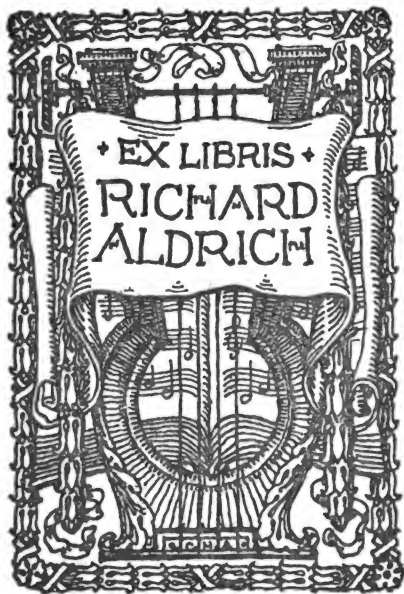


*Proceedings of
the Musical Association*

Musical Association (Great Britain)

Mus 30.12.2 (25)

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PROCEEDINGS
OF THE
MUSICAL ASSOCIATION

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

FOUNDED MAY 29, 1874.

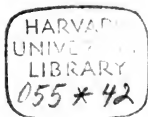
TWENTY-FIFTH SESSION, 1898-99.

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A COMPLETE INDEX TO ALL THE PAPERS READ BEFORE THE MUSICAL ASSOCIATION FROM ITS FOUNDATION IN 1874 TO THE PRESENT TIME. I. SUBJECTS. II. WRITERS.

RULES AND REGULATIONS

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



OBJECTS AND CONSTITUTION.

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

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

MEMBERS.

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

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

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

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

SUBSCRIPTION.

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

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

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

MEETINGS.

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

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

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

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

COMMUNICATIONS.

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

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

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

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

REPORTS.

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

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

COUNCIL AND OFFICERS.

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

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

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

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

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

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

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

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

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

ENACTMENT OR ALTERATION OF RULES AND REGULATIONS.

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

MUSICAL ASSOCIATION.

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

FOUNDED MAY 29, 1874.

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- Yeatman, Harry O., Esq.

MUSICAL ASSOCIATION.

TWENTY-FOURTH SESSION, 1897-98.

REPORT.

THE Annual General Meeting was held at the Royal College of Organists on Tuesday, November 8, 1898:

Mr. W. H. CUMMINGS in the Chair.

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

The Council beg leave to present their Report of the Twenty-fourth Session.

Papers have been read by Mr. Henry Davey, Mr. W. H. Hadow, Dr. Charles Maclean, Mr. H. Standish, Mr. H. B. Briggs, Rev. O. J. Vignoles, Mr. J. S. Shedlock, Mr. C. F. Abdy Williams, and Mr. C. Welch, to all of whom the Council are greatly indebted for their kindness in placing the result of their able researches at the service of the Association. The papers, with their respective discussions, have been printed and distributed in the customary manner to those members entitled thereto. The substitution of paper boards with cloth back for the former paper covers will doubtless be appreciated by the members.

Since the last Report nine new members have been elected.

The new Prospectus, just printed, shows what has been accomplished in the past—over 200 papers on various subjects having been read and discussed; and the Council, earnestly hoping that the standard hitherto attained shall not be departed from, confidently appeal for the support of all musicians, professional or amateur, who are interested in the art and science of music.

It is with feelings of the deepest regret that the Council record the sudden death of Mr. H. C. Banister soon after the commencement of the Session. He was an original member, had served the Association for many years on the Council, and in addition had for some time discharged the duties of Hon. Treasurer. A regular attendant at the meetings and a frequent participator in the discussions, his kindly presence will be missed.

After the intimation in last year's Report steps were taken to elicit an expression of opinion as to the desirability of establishing an Annual Dinner. As the replies received were decidedly favourable, it is proposed to open the 25th Session with a Dinner, and if it prove successful to continue the practice annually.

In accordance with the Rules, the President and Vice-Presidents retire from office and are re-eligible. Mr. Myles Foster, Dr. McNaught, Dr. Vincent, and Mr. F. Cunningham Woods also retire by rotation and are re-eligible. There is a fifth vacancy occasioned by the death of Mr. Banister. The Council submit the following nominations: the President and Vice-Presidents as before, the retiring ordinary Members of Council as before, and in addition propose Mr. W. W. Cobbett as an ordinary Member of Council. Members have, however, the right to make any other nominations they please.

On the motion of Mr. Cobbett, seconded by Dr. Shinn, the Report was received and adopted unanimously. The Hon. Treasurer then presented his statement of Income and Expenditure, duly audited. On the motion of Mr. W. Harding Bonner, seconded by Mr. Wedmore, this was passed unanimously.

All the retiring officers were re-elected, and Mr. W. W. Cobbett was elected an ordinary Member of Council.

Votes of thanks to the Officers of the Association and to the Chairman ended the Meeting.

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.

THE MUSICAL ASSOCIATION.

Hon. Treasurer's Statement of Income and Expenditure from November 1, 1897, to October 18, 1898.

	£	s.	d.	£	s.	d.
Dr.						
To Balance in Hand	...	...	31 3 9			
" Subscriptions, 1895-96 (5)	...	5 5 0				
" " 1896-97 (12)	...	12 12 0				
" " 1897-98 (134)	...	140 14 0				
" " 1898-99, in advance (4)	...	4 4 0				
		162 15 0				
" Life Subscription	...	...	10 10 0			
" Dividends on £419 4s. 4d. Stock	...	...	10 3 8			
" Sale of "Proceedings"	...	...	5 10 0			
			220 2 5			
			220 2 5			
Cr.						
By Printing—Novello & Co.	...	...	68 7 9			
" " C. F. Thorn	...	...	7 11 0			
			75 18 9			
" Expenses of Session—						
Royal College of Organists	...	...	7 7 0			
Refreshments	...	...	7 6 6			
Reporting	...	...	5 5 0			
			19 18 6			
" Advertising	...	...	...	2 0 0		
" Postages—Secretary	...	...	...	4 12 4		
" " Novello & Co.	...	...	...	2 6 4		
				6 18 8		
" Bank expenses	...	...	...	0 2 10		
" Secretary's Salary	...	...	...	30 0 0		
" Subscription (over-paid) returned	...	...	...	1 1 0		
" Balance in Hand	...	...	...	84 2 8		
				220 2 5		
				220 2 5		

Examined and found correct, October 18, 1898.

A. H. D. PRENDERGAST,
Hon. Treasurer.

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

NOVEMBER 8, 1898.

W. H. CUMMINGS, Esq., F.S.A., VICE-PRESIDENT,
IN THE CHAIR.

*THE MEMORIZING OF PIANO MUSIC FOR
PERFORMANCE.*

BY FREDERICK G. SHINN, MUS.D., DUNELM, A.R.C.M.

IN introducing for your consideration this afternoon the subject of memory in connection with piano playing, I can hardly doubt that my subject is one in which every earnest student and every competent teacher of the piano must feel no slight or passing interest. From the time the beginner learns the alphabetical names of the notes of the keyboard, by remembering their position in relation to the groups of two and three black notes, until he reaches—if he ever does—the highest summit of his profession as a pianist, does the cultivation of the power of memory, in one form or another, enter in no small degree into his studies. Not merely is it employed by those whose memory is sufficiently reliable and secure to enable them to play pieces without some assistance from the printed music, but even by performers who carefully follow the printed page are the forms of memory belonging respectively to the ear, the fingers, the eye, and the intellect employed more or less continuously throughout the progress of a piece. It is obvious, therefore, that a consideration of the employment of memory, in its various forms, in connection with piano playing, is one of wide and far-reaching importance; and it was therefore a matter of surprise to me, as it may be also to you, to discover that, with the exception of a few slight and general references to it in magazine articles and handbooks for pianists, no literature exists on the subject. At least, as far as I have been able to ascertain, nothing which approaches a thorough investigation of the subject on more or less scientific and psychological lines exists either in English or German.

I have no intention of claiming that my paper will supply anything in the nature of a complete investigation into this

Not only, therefore, must our ears be able to discriminate between the sound of different melodies and harmonies, and our memory to accurately retain such; but we must be able to describe them and to classify them upon some definite and well recognised basis, and also we must be able to record what we hear in some intelligible and well understood language. The ability to do this will include the complementary power of mentally translating into sound what we may see written in musical notation—in other words, to *read* music. This power can only be gained by a comprehensive course of ear-training or a cultivation in some rational manner of our memory for musical sounds, a branch of musical education of the greatest importance, and yet which receives at the present time most inadequate recognition in our schemes of education and examination.

