is a perfect form of art) is at once able to re-create that art-form for himself perfectly, at all events as regards outline. Further voice-training and gradually awakening intelligence will enable him to fill in details with more certainty and with better effect; but, to all intents and purposes, when a child has learned a song he has it in his power to create an art-form for his own satisfaction, continuously and unconsciously. This fact appears to me to be one of stupendous importance, and when once it has been grasped we can see what a power it puts into the hands of teachers and parents for the moulding of the young and for instilling into them an unconscious love of the beautiful.

We recognise this method as the basis in the formation in children of good habits, physical and moral. If left to themselves, children would probably prefer to run about dirty; but we insist on washing them until they gradually learn, quite unconsciously, the feel and the pleasure of being clean.

The wise parent also insists on strict obedience, unreasoning and immediate, until the habit of obedience becomes instinctive and automatic, years before a child could possibly understand what the invaluable habit of obedience is, *i.e.*, we allow them to get the *feel* of the thing long before they learn the *reason* of the thing. But, so far as I can see, this natural and orderly sequence is not used, or is only very partially used, in the training of the mind. None who wish to bring up their children as moral citizens with cleanly habits would dream of giving them an occasional evening off in a gin palace, or let them engage in a spitting competition at a street corner, or allow them to hear a series of false statements on moral questions tending to prove that honesty and dishonesty, truth and falsehood, are "merely a question of taste."

But in the matters of the rhythmic arts, which are related to intellectual and natural processes, exactly as washing and automatic obedience are related to habits of cleanliness and

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morality, nearly all children are allowed to grow up during these sensitive years, hearing and seeing quite indiscriminately the worst, the best, and the mediocre, or are left to escape starvation by satisfying themselves with the street organ and the stray music-hall song, or whatever else may happen to come in their way. No taste or feeling for the beautiful grows up, as in physical and moral training, and when at fifteen or sixteen or even later an attempt is made to awaken a taste in music, painting, drawing, architecture or literature, there is no sensitive response, and the whole appeal has to be made through the reason.

There is a delightful experiment which can be made by playing a musical note with a violin bow on the edge of a thin disc of metal covered with sand. The vibrations cause the grains of sand to group themselves into ordered and beautiful forms. I feel that it is highly probable the perpetual reiteration of musical sequence produces something like this in some part of the child's brain. The current explanation of the effect on brain-matter of the formation of habits will suggest the kind of process I have in my mind. Be this as it may, rhythmic vibration wherever we can see it at work does produce such an effect. The indelible nature of early sense-impressions is in the experience of everyone, and is used by all *great* religious organizations in their development and use of ritual. My own experience, and that of many far more experienced teachers, is that rhythmic training slowly produces sensitiveness or response to rhythmic expression, and the result of this formative process becomes evident as imaginative perception.

Meantime, during those early years, while this *should* be the aim of education, when the senses are the natural highly-sensitive medium through which the little child apprehends, with a keenness soon lost, the wonder-world in which he finds himself; when movement is such a joy that it is almost impossible to sit still; when singing and dancing are a pure delight; when a few square yards of meadow or wood or even a cupboard is a world to explore; when no amount of materialistic reasoning could possibly make the appearance of a dragon in the back-yard, or a fairy in an opening flower much more remarkable than a fire-engine in the street or a butterfly in the grass; *this* is the time we choose to try and *force on* the reasoning powers which are barely ready to awake, and to try to relate cause and effect when there is no faculty for distinguishing between them. Surely the necessary discipline and training should be by means of those faculties which *are* awake. My own belief is that the reason for the astounding success of the Greeks in producing men of surpassing ability in almost every department of human endeavour — men who, out of a

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population not larger than one of our third- or fourth-rate provincial towns, were able to do in philosophy, poetry, the drama, mathematics, sculpture, architecture, decorative design, work which has been the unsurpassed model for all the nations of Europe ever since – I say the reason for this was that they thoroughly understood and carried out in education the natural sequence of development. We know that these people made the rhythmic arts the foundation of all teaching up to the age of ten or twelve years, and I feel sure that we should find that they approached all subjects from the rhythmic side, and that the effect of this sequence is, to produce that imaginative power which results in harmonizing facts, relations and processes; while it saves people from the stupidity of confusing truth with fact; a confusion, which in the world of science brings about materialism, and in the realm of religion brings about superstition and idolatry. It is the great harmonizing process, as Plato said long ago; and we musicians have no right at the present juncture to claim a share in moulding the future destinies of our race on any narrower basis.