Having drawn your attention to what, in some degree, should be the possession of every musician—a well-trained ear—I will now consider how far the form of memory belonging to this organ can be employed by the pianist who plays without the book. Music, first and foremost, is sound; therefore, given a sufficiently delicate and retentive ear, it is possible to retain all music by this form of memory. The remembering by this single power of long and elaborate pieces, with all their wealth of detail, presents to many pianists no insuperable difficulty or even an exceptional one. Assuming, therefore, the possession of an ideal ear, the power of instantly translating what is mentally heard on to the piano, and of course adequate powers of execution, the assistance of no other form of memory would be necessary to remember music for piano performance.

This, however, is but one side of the question; of the other we have yet to take notice.

Of the immense number of pianists who play to some extent from memory, how many do possess this ideal ear and correspondingly perfect memory for musical sounds? We think but a comparatively few. In fact, we do not hesitate to say that the vast majority of pianists do not possess this—to the musician—invaluable gift, and if the memory of the ear were the only form of memory possible, this *great majority* would have to work out their musical salvation with the aid of the book. Such, however, is not the case. There are, as I drew to your attention before, three other forms of memory which are available for employment; and when our ear is not equal to the task, it is to these supplementary non-musical forms that we go for assistance, and that assistance they readily supply to an almost unlimited extent. But it must ever be remembered that, to whatever extent these forms do assist, *the ear must exercise, throughout the progress of a*

piece, a continual criticism of its tone, rhythm, and general interpretation.

MUSCULAR MEMORY.

When studying a musical instrument like the piano, where from the very earliest steps the power of performing absolutely accurate and certain movements is of vital importance, the acquiring of complete control over several departments of our muscular system, and the cultivation of our memory for movements, form no unimportant parts of our studies. In fact, the technical side of piano study is very largely devoted to secure these ends. So that after sufficient practice and repetition, not only do we acquire perfect *conscious* control over the movements of our hands and fingers, but eventually the muscles which control these will, as it were, memorize the different series of movements, so that the hands and fingers *instinctively* assume good positions for playing and *unconsciously* make those movements which are of the greatest importance in helping to secure good technique.

Those of you who have read modern works on psychology know that a muscular sense is now as generally recognised as a sense of sight or hearing, and like these it *possesses* the power of memory or retention, although in a much lower degree. The word "possesses," which I have used here, is perhaps hardly correct; but I think it will convey to you what I mean better than any other word. The faculty of retention, or memory, is one of our great primary intellectual powers; and not only is it employed in purely mental matters, but it reveals or manifests itself through the medium of the different senses, just as the sun shining through a glass window of many colours produces, on the opposite side, light of various colours. And as in the latter case we speak of "blue light" or "red light," so in the former I think we may speak of "Musical Memory," of "Visual Memory," or of "Muscular Memory." There is one common source of original power, but it appears in various garbs. Repetition is the chief means of bringing our muscular memory into employment. By sufficient repetition, complicated series of movements, which at first could only be performed by giving the closest attention to the several movements, eventually become possible, not merely with a lesser degree of attention, but can be performed with absolute accuracy when our attention is given entirely to other matters. They become what is termed reflex movements.

The extent to which pianists rely upon this form of memory when playing, even when they are closely following the printed page, would, if it were possible to discover the exact extent, certainly astonish many who have never considered

the question. We hardly hesitate to say that in the performance of music of a rapid and brilliant character, which covers in its progress a large portion of the keyboard by the introduction of extended *arpeggios* and similar passages, this form of memory is frequently employed to an almost unlimited extent.

Turning our attention to a consideration of the form of passage specially suitable to be memorized by this form of memory, it is obvious that these will be such as require in their performance a clear, firm, and rapid touch. Should passages of this class occur in any piece we may be studying, and by presenting technical difficulties to us demand and receive a large number of repetitions, simply that they may be played with accuracy and fluency, we shall generally discover that, unconsciously, and without any special effort on our part to memorize them, as a result of the frequent repetitions, our muscular sense will have as it were memorized the whole series of movements; and after the start is given our fingers are guided over the whole passage without any conscious or voluntary control.

Of passages of this class, those which are most secure when memorized by this form of memory alone are such as are constructed upon the repetitions of a figure in different octaves and proceeding in one direction for a considerable time, as the following passages from Chopin's Scherzo, Op. 31:—

Ex. 1.

Ex. 2.

I do not wish to give you the impression that the memorization of these passages presents any great difficulty whichever form of memory we may employ. That is not my point. In bringing before you the various forms of memory, before I can show you how far their employment is possible in piano playing, I must give you some idea of the form of passages which favours their employment, and to do this I naturally begin with the simplest type.

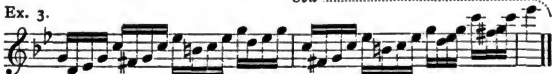
The passages which we have just heard require in performance the repetition of identical series of finger movements and present little or no opportunity for the fingers to make a wrong movement. The least amount of voluntary control carries us safely to the end.

Passages resembling these, in being constructed upon some figure or pattern, which, however, is modified in its progress to suit the harmonic structure, are hardly less secure. In these the series of movements are similar but not identical. To note the harmonic basis of such a passage as Ex. 4 in the way shown in Ex. 4a would be a precautionary measure:—

MENDELSSOHN, Op. 25.

8va

Ex. 3.



MENDELSSOHN, Op. 22.

Ex. 4.



Ex. 4a.



Another form of brilliant passage is that which is not constructed upon any figure or pattern and which may therefore be termed "irregular." Such passages, on account of their irregularity, frequently require and receive a larger number of repetitions than other passages of simpler and more obvious construction, in order that they may be played with

force it into employment in connection with passages which are not specially suited to it.

When, in order to play with absolute accuracy and certainty, passages of considerable extension and wide range, or passages which involve leaps to distant portions of the keyboard, we prefer to look at the keyboard, we may be said to exercise an amount of *visual control* over the performance of such passages. Although in the majority of instances when we employ this form of control the passage will be memorized by other forms of memory than that of the eye, yet the *forcing* of our eyes to note the order of the progression upon the keyboard tends to bring into employment this form of memory in connection with passages which are not specially suited to it, and which, under normal conditions, would not be memorized by it.

Beside extended passages, during the performance of which we might prefer to look at the keyboard, passages in which the hands are crossed, as in Example 5, and passages involving wide leaps, as Examples 6 and 7, are also liable to be memorized by the eye—

SCHUMANN, Op. 26.

Ex. 5.

RACHMANINOFF.

Ex. 6.

SCHUMANN, Op. 26.

Ex. 7. &c.

Although the eye possesses a greater retentive power than any other sense, which in daily life we rely upon to an unlimited extent, yet in piano playing it is doubtful whether in the majority of cases it is not relied upon in a smaller degree than any other possible form of memory; and that it may be dispensed with entirely is proved by the existence of blind pianists, as well as others who, though possessing the power of sight, are quite independent of it in memory-playing.

INTELLECTUAL MEMORY.

The last form of memory which we have to consider is what I have termed Intellectual Memory.

Music appeals to us primarily as organised sounds, and as such by means of our sense of hearing it produces in us various states of emotion and feeling. When, however, we consider the materials of music and the studies relating thereto, such as Harmony, Form, and Composition, by which we are taught how to give intelligent utterance to our musical thoughts, how to develop such into passages of greater extent and to clothe them with suitable harmonies, and how to mould them into larger forms of a complex yet carefully balanced nature, we open up, as it were, another and quite different aspect of music, which, although appealing ultimately and conforming in its fundamental principles to the deepest laws of our spiritual nature, yet is first of all perceived, understood, and brought to a high state of *technical* perfection by the operations of our intellectual powers. To some of the high roads and a few of the more prominent features of this wide area—the theoretical or intellectual aspects of music—I will now draw your attention, and show how a study of these may help us when playing from memory. In considering this branch of my subject, I intend at the outset to make three sub-divisions:—

FIRST, I will treat of the *Form* of a composition. SECONDLY, of the *harmonic basis of passages*. THIRDLY, of the *elaboration of this basis*.

FORM: To know in definite terms what is understood by the "Form" of a composition—that is, the order of the appearance of its chief themes and the relationship of the keys in which

they appear—may not supply much that will help us to remember the entire work; yet the possession of a clear mental outline of such will bring to our notice prominent landmarks to which all the details may be referred and to which they bear some form of relationship.

Indeed, there are not a few compositions in which—if we do not possess this clear intellectual idea of the order of the themes and the sequence of the keys and keep such before us when playing—a moment's inattention will afford an opportunity for our fingers to carry us along the wrong road, upon which it is far easier to embark than to retrace our steps.