If Music is only an amusement, an adjunct to life, then it has no right to any place but that it has occupied for the last two hundred years in the national life of our eager and strenuous people. I, for one, altogether repudiate such an estimate. Our art, rightly treated (*i.e.*, respectfully treated), has supreme ethical value in the formation of character, individual and national.

Song is, as I have said before, the easiest and earliest way of beginning to train the senses to rhythmic and orderly, instead of non-rhythmic and disorderly response; and I have already pointed out how it is the *only* way by which a very young child can satisfy the creative instinct by the creation and reproduction of a perfect thing. The satisfaction of the creative instinct is the solution of many of the gravest problems of adolescence, and of the lunatic asylum.

Before they leave the nursery, children should be familiar with the tunes, although possibly ignorant of the actual meaning of the words, of a large number of songs—those songs upon which all musical education should be built up—the national songs of our country, which are the rightful inheritance of our children. It is quite impossible to rate too highly the value of these songs, either from an individual or a communal point of view.

"Others abide our question: thou art free," says Matthew Arnold in his magnificent sonnet on Shakespeare; and I experience something akin to this feeling when thinking of our glorious national song-literature. What does it matter to us what construction historians and theologians may choose to put on the actions and faiths of our forefathers?

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Here in our national music we have the immediate outcome of those actions and faiths handed down to us in living song and verse, unreasoning and instinctive, beautiful in form, so simple that a child can enter into the spirit of them, while the cultivated musician may well marvel at the exquisite nature of their construction. I have always advocated the use of these songs, but it is a perpetual wonder to me to see the strength of the appeal, and the quickness of the response, at all ages and in all classes. The reason for this is obvious, for they set in vibration again, strong, insistent, irresistible, the very same emotions which produced them, and which also produced the actions and convictions of the past, and will reproduce them in right and beautiful continuity. Not in the region of controversy will this take place, for there men's understanding of one another is always clouded by the use of words, but it will be obedient to the true law of faith and action which, in reverent sympathy with its own past, interprets, by the light of experience, the problems of the immediate future. Is this an exaggerated estimate of the power of these songs? I think not. Continuity of national art and ideals means continuity of national life—a fact which explains the persistence with which the Russians try to stamp out national song in Poland and other subject countries, and gives us a reason for the treatment of the Welsh bards by Edward III.

These songs are the expression of emotions and aspirations common to the race. If they were not they would never survive as *national* songs. I remember a most interesting address by the Principal of Bangor University on the value of the use of these songs; and he told us how, when he was in Sweden, attending a course of lectures at the Slojd School at Naas, it was the practice of the lecturer to stop at twenty-five minutes past the hour, and make all the class join in singing a Swedish national song. The lecturer is a man of European reputation, and this class consisted of grown men and women—trained teachers. Incidentally, he told us how everyone attended to the second half of the lecture much better than to the first; but the point that interested me most was this: he said that the knowledge he had then gained of these Scandinavian songs had given him an insight into the character of these people which he could have gained in no other possible way.

As regards the individual value, by teaching these to the children, we put into their hands a medium for expressing their emotions which, to my mind, is priceless. Song is the most natural and, at the same time, the easiest way of expressing our feelings; and it is nothing short of a calamity that the youth of our nation should have at their disposal nothing for the expression of their natural ebullitions of

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feeling, but the tainted and suggestive trash of the music hall, or the equally pernicious and sentimental twaddle drawn from the unreal and vapid effusions of the comedy opera stage. The only way in which to counteract the ravages which this class of music is making in this country is to see that our children are taught *nothing but the best* from the earliest possible moment that they come within our sphere of influence.

It is sometimes urged that to give the best to children means giving them something that is too difficult. As has been pointed out before, it is not necessary to cover the whole field of music when teaching the young, but it *is* necessary that the whole field covered should be of the best, however simple. And that is why I consider the national songs—apart from their historic value—so suitable. Many of the songs written for children are simple enough in all conscience; but they lack the touch of sincerity because they are *written down* to children. It is quite unnecessary to do this. The national songs are simple, too, but they are sincere, or they would not have survived for centuries; and being the music which the nation made for itself in its own childhood, are the natural things upon which to bring up the rising generations.

It is difficult to keep a paper on a subject like this within reasonable compass, and as I am afraid I have stated my case at great length, I hope you will pardon me if I recapitulate very shortly the different points upon which I have touched.

I have pointed out:—

That many of the worst signs of national life indicate in us, as a nation, a great want of imagination, and a total lack of a sense of beauty:

That the things which remain most strongly in the mind are the things learned through sense impressions before the intellect is thoroughly awakened:

How the things which we wish children to learn instinctively we teach them during this period of their development, not by words, but by sense impressions on the sub-conscious mind:

How a feeling for beauty may be implanted in the minds of children during this period, exactly as we train them in habits of cleanliness and good manners and morality:

How this may best be done by music, and especially by song, because song is the one and only art-form which a child can reproduce in perfection for himself:

And, finally, why I consider that the national songs of a country form the most perfect medium for this art-training.

In this conception of the power and office of music I am not alone. Some of the greatest men who have ever lived, have left on record as their deliberate opinion that the

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rhythmic arts (and music as one of those arts) are the foundation of all true education. Yet we are content to leave out this groundwork and to treat the rhythmic arts as an ornamental adjunct to life, a recreation, an amusement. We build up our structure of education without this solid foundation, and then are surprised at the results on the national life, never for a moment recognising that we have only ourselves to blame for the sordid problems which confront us on every side. I believe that some such change in educational method as is here indicated would go far to solve some of the worst of these. We cannot possibly tell how this will be done, but we do know that when anything has become entirely intolerable to either an individual or a community, that thing is swept away. We have as a nation such a distrust of any method which produces results which cannot be tested by examination that it seems almost hopeless to ask for a trial. I can only say that where it has been *partially* tried results have appeared which have surprised even the men who have tried it ; and I believe that if a serious study and adaptation of Greek methods in early education were faithfully carried out, we should find that we had been neglecting in the past one of the greatest forces at our command for the formation of character, whether that character be regarded from the point of view of the individual or of the community.

DISCUSSION.

THE CHAIRMAN.—Ladies and Gentleman, my first duty, a very obvious and pleasant one, is to propose a hearty vote of thanks to our lecturer for giving us an extremely able lecture upon such an important subject. Dr. Somervell speaks with authority upon the subject of Musical Education. Many of us know what he has done in influencing the educational authorities to introduce the best kind of music into our National Schools. In his lecture this afternoon he has, however, opened up a much larger question. He has really brought before us the modern ideal of Education, and claims that because the study of music developes human powers and capacities which cannot be equally well developed by the study of other subjects, then music must have a definite place in our scheme of education. There was a time when people thought that a child's mind was something like a pail into which any kind of knowledge could be poured, and education meant the successful pouring into it of various kinds of

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knowledge. This fallacious idea of education has gradually given way to what may be termed the modern idea, although it is really only a revival of earlier ideas. According to modern educationists, education must be regarded as the training and development of human power and capacity. It should in fact include the development in the individual of any form of capacity which has human value, and which will tend to make the child a better and happier being, intellectually, morally, and socially. The lecturer puts before us a development of this modern idea of education when he claims that, as the individual possesses powers and facilities which are appealed to by music (and especially music of a rhythmic character) in a more effectual manner than by other subjects, then music has a right to a recognised position in every complete scheme of education, whether it be Primary or Secondary. With this contention I feel sure that everyone present who has thought seriously upon the subject of education will cordially agree. Although agreeing with our lecturer in his main argument, there was one point to which he referred and about which, to my mind, his words did not carry conviction. He said that he did not see why the imagination of the English child should not be as good as that of a child of any other nationality, as for instance that of a German child, or an Italian child. It is frequently very difficult to understand and to explain the nature and development of the different kinds of intellectual and artistic capacity as manifested both in individuals and also in different peoples in certain periods of the world's history when this capacity has been specially prominent, but I feel confident that the influence of environment in such matters is very great. The question then naturally arises, Has the environment of Englishmen in those matters which favour artistic development ever corresponded to that of the Italian at the Renaissance period or to that of a German about a century ago when the German people produced such an array of great musicians? As I said previously, it is difficult, if not impossible, to satisfactorily account for brilliant periods in musical art or in art generally, but I believe that environment is a factor to which great importance must be given when endeavouring to explain exceptional outbursts and manifestations of artistic capacity. Upon this point I do not feel that I am yet converted to the views of our lecturer. With regard to the rhythmic element which he says enters in an assential manner into every form of art, I feel that he has touched upon a most important matter, and I fully agree with everything which he said when he advocated that more attention should be directed towards developing the pupil's sense of rhythm in connection with general music teaching. I feel we shall be all agreed that the subject before us is one of