My point will be clearer if I draw your attention to one or two examples—

Ex. 8. BEETHOVEN, Op. 90. Ex. 8a.

Ex. 9. SCHUMANN, Op. 22.

Ex. 9a.

To the unwary the pitfalls in my examples, in which the different passages starting with the asterisks are led up to by passages which are identical in both cases, are too obvious to need comment, and numerous other instances could be cited which are as dangerous as these but far less obvious.

It is by no means exaggerating the matter to say that a clear mental conception of the *Form* of a piece, of its chief modulations, and any peculiar features in its construction are

vital conditions for its secure memorization; and such will furnish a background upon which all other details may be introduced and seen in their true perspective. This alone is a great aid to intelligent study.

My second sub-division treats of the HARMONIC BASIS OF PASSAGES. Piano music, as a general rule, is an elaboration of a more or less simple harmonic basis. To reduce this elaboration to its simplest aspect, to recognise, as it were, the raw material from which brilliant or delicate ornamentation is evolved, will frequently help us immensely in our task of memorizing.

Here again an example will best show my point. The two following examples show the harmonic basis of Ex. 2. Ex. 2a showing the simplest form and 2b the first step towards the elaboration in its proper form—

Ex. 2a.

Musical score for Ex. 2a, showing a simple harmonic basis with numbered measures 1 through 7. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef consists of chords and intervals, while the bass clef provides a simple accompaniment. The measures are numbered 1 through 7.

Ex. 2b.

Musical score for Ex. 2b, showing a more complex harmonic basis with numbered measures 1 through 4 and '&c.'. The score is written in treble and bass clefs with a key signature of two sharps. The melody in the treble clef is more complex, featuring chords and intervals, while the bass clef provides a simple accompaniment. The measures are numbered 1 through 4, followed by '&c.'.

Ex. 4 and 4a may also be studied in connection with part of the subject, while Ex. 10a shows the small amount of raw material from which an extended brilliant passage like Ex. 10 may be evolved—

SCHUMANN, Op. 22.

Ex. 10.

Musical score for Ex. 10, showing a complex harmonic basis with numbered measures 1 through 3. The score is written in treble and bass clefs with a key signature of two flats (Bb and Eb). The melody in the treble clef is highly complex, featuring rapid runs and intricate chordal structures, while the bass clef provides a simple accompaniment. The measures are numbered 1 through 3.

8va.....

8va.....

Ex. 10a.

If when studying such passages, or other passages where the innermost melody or idea is obscured by the wealth of fanciful embroidery or elaboration, we first of all perceive and memorize the simple harmonic structure, we shall find we have then a secure foundation upon which all other details may be grafted in their natural and logical order.

My third and final sub-division will treat of THE FORM WHICH THE ELABORATION OF A HARMONIC BASIS MAY ASSUME.

This may be one of the ordinary forms of broken chords when only essential or harmony notes are employed, or it may be in a form in which both auxiliary and essential notes are employed and dispersed either in regular or irregular groups.

When both essential and auxiliary notes are employed it is best to reduce the passage to its bare outline as indicated by the essential notes and then, noting the principle upon which the non-essential notes are introduced, to add them afterwards:—

Ex. II. WEBER, Op. 62.

Ex. IIIa.

From this brief consideration of what I have termed Intellectual Memory you will have noticed that it is employed in connection with the *theoretical* aspect of music in its widest sense, and only those who possess a sound and comprehensive knowledge of this subject can make use of the corresponding form of memory.

I have now brought before you the various forms of memory which are at the service of the pianist, and drawn your attention to the particular form of passage upon which each may be most suitably exercised; but to draw your attention also to the fact that I have but touched the fringe of my subject is doubtless quite unnecessary.

All I can claim to have done is to have erected sign-posts and indicated directions rather than traversed the paths pointed out, except, perhaps, the shortest distance. My time will not permit me to further explore with you this country, which has yet to be carefully surveyed and accurately mapped out. But I feel that my effort, imperfect and incomplete though it is, would be still more so if I did not, before I conclude, endeavour to unite the operation and

exercise of these different forms of memory in some general law, as I have tried to show you the conditions which influence their employment in isolation. To show you that these various forms of memory, utterly different in character, in scope, and in power, when employed by an individual in connection with *one* special subject—such as pianoforte playing—do not appear or disappear from the scene by mere chance or accident, but, as far as I have been able to discover (and I must admit it is but a theory), seem to conform in the relative extent of their employment to a recognised intellectual law, to which the operations of other powers and faculties of the human mind are subject.

I opened this paper by asking the following question: "When a pianist plays from memory, by what powers of memory does he remember what he plays?" To this I have endeavoured to supply an answer, incomplete, I admit, but still one which I trust may have thrown some small and feeble light upon a large and dark subject. I propose now to ask yet another question, or rather a series of questions, and spend my remaining few moments in suggesting a solution.

My present inquiries are these:—

To what extent does a pianist, who plays from memory, employ the several forms possible? Does he employ them all, or does he select some and reject others? If he selects, does he do so consciously or unconsciously; and is his final selection the result of accident, caprice, the form of the particular passage, or according to the dictates of some natural intellectual law?

To throw out a few speculations in reference to my theories upon this subject is all I can do now, inadequate though such may appear before such a ravenous array of queries. They may supply you with food for thought, and there is no necessity to become converts.

Let us glance for one moment away from the power of memory and turn our attention to the whole group of faculties of the human mind, and observe how the natural abilities or superior local endowments of an individual influence and direct his tastes and pursuits, and even his powers of observation.

The pursuits of individuals, when not influenced by outward circumstances, tend in the direction of their natural aptitudes. We prefer to do what we can do best with the least amount of trouble. And this is not merely a pleasurable pride which we derive from excelling others in any occupation. There is always a pleasure derived from the exercise of faculties, which we may possess in a superior degree; and when we are left uninfluenced externally, our occupations and pursuits unconsciously tend in the direction of these. When observing any object, or collection of objects, or an

extensive view which comprises many different classes of objects, the particular objects, or the aspect of such, which will impress us most strongly will be those which respond to our superior faculty or faculties. Our interest will be most readily and strongly awakened in that special direction, and the corresponding form of memory will retain more clearly and vividly these special objects. Our superior faculties and their respective memories, as it were, leap to the front, and emphasise and retain whatever most readily responds to them in what is engaging our attention.

This intellectual law seems of such general application that I believe it may not unreasonably be applied to the case before us, and that we may legitimately employ it in our efforts to determine the relative extent to which we employ the various forms of memory in piano playing.

Before applying it we must of course make due allowance for the special circumstances of the case. Such as the peculiar nature of music, as organised sounds appealing primarily to the sense of hearing, and only secondarily to the intellect, and then the requirements of musical performance favouring other special powers; and we must not lose sight of the different degrees of retentive power possessed by the several organs employed, the average eye possessing a greater power of memory than the average ear, and the ear greater than the muscular sense; yet, after considering all these circumstances, I think the following statement of this law in general terms seems to supply no unreasonable or unsatisfactory solution to the problem before us. Thus, "In memorizing piano music, we shall employ and rely upon the several forms of memory possible in a greater or less degree according to the relative superiority of them in us both natural and acquired." Our selection will be unconscious, but we shall employ that which most readily appears on the scene to help us whenever anything is presented for memorization. This principle will also indicate roughly the manner in which we shall view different passages. Thus one who has dived deeply into the mysteries of harmony will readily note the progression of the chords of a passage or any special feature about its construction, while one who knows less about the theory of music, but possesses a fine and retentive ear, will rely chiefly on the special form of memory belonging to the ear. At the same time, rarely will a passage be memorized only by one form of memory; frequently two or even three will be working simultaneously and unconsciously, so that should one momentarily fail another is ready to step into the gap.

Having explained briefly the rough outline of certain theories which I have formed respecting the memorizing of piano music, I leave the appraisalment of their worth with you; but

through their fingers. Surely that is visual; it is not what we call sight, but it is feeling, which is their sight. They learn with each hand separately and then with both together. I think this visual memory must be very much more common than is generally supposed. To leave the piano and go to singing, pupils often have a difficulty with the harmonic minor scale, but I never find them fail if I tell them to get the keys of the piano well into their heads, and as they sing the scale keep these keys mentally before them.