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very great interest and importance, and also one which offers many points for useful discussion, and I feel sure there are many here who will avail themselves of the opportunity offered.

Dr. Somervell.—I do not know whether I am in order, but to me it seems better to answer a question when it is fresh in the minds of myself and the audience. With regard to what has just been said, I still think we are capable of having this imagination, if we are properly trained from the beginning. Why have the Germans got this imagination? I think because their environment is so largely artistic. Children grow up soaked in the songs of their country. To mention one fact alone: No one is allowed to go into a Training School who cannot sing thirty of these songs with the words by heart, or play them on the violin if he does not happen to be a singer. So I think the reason why the Germans have this highly-developed imagination is from the very reason for which I am striving to get this kind of training started in England. They are brought into touch with art almost from the moment they are born. Dr. Sawyer mentions in his book that the growth of Socialism and the dismembering of the German nation is attributed by many people now to the way in which they are leaving off singing national songs in the schools.

Mr. W. Harding Bonner.—I should like to second the vote of thanks to Dr. Somervell. I think many persons do not fully realise the importance of musical training in the early days of childhood. If more attention were given to training children in the proper way I am sure our children would grow up all the better for it. As to national songs, that also is a point of great importance. There are national songs and national songs—some that are eminently suited for days of childhood, others that are better left to a more mature age. I think Dr. Somervell will agree with this. And besides national songs we have many beautiful melodies and tunes that cannot be called national, and which are nevertheless very suitable indeed for school use. As regards Germany, a few years ago I had the pleasure of hearing some singing in German schools, and found they gave a good deal of time to chorales. In one sense that is a form of national song. But besides these and the national airs there were a number of school songs in the books they had in use, and about equal time seemed to be given to the three classes. That, I think, is the right way of teaching school music. If we confine ourselves to the national songs I think we lose sight of some beautiful melodies. And we should be careful to give children what is within their reach. Children of fourteen will take stronger nutriment than children of five or six. Of course we teach children things in many ways which

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they do not understand thoroughly; but so far as song is concerned it is easy to pick out songs about flowers and animals and life around us which children will understand and in which they will take delight. I think it is better to give them this than songs of a higher class that they cannot understand at all. The mistake some people make is to wish to have children taught what they call classical music—that of Schumann and Brahms, and the like. Personally I think it is unwise to give, at any rate to young children, songs of this character. I think the result is often that they fail to appreciate such music when they get older. I would never give small children choruses from the "Messiah" or "Judas Maccabæus," or the like. If you do they will say when the time comes for them to go to concerts and similar performances, "No, I don't want that; I had to grind at it when I was at school." Dr. Somervell, I am sure, is doing excellent work in drawing attention to the importance of this matter, and I wish him every success.

Dr. Somervell.—I do not think that if a thing is really good a child would ever get tired of it. For instance, we do not say "I won't give my child roast mutton, because if I do he will cease to care for it when he grows up." With regard to the question whether children understand the songs, I should say it is the spirit of the songs and not the words to which we trust to appeal to the child. Some of you will remember hearing me tell the story of a little boy who certainly was not able to reason, but who preferred the song "Heart of Oak" to any other when he had the toothache, and gave as his reason that it helped him to be brave. No child of four could possibly put together the bravery required for battle and the bravery required for bearing a toothache; but it was the spirit of the thing that appealed to him. So in teaching hymns, we do not think whether children understand them. I at least hope they do not, but we trust to the spirit that impelled the men to write the hymns to appeal to the child, and I think in time he will awaken to an apprehension of what they mean. Of course you should not teach a bad song to a child, whether it is national or otherwise; and I would bet the whole of a Carnegie's fortune against a threepenny-bit that a child brought up on the national songs would never get tired of them. They are too beautiful for that, they appeal too much to the emotions that find a response in everybody. With regard to flowers, and birds, and so on, very small infants might be allowed a few songs about them, but I do not think they care for them. I find children do not care for Kindergarten songs nearly so much as they do for songs about Robin Hood and John Peel, which they do not understand. I do not think we have any right to write down to children. Do not give children Beethoven

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or Brahms when they cannot reach them, but I think national songs belong so much to all ages and all classes that they will always make their appeal.

Mr. SOUTHGATE.—When I say I am fully in sympathy with Dr. Somervell—I would indeed go further, and insist that his scheme be made a compulsory part of the instruction in all schools—you will understand that I speak of the idea that he has brought before us. Exception may however be taken to some of the statements that he has made. I was very glad, after the first essay on our terrible country had been got over, that we came to the subject of music; really I was wondering where the music was coming in! We heard much of the prowess of the Japs, and what excellent people they are, but we were not told anything about their music. I am sure we are all proud of our Ally, but Dr. Somervell's eulogy of the nation has nothing to do with the subject before us. He complained that the English nation was deficient in imagination; I think his words were, that we had a total lack of the sense of beauty. Is this possible? When I think of our cathedrals, when I remember the beautiful carving of Grinling Gibbons, is it possible we are totally wanting in the sense of beauty? I cannot believe it, either in music or any other of the arts. But we must not stop to dwell on this point. Our Lecturer made a great point in insisting on the necessity for rhythmic training. Yes; but I suppose we have some rhythmic training already. In every girls' school they learn to dance, while in every boys' school they learn to march. In many of the latter they have rifle clubs as well. But rhythmic training in itself surely will not help us in the realms of imagination. The savage nations are particularly good at rhythmic music, they keep excellent time on their clappers and drums, but that does not seem to have helped them in the department of imagination. So that though training in rhythm is very useful—we make use of purely rhythmic devices and percussion instruments in our music—I do not think this is sufficient to give us imagination or to lift us from that total lack of sense of beauty from which it is asserted we suffer. Music has been going on in our schools for many years. It is more than fifty years since Hullah persuaded the Privy Council to institute music as a subject in the normal schools. He has had allies, and very vigorous ones, in the Tonic Sol-faists who have done a great work among the poorer people. This has been going on for about two generations. How is it that this has not had the necessary effect of making us a musical nation? I am sure Dr. Somervell in his reply will have something to say on this point. I would suggest that one reason is that we have been attending too much to the rudimentary education of the poorer people; and to a great extent we have left the higher branches outside. Now to a

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certain extent music is taught in our notable public schools. Nearly all have music-masters as well as organists of the chapels. But unfortunately in most of them music is not a recognised subject. The teaching has to be done out of school hours; boys must give up cricket and football, and often submit to punishment for the sake of it. I have known a boy to be flogged for going to his music lesson instead of going to shout for his House at football. If our lecturer could throw the weight of his influence into this field, so that every scholar might not merely join the choir but actually be taught music at school, I think it would help to bring about a better state of things. We have been endeavouring to level up from the bottom, and I think with some success; let us also try to level down from the top. With regard to song-books, it has been my lot to see a considerable number of what purport to be national song-books. I do not know what effect they have, but I should like to see more of them. Of course a difficulty will naturally arise as to what is to be put into these books. Some may want one set of songs, and some another. If I remember rightly, there has already been some discussion on this subject. It is necessary we should come to some sort of agreement if we are to put in the hands of the lower classes a set of national songs. I would like very much to press Dr. Somervell to use his influence in getting music compulsorily taught as a subject in our great public schools. That would help us quite as much, or more than the money annually spent on the teaching of music in our elementary schools, which, by-the-way, has cost us three-quarters of a million for many years past.