Mr. MACDONALD SMITH.—I think that in the way Dr. Shinn has attacked the subject he, perhaps, has not given us quite so much physiological or psychological data as might be desired. It is no doubt very interesting to know how sometimes visual memory may exist in a remarkable degree or how another form of memory may do so. There are stories of men being able by just glancing at a page to learn all that was written on that page. But these are exceptional and abnormal cases. What we really want is some rule that will be of practical value. Dr. Shinn has classified the different forms of memory that are employed, and that is, of course, very useful as far as it goes. He has come to the conclusion, if I quote him rightly, that musical memory is extremely serviceable; but he seems to take for granted a considerable knowledge of counterpoint or harmony, or at all events a knowledge of music which is certainly not possessed by every pianist. Pupils often can play pieces creditably by heart, but they do not on that account possess that knowledge necessary for the exercise of musical memory. The most practical form of memory undoubtedly is what he has termed muscular memory, though I cannot agree to its being dependent upon muscular sense, because, so far as physiologists know, memory depends on paths in the brain. Both visual and intellectual as well as muscular memory have a physical basis of nerve paths; but for muscular memory these are formed in the spinal ganglia, and do not reach the brain itself; and so it is that in playing a piece, as unfortunately pieces are generally played, the nerve paths of the brain do not come in at all. By the constant repetition which is usually employed to acquire a succession of notes the paths made in the spinal ganglia are deepened and accentuated until the mere beginning of the pieces carries the performer through. Thus one nerve stimulus sets another going, and so on; the movement of one bar gives rise to the next without any conscious attention. Now it seems to me that the question for practical purposes is, should we rely entirely on this muscular memory or is it dangerous to do so? It is only repeating what every pianist knows practically to say that it is very undesirable to rely on this entirely. The facts vary very much in the experience of

different people. Some complain that their muscular memory is too good, that their fingers run away with them. They have not proper conscious control over their playing. I have come across several cases of that sort, where pianists are troubled, after much practice, that they cannot control their fingers. That is a misuse of what we may call muscular memory. I quite agree with Dr. Shinn when he says that several forms ought to be employed. He says that visual memory is very rare, and so it appears to be in spite of what Mr Cummings tells us; and again, it is not every one who plays the piano who can analyse the chords as he should. It appears that for general purposes the best thing is, therefore, to develop the muscular memory and to assist it with the intellectual memory, which, notwithstanding the different classifications he has given us of so many examples, would be the most reliable plan—that is to say, to make the best use of muscular memory and reinforce it with the assistance of intellectual memory.

Sir FREDERICK BRIDGE.—It is impossible for me, Mr. Chairman, to contribute anything satisfactory to this discussion, because I am in exactly the same position as you were, in that it is absolutely new to me. I must not speak of pianoforte music, because I never tried to commit to memory but one piece, and that was when I played my only pianoforte solo in public—curiously that same *Moto perpetuo* of Weber, from which we heard an extract so well played to-night. But I am sure that in any effort I have ever made in this direction it is the visual memory I use. I quite feel with Mr. Cummings on this. My friend Dr. Huntley tells me that sometimes when he is playing from memory he puts up his hand to turn over a leaf when he comes to a passage that is at the end of a right hand page in his copy.

Dr. HUNTLEY.—There is one point I should like to call attention to, and that is the wonderful power of memory that some people, who have not been trained in any way, seem to possess. I have a friend who will go to a concert, listen to a long programme, and on his return will sit down at the piano and play most marvellous recollections. I am inclined to think that some who have not been trained at all surpass in this respect the perfectly trained musicians, who seem to rely more upon visual memory than do those who have not had their advantages.

Mr. DAVEY.—I understood Dr. Shinn to say that the sense of absolute pitch and musical memory were nearly the same, and that they vary in exact ratio. I must say my experience is quite the opposite of that. The most singular instances that I have met of absolute and entire lack of musical memory have been among good musicians who had a very good sense of absolute pitch. I have met with more than

one instance of this among friends of my own. I have been told of one very well known musician, whose name would be familiar to you all, who is said to have exactly the same deficiency and efficiency. I am inclined to think that the faculties are something entirely different—in fact, that in many cases they strive against each other—that a good musical memory means a memory for successions of notes, while a memory for absolute pitch has to be concentrated on the one individual sound. That certainly has been my experience. With regard to the blind, I do not know whether anyone remembers a musician known as “Blind Tom,” a negro, whom I heard in my boyhood. His conductor used to come on the platform and challenge anyone to come up and play any piece whatever, and “Blind Tom” would repeat it accurately. And he really did it. But there is a still stranger faculty which others of the blind possess. If they are blind organists they repeat not only the piece, but the registration. Their memory is a memory not only of the sound, but of the quality of the sound. I think that is a still more marvellous faculty than that of remembering the mere succession of notes. With regard to memory by the construction, I should like to cite one case that I have known, and that is in the first movement of the “Moonlight” Sonata. In the tenth bar the accompaniment remains in the position, but it changes from E major to E minor. In the recapitulation it remains in E major, but rises one position. I have known a pianist when playing the piece in public to give the second version first.

Mrs. CURWEN.—I am rather surprised that there have not been more speakers at this meeting, because, while talking with members of the Association before the meeting, I found many who had ideas of their own on the subject. But the fact is, Dr. Shinn has so completely covered the ground that he has left very little for others to say. I have never listened to a more interesting paper at a musical meeting than this. I have thought about the subject a great deal, and I agree with Dr. Shinn in every detail of his paper. One of the speakers says that Dr. Shinn took too much for granted in the knowledge of his pupils; but I hold that musical form is one of the things that should be taught to a child from the very beginning—that is to say, he should be taught to notice the imitations in rhythm and melody, the “shape” of phrases, and later on changes of key, &c. If this is done from the beginning we may surely expect the requisite amount of intelligence in the advanced pupil. Even a young child is helped, not only in the memorizing, but the reading of a passage by having its harmonic basis simply explained. Then as to “muscular memory” being merely reflex action, prompted by the spinal ganglia and not the brain. I think

the gentleman who referred to this forgot that the first time the action is performed the nerve message must come direct from the brain, so that it is *memory* after all. The reflex action only begins to take place after a great many repetitions. I suppose the first time each of us possessed a watch he had to be careful to *remember* to wind it; but the action of winding the watch becomes in time so associated with the act of taking it off that it is quite common for a man, if he has to change his dress during the day, to wind up his watch unconsciously. That is reflex action, in which the nerve message does not come from the brain, but from the spinal ganglia. This paper was very, very closely packed, and one wanted to think very hard indeed in order to follow it all.

Commander HAVERGAL.—I should like to make a remark with regard to what Mr. Davey has just said respecting the difference between memory for melody and memory for pitch. He said, I think, that he thought they were absolutely antagonistic. I should like to give one illustration in which this certainly was not the case. The late Professor at Oxford, who was at one time the most respected President of this Association, Sir Frederick Ouseley, was, as you all know, extremely fond of organs. He knew the St. Paul's organ well. He had occasion to travel abroad—I forget for how long, but certainly for a considerable period—and during that time the pitch of the St. Paul's organ was raised. He came back after his travels, and the first thing he said to Sir John Goss when he tried the St. Paul's organ again was, "Why you have raised the pitch of this organ a semitone." It was a fact. Of course nobody who heard him play either on the organ or the pianoforte could have any doubt of his memory for melody and for sound.

The CHAIRMAN.—Dr. Hopkins will tell you, from his experience at the Normal College for the Blind, that ten out of twelve pupils there have a sense of absolute pitch, and they have remarkable memories, so that there is nothing antagonistic between these two things. And I would also say, with regard to my children, they have admirable memories, and they are both capital musicians. Therefore I do not think anyone need be afraid that, being a good musician, he may lose his memory for sense of pitch.

Dr. HOPKINS.—The Chairman has twice referred to me in connection with the Normal College, and there are two or three facts that I might state with regard to the pupils there. One refers to Mr. Alfred Hollins—his name may be familiar to some of you. He was once engaged to open an organ. He was in the vestry just before the service and someone made the observance, "We are very sorry, but we find we have given you the wrong chant for the second Psalm; what on earth are we to do"? He said, "Read it out to me."

"But you will have no opportunity of trying it over."
 "Read it out to me; it will be all right." So they read it to him. It was a double chant. When this service was performed he had taken the impression of the chant, and he played it perfectly, without having heard a note of it, and of course without having seen it. I can mention also with regard to the retentive power that unsighted players have, the case of a pupil to whom I used to read the music, thus: I would read a bar of soprano, he would play it over; then a bar of alto, tenor, and bass, then he would play them over together; he would then take a second bar in the same way, and then play the two bars together, and in this way he would get hold of twenty-five or thirty bars, and would know these perfectly. Probably he might have traced the music as I read it to him, first soprano, then alto, and so on, but he carried it away with him. Next time he came he would begin by playing through what he had previously learnt, and would then go to work with a second portion in the same way as the first. He learnt some of the most elaborate of Bach's pedal fugues in this way.

A vote of thanks to Dr. Shinn was proposed by the Chairman and passed unanimously.

DR. SHINN.—I felt it a great honour to be invited to read a paper before this Association, which, as you know, is the only musical association which exists simply for lectures; but I felt it a greater honour to number amongst my audience two of my old masters, Sir Frederick Bridge and Mr. Stephen Kemp. Mr. Davey mentioned the subject of absolute pitch. I did not intend to give anybody the idea that I spoke of absolute pitch. I will read the exact words: "The extent to which we are able to do this depends upon the fineness or sensibility of the ear, or the power it possesses to discriminate differences of pitch and the qualities of musical sounds generally." That is a very different thing from absolute pitch.

MR. DAVEY.—I did not say you referred to absolute pitch. I merely asked if it were so, and if I understood it correctly.

DR. SHINN.—This law applies, as you see, not merely to the ear and sound sensations, but to all our senses. With regard to a form of visual memory possessed by the blind, that is an aspect of the case about which, not being familiar, I cannot speak; but I have no doubt that Mr. Cummings and Dr. Hopkins are correct. I must ask you to guard yourselves against confusing visual memory for colours with visual memory for forms. The two things are quite distinct. The architect, for instance, or the scholar in Chinese would need to have a retentive memory for forms. With regard to the psychological aspect of memory, I think musicians are more interested with the manifestations of memory than with the relation of these to the laws of thought. A knowledge of the physiology of the

vocal organs is interesting, but I am not sure that the singer is greatly assisted by a detailed knowledge of the action of the several parts of the larynx. Neither do I think that a very deep knowledge of psychology would necessarily be of great help to us in the cultivation of a musical memory. I had to bring a certain amount of psychology into my paper, but only a limited quantity. With regard to a gentleman on my right who spoke about intellectual memory, and said we expect too much, my words were that we could only use this power so far as our knowledge of theory goes. But, as Mrs. Curwen says, we can explain to a child who knows nothing about harmony how a passage is built up on a chord, and he can learn it more easily thus than in any other way. With regard to muscular memory, I believe, technically speaking, a piece can be said to be securely memorized only when it has passed below the plane of consciousness. Those of you who may dance know that when you have perfectly acquired such a step as the waltz step, you find no occasion to think how the different movements occur. But at first every separate movement was a conscious one. You have to teach a child nearly everything. It is only by repetition that its actions eventually become automatic and reflex. The action which by frequent repetition has become mechanical is performed unconsciously and instinctively, just as one may walk home without thinking of the way he is taking. I thank you for the way you have listened to me, and should also like to express my indebtedness to Miss Fédarb for the way in which she has played the illustrative examples.

DECEMBER 13, 1898.

CHARLES W. PEARCE, Esq., Mus. Doc., Cantab.,
IN THE CHAIR.

EVERY STAFF ITS OWN MODULATOR.

By FRANK J. SAWYER, D.Mus., Oxon., Professor of
SIGHT SINGING AT THE ROYAL COLLEGE OF MUSIC.

MAY I start with the announcement that I claim no originality, no copyright whatever in the matter that I hope to place before you. There are, doubtless, several present to whom I shall say nothing that they did not already know. Yet if these remarks aid others less perfectly informed, and show them a most useful adjunct in sight singing teaching, and how it should be used, the end in view will be attained.

Before we enter on the consideration of what a modulator is, let me direct your attention to the two classes of musical student who have to sing at sight, and to the two different standpoints from which they approach their subject. A few singers—but, note! only a few—have the gift of absolute pitch; that is to say, directly they see a note they hear its absolute sound in their heads, and can sing it at once. These few, who are thus favoured, have no need further to study sight reading as regards pitch, since nature has given them the power of rendering the pitch at once of any passage. It is true that sometimes such singers have to progress slowly in order to get time to realise the mental sound of the note, but practice would probably tend to increase the speed. Those who have this gift are quite unable to understand the method that all others have to adopt—viz., of reading by relative pitch, or by the relationship of each note to its tonic. This is the reason why so many of the heads of the musical profession, most of whom *have* the gift of absolute pitch, are quite unable to appreciate the study of sight singing from the point of view of the reader by tonal relationship.

Having thus grouped those with absolute pitch, who need no method, into the one class, we place in the other class all those who read their music by referring each note to the tonic which has been given them, and which they are unable to give themselves.

Discarding the happily almost defunct method, advocated by the late John Hullah, of singing by the so-called "fixed do" system, it is interesting to note that in all parts of the world the major scale has been accepted as the universal standard for pitch measurement in sight singing. This was doubtless the natural outcome of the use of common-sense, since it must soon have become palpable to the singer that no matter what the pitch given him, the scale remained the same. The history of this century shows us two methods of representing this major scale—one by Italian syllables, which have become Anglicised as *doh, ray, me, &c.*; the other method, the only one used on the Continent and in America, of representing that scale by the figures 1, 2, 3, 4, 5, 6, 7. Both plans contain good features; each has its own sphere of work; there are places where it is wiser to use syllables, as in Board schools; there are other places—as in colleges of music where the sol-fa syllables are used on the "fixed do" plan for vocalisation, or in high schools for girls where each girl already knows the staff—in these figures prove the better plan. This question is, however, not to be discussed to-night, and the staff modulator that I wish to place before you answers as perfectly for syllables as it does for figures.

What is a modulator? A modulator is a pictorial illustration of a scale, on which a teacher may point the pitch of the note he desires sung, and the class can recognise and sing the correct sound from the position indicated by the pointer. It achieves two great ends: it saves the time of the class which would be taken up by the teacher writing out on music staves such notes as he desires sung—ten notes can be pointed and sung from the modulator in the time that two could be first written on a staff and then sung; and, secondly, it brings home to the pupil, in a far stronger way than does anything else, the perpendicular view of pitch. Since the scale degrees are arranged one above the other, the movement of the pointer, up or down, forcibly exhibits the movement of the pitch and corresponding movement of the voice.

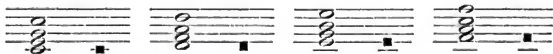
In tracing the history of the idea of a modulator, it is always difficult to speak other than generally in historical matters pertaining to art. So much can, however, be said, that Sebald Hayden, in the eighteenth century, was teaching his class to sing at sight from a large five-line staff, similar to that of our ordinary music, on which he pointed to the note he desired sung. It was on this early staff modulator that Wilhem is said to have founded his work. It was Miss Glover's "Musical Ladder," however, which was probably the first pictorial illustration of a major scale exhibited by syllables. In this, the initial letters of the syllables were placed one above the other, those representing whole-tones being placed

farther apart than those representing semitones, which were placed closer together. From this early attempt of Miss Glover to teach pitch pictorially arose, through the developments introduced by the late Mr. J. Curwen, the tonic sol-fa modulator. It must soon have become apparent that, while sufficient for simple passages, the good lady's "Musical Ladder" was only of use in very rudimentary work, and if any adequate results were to be obtained in more advanced music, the modulator, as it was now called, must be made to represent, in the abstract, all those various sounds that the music might present, together with such possibilities of modulation as might arise. Put in the tersest way possible, it would have to give an abstract representation of all sounds, referring them to their tonics, but apart from all considerations of absolute definite pitch. Thus, while to commence with the modulator had to show the major scale, it had also to be able to show the sharpening of every degree of the scale and the flattening of every degree of the scale, since all such chromatic sounds are possible within the limit of the key and without modulation. Hence arose the idea of making the syllables, representing such sharpened notes, end with the vowel "e," and those representing such flattened notes end with the sound "aw." The positions of these sounds were made to correspond with the positions in which they would be found on the keyboard—*i.e.*, syllables representing sharpened notes were placed on the right hand and above their diatonic originals, while flattened notes were placed on the left hand and below their diatonic originals. It then became necessary to be able to represent modulation. This was done by placing other syllable scales on either side of the original, and in such a way that their tonics corresponded with the sound of the original scale to which the modulation had arisen. Thus when the sharpened fourth degree had caused modulation to the dominant a new scale was written on the right hand side, the tonic of which corresponded in pitch with the dominant of the original scale. By this means modulation to the dominant was rendered possible on the modulator. Again, when the introduction of the flattened seventh degree had caused modulation to the subdominant, a new scale was written on the left hand side, whose tonic corresponded with the fourth degree—the subdominant—of the original scale. It will, of course, be seen that this plan can be repeated *ad libitum*, on the right hand or on the left hand, until it is possible to represent any number of keys. The sol-fa notationist is thus provided with a modulator which represents all the sounds, and in all the keys that may be wanted. He has represented these—not as we staff notationists know them—by a definite pitch; but he has represented them purely in the abstract and devoid of

any special pitch. At first sight we are tempted to say, "how ingenious!" but on further consideration we shall find that everything that has thus been represented by the sol-fa modulator is simply the embodiment of our staff, and of the world-wide music language that it represents, and that everything, to the minutest detail, can be perfectly represented to us by that same staff, and that it will provide us with a modulator carrying out all the essentials that we have found necessary.