Dr. Somervell.—With regard to the secondary schools, everything is being done at present that can be done. Everybody who has ever had to work in such matters knows that progress is slow. I have great hopes that something may soon be done. I think the last speaker does not quite take in what I mean by rhythmic training. I do not mean merely beating time. I think we should admit the Greeks were the greatest educationists that ever lived. They did nothing but rhythmic training for the first ten or twelve years of their lives. For instance, this was how the great Pythagoras commenced. What we call music does not appeal to the Japanese, and what they call music does not appeal to us. It is very difficult for us to say whether their music is worthy of them or not. But by music I do not mean only the particular subject to which we give that name. I use the term much more as the Greeks used it, as including all the rhythmic arts: poetry, dancing, gymnastic movements, as well as what we call music. You have only to read books by men who really know the Japanese, and by the Japanese themselves, to see that their training for a

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thousand years has been entirely on a rhythmic basis. They cannot have a set of national songs which we should think comparable with ours, but their training has been rhythmic, and I think that training is the chief thing that awakens the imagination. I do not think marching around alone will do much good in this respect; but in conjunction with the other arts it is one of the things that does awaken imagination. I have the testimony of teachers from Scotland that the imagination of the children is brighter than it was before they were introduced to musical drill.

Mr. Southgate.—In our schools we have what are called action-songs.

Dr. Somervell.—Yes; but the little ones are not nearly sufficiently soaked in the rhythmic side of teaching. But with regard to the sense of beauty, I think that I mentioned that I do not consider that the people who belonged to the country of Shakespeare and Bacon and Drake were necessarily deficient in imagination; but I said I considered it dormant; to point to the beautiful carvings of the past and to the cathedrals built four or five or six hundred years ago is no proof that we have the sense of beauty now. With regard to books and songs, I think that for all to come to an agreement would probably defeat its own end, because there is nothing that people are so firmly convinced that they know something about as music; and if you put in their hands a book professing to represent the selection of half-a-dozen of the best musicians in England, it would put their backs up. If you let them make their selection from half-a-dozen books you will probably do the best; the best ones for one part of the country may not be the best ones for another part of the country.

Mr. T. R. Croger.—I am very glad Dr. Somervell referred to other aspects of school life, because I think he has in view not so much the singing of certain particular songs as the cultivation of the imagination in all its branches. I have lived in London a long time; and when I look round and see the enormous improvement in our architecture, I think there is some hope for us. If you look around in almost any part of London you will find there is more imagination than there formerly was. Even our utilitarian inventions are the children of imagination. Our natural needs seem to supply themselves out of their hard-and-fast surroundings; but all inventions are the result of imagination, and I am inclined to think that Dr. Somervell means something more than mere elementary music. I was talking the other day with a man who is one of the shining lights of the L.C.C. He wanted to give his boy—a small boy—a birthday present; did I know of a good book for him? I said, "Give him Kingsley's 'Water Babies'" (a most charming

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book). "But is it all true?" he asked. "No," I said; "it does not profess to be all true." "Then it will not do for me; I do not want my boy's mind to be filled with anything but plain, straightforward facts." That man has a hard-and-fast, rigid, cast-iron mind; he would not put this beautiful book in a child's hands because it is not all true. The idea that the boy's imagination called for cultivation was altogether incomprehensible to him. While there are such men amongst us I do think we need to cultivate the imagination in all its aspects. Even the Tube Railway is the result of imagination. This is a day when, as the Prophet puts it, our old men dream dreams, and our young men see visions.

Mr. SOUTHGATE.—What ought to be done with such delightful old books as "Cinderella"? Mr. Croger might ask his friend what he is going to do with them. If the L.C.C. are to rule, perhaps all these had better be given to the hangman.

Dr. SOMERVELL.—I was addressing the professors of King's College about the power of music, and the Principal said to me, "I wish I had had some of the other students here; and I wish particularly I had had one of the schoolmasters. He said that nothing but plain matter-of-fact is to be given to the children—no fairy stories." I asked, "What did you say to him?" He replied, "I said, 'You are manufacturing materialists.'" I should like to tell you a story about a school in the East-end. There is a very poor school there which no master could be got to take. They were regular young hooligans. At last a man came forward and said, "I will take it for a month; but you must leave me quite alone." In a month they paid a visit to the school, and found everything going on in good order. He explained that they had not done anything but singing and gymnastics all the month. He had got them into such good order that they were quite ready to take up the other branches of education.