Let us summarise the essential points that a complete modulator must present: the representation of a scale, the representation of every chromatic modification of any degree of the scale, the representation of every possible modulation from one scale to any other. These three qualifications we shall find perfectly carried out in the staff modulator.

Starting at our earliest work, we have to teach our pupils the notes of their tonic chord. Let us represent them by these four notes—the lower, the tonic; the next, the third degree; the next above, the dominant; and the upper one, the tonic above. Having made them able to sing this, let us transfer it to the staff, placing our tonic on the first leger line below the staff. Here we are brought face to face with a fact of the greatest importance: in singing on a tonic basis from the staff, if the tonic is on a line, the third degree is on the next line, and the fifth degree on the next line above that; if the tonic is on a space, the third degree is on the next space and the fifth degree on the next space above that. Again, if the fifth is on a line the upper tonic is on the second space above; if the fifth is on a space, the upper tonic is on the second line above. Following this out, let us proceed to teach our pupils "staff position"—*i.e.*, the ability to find their way about on the staff, always supposing they are in a major key:—



Having taught them thus far from the picture of the tonic chord placed on various positions of the staff, our pupils have sung the note partly by *thinking* what its degree name was, but perhaps also quite as much, if not more, by *seeing* its position in the chord picture. To cure this, which if continued would become a serious defect, let us rub out our chord, and point from the blank staff, indicating the position of our tonic by a square mark. We shall now insure that our pupils are duly *thinking* their degree, and not singing from any pictorial illustration. Having arrived thus far it is

easy for us to explain the scale degrees between the notes of our tonic chord, and to make use of them at present stepwise. We have now been able to make our pupils adequately realise the great preliminary of staff reading—viz., staff position. We may therefore regard this early staff modulator as simply a “staff-position modulator.”

I have already laid stress on the fallacy of too pictorial a modulator. Such a thing is by no means new. I believe it is now many years ago since, at an exhibition in the Agricultural Hall, Messrs. Colville and Bentley exhibited a staff modulator, in which the lines of the staff were made of stout wire, behind which a piece of canvas was moved up or down, the canvas containing a pictorial illustration of the scale. The tonic chord was shown by semibreves. The notes of the dominant chord were represented by crotchet heads on the right hand side, and the notes of the subdominant chord by crotchet heads on the left. Since this might be moved up or down behind the wire lines of the staff as desired, it might be made to represent any scale. To any but the veriest tyro such a staff modulator has this very serious defect—the pupils sing from the position of the note in the picture, and does not take the trouble to think at what position the tonic is then standing as regards the staff. Pull the canvas picture right out from behind the wires, hang it up as a separate thing, give your pupils their tonic and point, and they will sing it just as well! There is such a thing as being too kind and grandmotherly to one's pupils, and this would assuredly be doing so. The blank staff, with the tonic only indicated, will make your pupils able to *think for themselves* much sooner.

Let us now turn to the second step. Let us represent our scale of C by the staff on which we have placed the two tonics. Having already taught our pupils how to sing the notes of the tonic chord, we can now proceed to teach them the dominant and subdominant chords, and can point the diatonic degrees of the scale perpendicularly between the two tonics.

We have now to make provision for the chromatic notes. Since on the keyboard all sharpened notes lie on the right of their diatonic originals, let us make a dotted line to the right of the two tonics, and for the sharpening of any degree let us point to that degree between the dotted line and the double bar on the right:—



Thus, F has its position in the diatonic scale between the

two tonics. F sharp will be pointed to the right. Similarly, since all flattened notes on the keyboard are found on the left of the diatonic note, let us put another dotted line on the left of the tonics and point all such flattened notes in the space to the left of that left hand line of dots. By this simple means we have obtained a staff modulator in C, which is capable of showing us the diatonic scale in the central column between the two tonics; all sharpened degrees in the column. In other words, we can point to every possible right hand column, and all flattened degrees in the left hand sound that can arise in the key of C major.

Any method of naming the scale degrees is equally applicable. Figures, Anglicised Italian syllables, pure Italian syllables, even degree-names, as suggested by Mr. Gadsby, any method will work on this staff modulator, which has of course this enormous benefit over a syllable modulator, that the pupil, while referring every note to its tonic, yet is looking at the *actual staff position of the sound*, and is thus combining abstract degree-name with absolute pitch. It is this union of the two essential phases of our music that we must aim at. The abstract degree-name, as in sol-fa notation, is deficient in the other essential of absolute, real pitch. Absolute pitch without degree-name—as in the “fixed do” method—is even more incomplete, since it fails to present the great essential of tonic relationship. Only that system is complete which unites both abstract scale-degree with absolute pitch.

Let us now extend our staff modulator by adding similar modulators for the keys of G major and F major. We shall, of course, place G major on the right of C major, since it is the dominant above, while F major we shall place on the left, since it is the subdominant. We can now proceed to teach these keys. Their diatonic notes are represented, as before, by the central column: sharpened degrees on the right and flattened on the left. At first we take each key separately.

Let us now approach the subject of modulation. And, in commencement, let us notice that modulation is of two kinds: a transient modulation arises when our progression to the new key has been so slight that the original tonic maintains its command over the ear. Thus, if we sing C, G, F sharp, G, the ear still retains C as its ruler. In all such modulations, it is unnecessary to change the idea of the original tonic, and for this most excellent reason: the ear does not do so. A permanent modulation arises, when the progression to the new key has been so sustained and definite that the ear has lost the control of the original tonic, and has accepted the new tonic as its ruler. Thus, if we sing C, G, F sharp, G, A, B, C, F sharp, G, the ear, at the close, rejects

C and accepts G as its tonic. In these cases it will be best to transfer ourselves from the staff modulator of C to that of G.

We have already learnt that F sharp, while it is the sharpened fourth degree of C, is also the leading note and an essential of the key of G. Let us, then, exchange its position and point the remaining part as in the key of G to which by the F sharp we have thus modulated. After having sung in G major we may want to return to the key of C. In the key of G the introduction of the flattened seventh degree would deprive G of its F sharp and would cause a return to be made to the key of C. Again, in C major the introduction of a B flat, a flattened seventh degree, would lead to the key of F, of which that flattened seventh degree—B flat—was the subdominant. Lastly, in the key of F major, if we sharpened B flat, the fourth degree, we should take away its flat, the distinguishing feature of the key of F, and should return to our first key of C major.

STAFF MODULATOR OF F, C, AND G MAJOR.



Having now shown the way in which the staff modulator fulfils those qualifications that were desired of it as a method of representing the major scale, the chromatically altered notes, and modulation, let us turn to see how it will answer as an exponent of the minor scale. Here again its ubiquity is excellent, since the teacher may use either the relative minor method or the tonic minor method. Let us observe it in both. The relative minor of C major is A minor, of which the leading note is G sharp, the sharpened fifth degree of C. Pointing, therefore, from the C major staff modulator, we are able to obtain all our notes, while the major tonic is still represented, as it was in the sol-fa notation modulator, by the note C as its "doh."

All the chords of the key are readily visible, as A, C, E (the tonic chord), E, G sharp, B, the dominant chord with the accidental to the leading note duly shown, and D, F, A, the subdominant. Those who teach on a relative minor plan will therefore find this staff modulator in every way adequate.

Those who teach the minor scale on a tonic basis will find it equally good. The major scale will still be to them the basis of all their pitch measurements. Comparing, therefore, C major and C minor, those who teach the minor scale on a tonic basis will point the flattened third degree and flattened sixth degree in the left hand column, since,

compared with the major scale, those degrees are flattened. To them, therefore, there will be in the major and minor scales absolutely no difference in the position or mental effect of the tonic, second degree, fourth degree, fifth degree, and leading notes, these being identical in tonic major and minor scales. The tonic chord will contain its flattened third, the dominant chord will be unaltered, and the subdominant chord will become minor by the inclusion of the flattened sixth of the scale.

Modulation among minor keys, whether worked on the relative or tonic method, becomes equally easy on the staff modulator.

On the relative method, modulation to the dominant minor, as from A minor to E minor, would be effected by D sharp, the sharpened second degree of C, of which the A minor is the "Lah mode." Modulation on the relative method, to the minor subdominant, as from A minor to D minor, would take place by the introduction of B flat or C sharp, the flattened seventh or sharpened tonic.

If the teacher work on the tonic minor method, then his modulations to the dominant will be made as before, by the sharpened fourth degree, and his modulations to the subdominant will also be made by the flattened seventh, which is, however, accompanied by the *major* third of the key.

Hitherto we have only applied our staff modulator to the keys of F, C, and G, but we have only to extend the method and, as will be palpable to you all, we can represent every scale, major or minor, and that in every clef that may be desired. We have here a modulator representing what we may call the seven central keys—viz., the three sharp keys to the right of C, and the three flat keys to the left of C:—



We have in this not only the means of representing each of these keys individually, but we can also make any possible modulations between them. For instance, having been in B flat we can so arrange a passage that we introduce a C sharp, and making it become the leading note of D, we can pass over three intermediate keys. If blackboards were longer we could add sharp keys to the right hand and flat keys to the left, till we obtained a staff modulator which contained every one of our twelve keys. Then, since every key, major or minor, would be represented in its diatonic form, and with all possible chromatic alterations of such notes, it will stand to reason that

there will be no passage in the whole realm of music the pitch of which cannot be represented on that staff modulator. We may, therefore, justly say that it adequately fulfils those qualifications which we found to be essential in any modulator.

Who invented it? We cannot say. Like Topsy, "it growed." No originality is claimed for it; in fact, there may be many present who have used it frequently. That does not, however, in any degree lessen its value, nor the great importance of showing to each staff musician that he has ready to hand a perfect staff modulator, for which the only paraphernalia he will need will be a blackboard and a piece of chalk.

In conclusion, let me say that any discussion that may arise should be confined solely to the subject before us—viz., the staff modulator. We are not here to discuss any side issues, such as how we should spell the sol-fa syllables—"doh" or "do," "re" or "ray"—nor whether figures or syllables are best; nor yet whether the "relative minor" plan is better than the "tonic minor" plan. These subjects are the "red rags" to "sight singing bulls," and, however worthy of discussion on other occasions, are out of place to-night, when we have before us a staff modulator which may be used by all and everyone; and the wider it is used the sooner we shall arrive at the "sight singing millennium" that many of us so greatly desire, when all our people—old and young—will be able to read from the five-line staff—the only universal language of music.

STANDARD STAFF MODULATOR.

FORM FOR THE PRIMARY GRADE.

(FOR STAFF POSITION EXERCISES.)



Each square mark shows the position of a Tonic.

The teacher will point to the pitch of the note to be sung by the pupil. The only intervals to be used are those of each major tonic chord, with intermediate scale passages lying between the notes of the tonic chord. The object is to teach staff position, not key.

FORM FOR THE INTERMEDIATE GRADE.



Each space between the double-bars represents a Key, and is divided by wavy lines into three columns. In the centre column, in which the Tonics are given, the teacher is to point the diatonic degrees of the scale. If it is desired to sharpen, by accidental, any degree of the scale, it will be pointed in the right hand column between the right hand wavy line and the right hand double-bar. If it is desired to flatten any degree, it will be pointed in the left hand column, between the left hand wavy line and the left hand double-bar. If a permanent modulation has been made, the teacher will point from the new Tonic.

FORM FOR ADVANCED GRADES.



The Minor may be pointed either as a relative minor or a tonic minor (e.g., "A Minor" may be pointed as a relative minor from the "C Scale," or as a tonic minor from the "A Scale").

DISCUSSION.

THE CHAIRMAN.—Dr. Sawyer has already placed such restrictions on his propositions for discussion that I feel it is very difficult indeed to say much on this subject; but there are one or two points on which one would like to say a word. In the first place, I can hardly agree with our lecturer that the blank staff as it stands there, or even with a clef added, gives an exact pictorial representation of a scale. I do not think the staff itself shows where the semitones come. To do that we must use some sort of representation which is even more pictorial, and this seems to me to be given by such illustrations as John Hullah's, or Miss Glover's musical ladders and other diagrams. But with that exception I am cordially in agreement with him. I think the staff as otherwise treated by Dr. Sawyer is a most excellent modulator. You can do anything with it and adopt any system of sight-singing. In asking ladies or gentlemen to speak on this subject one might dare to lay down as a general principle that after all has been said and done, though there are many systems of sight-singing, we might very profitably try to discover how far we are in agreement with one another, rather than split into all kinds of parties and wrangle till all is black and blue. I will not therefore detain you any longer, but I will ask someone to start the discussion. Dr. McNaught is here, and I do not think we could have a better man to make a beginning.

Dr. McNAUGHT.—I have not much to say, for I find myself so much in agreement with Dr. Sawyer, and you have yourself pointed out one fact which I think certainly escaped Dr. Sawyer in his lecture, although it could not possibly have escaped his mind, that the staff modulator, however skilfully constructed, cannot give an exact representation of the magnitude of intervals, unless you alter the staff itself in some such manner as has been actually proposed at one of our meetings; and that Dr. Sawyer does not propose. Thus the staff does not of itself show the difference between a major and a minor third, a major and a minor sixth, or a major and a minor seventh, whereas the Tonic Sol-fa modulator does show that accurately and perfectly. My own opinion is—it is only my own opinion, though it may be shared by some in this room—that you can show all the important facts of tonal relation most accurately by the Tonic Sol-fa modulator. If someone will invent a modulator which will show these facts simply and accurately on the staff, I am sure we shall welcome it. But I can agree with Dr. Sawyer that, after all, you do not really need such accurate representation, and that you can accomplish a great deal

with a blackboard and a piece of chalk and some brains. Make your own modulator as you go along. I cannot congratulate Dr. Sawyer so much on his blackboard writing as I can his pupils for deciphering it. I could not follow it at the pace. There is no doubt whatever that modulators are of immense value in class work; they fix the attention of the pupil on one point at a time, they enable you to give a great number of exercises in a short time, and no one can learn sight singing without this abundant practice. It is possible with young children, by skilful manipulation of the modulator, to excite the enthusiastic applause of large audiences, and yet, if you put before these same children a few bars of a simple piece, *printed* in the usual way, you will find they will be unable to render it at sight. This is because the modulator shows too much. In music as you find it, modulations have to be shown by accidentals printed before the notes, and then it is often far from easy to decide at sight in which key you have to sing. You do not know, quickly, whether you are dealing with minor key accidentals or with chromatics, or with diatonic notes of a new key. But on the modulator this is all done for the pupil, and so we must not rely too much on the modulator; it is not the staff itself. Do not let us suppose that by a demonstration on the modulator we have settled the point of reading the Staff Notation.

Mr. JOHN TAYLOR.—Ladies and gentlemen, a great deal has been said about modulators and staff-reading to-night, and it has been of a rather mixed character. Dr. Sawyer said that the modulator ought to show everything in music. The Standard Staff Modulator, which I see now for the first time, does not show everything. It does not show enharmonics, it does not show double sharps and flats, it does not even show the most important accidentals of all—*naturals*—all essential parts of musical notation. It is very difficult to start from one part to another (say at the end) of the Standard Staff Modulator to show an enharmonic modulation—for instance, from G flat to F sharp, or *vice versâ*. A modulator, Dr. Sawyer said, must express everything. So it should, and so I may perhaps be allowed to say it does in my own Stave Modulator. In this we first provide for diatonic scales of all kinds upon the middle or movable slip. Any clef may be assumed, any signature may be placed. Then we show every chromatic note on either side on the plan of which this Standard Staff Modulator is a crude and ill-devised imitation. Those dots, *e.g.*, are in principle and very essentially my own invention. They are, in fact, virtually taken from the Stave Modulator. The idea of placing the sharps on the right and the flats on the left in a column close by the central space as applied to the staff notation is indubitably mine. We show