THE CHAIRMAN.—With regard to what Dr. Somervell said about musical capacity in Germany, it may interest some of you to know that the late Sir George Grove believed that the musical character and capacity which Germany exhibited was due in no small degree to the fact that the German chorales were almost a part of the nature of the German people. What our lecturer said about Socialism in Germany does not seem to apply also to Italy, where Art certainly flourished in cities which in the nature of their government were, I believe, Communes. Personally I do not think it possible to generalize upon a subject in which such contradictory examples exist.

The vote of thanks was then passed unanimously.

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APPENDIX.

List of Contents for the sixth year of the publications of the International Musical Society.

[E. = English; F. = French; G. = German; I. = Italian.]

ZEITSCHRIFT (Monthly Journal).

In addition to the Leading Articles specified below, each number of the ZEITSCHRIFT (about fifty pages royal 8vo) contains information, written either in German, English, French, or Italian, according to source of origin, under the following heads:—(*a*) Music reports from various countries, by Special Correspondents, (*b*) News about Lectures, (*c*) News connected with Academical Institutions, (*d*) Occasional Notes, (*e*) Reviews of all important Books on Music appearing throughout the world, (*f*) Reviews on Music, (*g*) Catalogue of all important Articles appearing in the Musical Press throughout the world, about 200 monthly, (*h*) Record of Booksellers' Catalogues, (*i*) Queries and Answers among members, (*j*) Comments on previous articles by members, (*k*) Official proceedings of Branches.

SIXTH YEAR.

PART 1. OCTOBER, 1904.

Proceedings of First International Congress of the Society, Leipzig, September 30, 1904 (G.).
Report on the Reorganisation of the Society (G.).
The Aims of the International Musical Society, an address (G.)—H. Kretzschmar (Berlin).
New General Regulations of the Society (G.).
A German Music College at Prague in 1616 (G.)—E. Rychnovsky (Prague).
Music of the Caucasus (F.)—B. D. Korganow (Tiflis).
Tchaïkovsky's Early Lyrical Operas (E.)—Rosa Newmarch (London).
Swiss Festivals (G.)—A. Thürlings (Berne).

PART 2. NOVEMBER, 1904.

Bye-laws of the Governing Body of the Society (G.).
Peter Cornelius, Man and Artist (G.)—E. Istel (Munich).
African Instruments (E.)—A. S. Rose (London).
Second Bach Festival, at Leipzig (G.)—R. Münnich (Berlin).
Second Music-Educational Congress at Berlin (G.)—G. Borchers (Leipzig).
Graun's "Montezuma" (G.)—A. Heuss (Leipzig).

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Part 3. December, 1904.

Bye-laws of the North German Section of the Society (G.).
Address to Local Branches of the Society (G.)—H. Kretzschmar (Berlin).
A lost work of Bach's (G.)—F. Spiro (Rome).
Liszt as Pianoforte Writer (E.)—F. Niecks (Edinburgh).
Should Bach's Motetts be Accompanied ? (G.)—A. Heuss (Leipzig).
Music Piracy (E.)—C. Maclean (London).

Part 4. January, 1905.

Is Handel's "St. John Passion" Genuine ? (E.) — E. D. Rendall (Godalming).
Music and the Plastic Art (G.)—C. H. Richter (Geneva).
A Musical Humoristic Poem (F.)—J.-G. Prod'homme (Paris).

Part 5. February, 1905.

An arrangement made with "Rivista Musicale Italiana" (G.).
Proposal for a Second Congress at Amsterdam (G.)—D. F. Scheurleer (The Hague).
Cultivation of Ancient Vocal Music (G.)—H. Leichtentritt (Berlin).
Concerning the Waltz (E.)—F. Niecks (Edinburgh).
The Music of Classical Antiquity (G.)—H. Riemann (Leipzig).

Part 6. March, 1905.

Robert Eitner, deceased (G.) – A. Göhler (Leipzig).
The Question of the Concerto (F.)—J.-G. Prod'homme (Paris).
Regarding English Glees (E.)—J. Spencer Curwen (London).
Instrumental Works of Melchior Franck and V. Hausmann (G.)—A. Heuss (Leipzig).

Part 7. April, 1905.

Two prizes by the Dutch Musical Association (G.).
Peter the Great and Russian Music (G.)—N. D. Bernstein (Petersburg).
South African "Clickers" (E.)—A. S. Rose (London).

Part 8. May, 1905.

Unpublished work by M. A. Charpentier (F.)—H. Quittard (Paris).
A Three-line Stave (G.)—T. Jerichau (Copenhagen).
Regarding Carillons (E.)—W. W. Starmer (Tunbridge Wells).

Part 9. June, 1905.

Pianoforte Fantasia by Wagner (G.)—W. Niemann (Leipzig).
Liszt's "Faust" Symphony (E.)—E. Newman (Birmingham).
Schein's "Woodland Songs" (G.)—R. Wustmann (Bozen).

Part 10. July, 1905

A Correction about Pianoforte Technique (G.)—F. H. Clark (Rummelsburg).
Beethoven's Sonatas and the Three Styles (E.)—F. Niecks (Edinburgh).
Music in Rome (G.)—F. Spiro (Rome).

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PART 11. AUGUST, 1905.

Weingartner's interpretation of Beethoven's Symphonies (F.)—A. Boutarel (Paris).
Regarding Rhythm (E.)—T. H. Yorke Trotter (London).
Two "wrongly-solved" Canons in Stainer's "Dufay" (G.)—H. Riemann (Leipzig).
Gallus's Opus Musicum II. (G.)—H. Leichtentritt (Berlin).

PART 12. SEPTEMBER, 1905.

Present Perpetuation of the Chorale-Passion (G.)—M. Schneider (Berlin).
English Folk-Songs (E.)—Lucy Broadwood (London).
Old Student Music in Halle (G.)—H. Abert (Halle).
The "Dufay" Canons again (G.)—F. Ludwig (Potsdam) and H. Riemann (Leipzig).

Total—523 pages.*

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SAMMELBÄNDE (Quarterly Magazine).

SIXTH YEAR.

Part 1. October—December, 1904.

Two Accounts relating to the Chapel-Music of the King of France (F.)—M. Brenet (Paris).
History of the Königsberg Hof-Kapelle, 1578—1720 (G.)—A. Mayer-Reinach (Kiel).
Schmeltzl's Liederbuch (1544) and the Quodlibet of the 16th century (G.)—E. Bienenfeld (Vienna).
Louis Marchand, 17th century organist (F.)—A. Pirro (Paris).
Alessandro Scarlatti's Harpsichord Music (E.)—J. S. Shedlock (London).
Benda's "accompanied" Monodramas (G.)—E. Istel (Münich).

Part 2. January—March, 1905.

The Principle of the Hydraulic Organ (E.)—C. Maclean (London).
The lutenist Hans Judenkünig (G.)—A. Koczirz (Vienna).
Jean Marie Leclair the elder (F.)—L. de la Laurencie (Paris).
Emanuel Aloys Förster (G.)—K. Weigl (Vienna).

Part 3. April—June, 1905.

Church Songs of the old Ossero Diocese (G.)—L. Lach (Lussingrande).
The didactic poem "Les Échecs Amoureux," 14th century (G.)—H. Abert (Halle).
Bouzignac, a forgotten French musician of the 17th century (F.)—H. Quittard (Paris).
Alessandro Scarlatti's Harpsichord Music (E.)—J. S. Shedlock (London).
The Saint Cecilia Society of Avignon, 18th century (F.)—J.-G. Prod'homme (Paris).
Early American Operas (E.)—O. G. Sonneck (Washington).
Benda's Monodrama (G.)—F. Brueckner (Leipzig).

Part 4. July—September, 1905.

History of the German Suite (G.)—H. Riemann (Leipzig).
Purcell as Theorist (E.)—W. Barclay Squire (London).
An original record of Parisian music, 1753—1757 (F.)—J.G. Prod'homme (Paris).
The "Theatrical Agents" satirical pamphlet of Simon Mayr (G.)—L. Schiedermair (Marburg).
Bach at Halle in 1716 (G.)—M. Seiffert (Berlin).
Review of J. Wolff's History of Mensurable Notation 1250—1460 (G.)—F. Ludwig (Potsdam).

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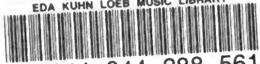
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