also the place—the pigeon hole, as it were—for each sharp inflection on the right and each flat inflection on the left, and this also gives us the power of contradicting in the same bar either a sharp or flat. We have, too, a provision for double sharps and double flats, thus providing for the pointing of any piece of music that goes as far as double sharp and double flat keys. Then in the Standard Staff Modulator you have three keys suggested ; but remember that a central key may have tonally, and so notationally related to it, twenty other keys. The works of Brahms, Wagner, and the modern school deal very freely in such extraneous modulations, and there is no place provided for an extraneous modulation of that kind upon the Standard Staff Modulator. In the Stave Modulator any note of the central diatonic scale may be chosen as a tonic. Moreover, any of the keys can be taken as central, the movable slip being set in or adjusted to such key. You may go from any central key and be landed upon any key whatever. That is a “modulator” as I conceive it, and with regard to the composition of the Standard Staff Modulator, that square note as applied to a modulator is John Curwen’s. The tonic octave grouping, too, that you see there is also John Curwen’s. It is called the “Extended Modulator,” and appeared in the “Standard Course” a good many years ago. That, in brief, is the composition of the Standard Staff Modulator, of which I am now speaking solely, having been so restricted in Dr. Sawyer’s opening remarks. Another point, with regard to the *grouping*. The Stave Modulator contains the *grouping* of the scale, a point altogether ignored in the Standard Staff Modulator. We should remember that the structure of the staff is in some sense a *geometrical* thing, made up of lines and spaces. One surely then ought to take the trouble to understand the nature of lines and spaces. The Standard Staff Modulator ignores the lineal or geometrical structural element of the staff altogether. It is found out by observation of lines and spaces that notes can be placed on the staff in three ways, either on consecutive lines or consecutive spaces, or a mixture of lines and spaces. In this is found the key at once, too, to the real thing signified, or, in other words, the actual *tonal* grouping. If you regard the scale as being built, primarily, upon a central *tonic triad*, you find this triad given upon the staff upon lines and spaces *alternately*. This we call the *first* scale group. By utilising the great fact of the *plagal* element in music—altogether ignored in the Standard Staff Modulator—we are enabled, from the observation of the plagal tetrachord (*viz., sol to do*), to formulate a simple definite *connection* between these alternate first scale *groups*. Thus : (1) The leading note *ti* hangs upon and indeed *determines* the tonic *do*, thus forming a *mixed* group upon line and space ; (2) the important

relative *minor* tonic note *la* is always on the next line or space *below* its *major* tonic *do*; while (3) *sol*, always two unlike *places* below *any do*, completes the plagal tetrachord and so the notational and tonal *connection* between the tonic line and space *groupings*. Now, in the actual tonal grouping of the scale, there are four *static* notes or notes of rest, and there are four *dynamic* notes or notes of movement. Thus we have *do, mi, sol, restful*, and *ti, re, fa, la, moving*, and in demonstrating this contrasted tonal *character* we use colours, because colour is important in this way to interest and impress little children. They are fascinated with colours, and those chosen are the black or normal note printing colour, to indicate the simple relational tones, *do, mi, sol*, and the red for the more complex dynamical or motor notes, *ti, re, fa, la*. At any rate, a pictorial grouping is necessary to the young child, and I also find it so with the old child, to have some grouping of the notes. A staff without a grouping is a wilderness, and the fact that without the grouping it is a wilderness is shown by the failure of staff sight singing in elementary schools, and indeed very generally, because, *i.e.*, the staff has been taught in this barren way without a grouping. It is the grouping that interests the child and impresses the tones upon the young mind. Dr. McNaught said that the modulator was not everything, that you could point in a very successful way to crowded audiences, without the children having learnt anything of sight singing. Well, this is what I contend: that tonic sol-fa modulators as attempting to teach a *horizontal* notation *vertically*, do so. No person can be taught to sing properly unless that person understands the elements of what he is going to sing. There are twenty key-relationships altogether from any central tonic. These must be mastered tonally and notationally, and when you have done this you have accomplished a very big thing. You have to teach the pupil the actual effect of all these tones as taken from the tonic. Whatever note it is it must be taught. And how is it best taught? By pointing to its proper note place and its proper tonal character on the modulator. The Stave Modulator provides on a simple uniform plan a method of pointing any relational tone from any central tonic as related to that tonic and as related, moreover, to any *new* tonic; it points all this out in connection with the *accidentals* (which Dr. McNaught appears to think is so difficult), which show the relation of this or that transitional note, or that chromatic note, or that enharmonic note. And not only that, it shows by its construction the comparative simplicity of the staff notation when properly taught on such a basis—the comparative simplicity of the laws relating to accidentals to show modulations and chromatic notes even in the most advanced keys.

Dr. HAMILTON ROBINSON.—I think Mr. Taylor's remarks have been somewhat unfair. I should like to hear Dr. Sawyer's reply; he said things of the staff which did not strike me in the way in which Mr. Taylor has interpreted them. I will not criticise the matter further, because it is quite new to me, and I am not acquainted with Mr. Taylor's system on which he has based his criticism of the lecturer.

Mr. VENABLES.—I think Dr. Sawyer was a little in error when he said the Tonic Sol-fa Modulator was totally devoid of a representation of absolute pitch. Certainly all the students' modulators are not so devoid. In the modulator which is at the commencement of the Standard Course—in fact, in all the extended and complete modulators—there is a column for every ordinary key, and the pitch letters are placed beside to the right and left of the central column or key of C. Dr. Sawyer is quite right as regards the ordinary school modulators, in which the pitch names are not represented; but in the complete modulator the pitch names are given, and the pitch is constantly referred to by all competent teachers. The pupils are taught to pitch the keys by starting with the middle column and running down C, B, A, G, to whatever has become the new tonic, and by this means they are constantly having the necessity for a knowledge of the sense of pitch brought before them. The great fault of the staff as a teaching instrument has been already pointed out, and I think that nothing can really get over the fact that the staff, while professing to be pictorial, fails to show the position of the semitones. The keyboard is another means of representing to the mind's eye all the facts of music, but even that, which is better than the staff in its ordinary use, is certainly not so good as the Tonic Sol-fa Modulator, which is a complete map of sound. As has been mentioned, everything that can be written can be shown there, and not simply the intervals of ordinary temperament, but the correct intervals. As to the originality of some of these devices, I do not think there is any copyright in dots or double columns; and as regards the use of right and left hand positions, I do not know how many years Mr. Taylor may be able to go back, but I myself have used them in the Tonic Sol-fa College for fifteen or sixteen years—it may be more. I certainly have not used dots—I will give Mr. Taylor the copyright of that—but I have used bars and double bars, and the pointer, and many devices which no one claims any copyright in. These have been in my practice for the whole of the time to which I referred. With regard to square notes, I do not know that there is any particular virtue in a square; we might have had a diamond; we know the diamond-shaped notes were anterior to the lozenge-shaped notes. With regard to coloured notes, Mr. Curwen has used

colours for many years, and they are certainly useful ; I agree with Mr. Taylor in that. I have had pupils who could not by any notation be made to imagine sounds. I had a lady as a private pupil who could only think of sounds by colours. She had her own colour scale, and used to colour notes with her own particular tints before she could achieve any results. So I do not think Mr. Taylor can claim any copyright in colour. The question, after all, is—what is useful in teaching our pupils to read from the staff? Of course we compliment the friends who have been giving us the illustrations to-day, but no one will take that to be an ordinary class. That is the mistake that many of the upper ranks of the profession really make. They have talented pupils, pupils far beyond the rank and file of those who desire to know something about music. And because they themselves, as teachers, have the sense of absolute pitch, they cannot see the difficulty which others find in realising this and that and the other idea. The pupils whom they instruct have very little difficulty, but when they come to average intelligences, more especially adults who have not had any musical training in early years, they will find the simplest road to the staff notation is to give a thorough initiation into the facts of music by means of a perfectly pictorial diagram of musical intervals such as the Tonic Sol-fa Modulator presents.

Mr. TAYLOR.—Just a word in self-justification ; I think it is only fair to me. I place it on record that the scale grouping is my own invention, and is, moreover, copyright. I also place it on record that the arrangement of columns to the right and left separated by a line is also my own invention, so far as I know. Speaking from memory, I should say the modulator has been published now for some eighteen years.

Dr. SHINN.—In the first place, I must congratulate the young ladies and gentlemen who sang for us. Their occasional slips, I think, proved the difficulty of following Dr. Sawyer. The tests were convincing ones. There is one other point I should like to mention. Mr. Taylor seems to regret that there are not double sharps and double flats in the scheme before us. My experience of teaching is that one rarely meets with double sharps and flats. I do not think the place of a modulator is to bring before the students difficulties which are of very rare occurrence. It would be a mistake to burden the mind of the student with difficulties which he would seldom meet, such as many of those difficult and complicated relations about which Mr. Taylor spoke. As Dr. McNaught says, you may teach pupils on the modulator and then they may fail to sing correctly when the same notes occur in an anthem.

Dr. SAWYER.—Mr. Chairman, ladies and gentlemen, in answering the various speakers, let me say firstly, with

regard to the remark that I said nothing about the formation of a scale, you will remember that I pointed out that this staff modulator would apply to *any* system, and therefore of course I assumed that the person who started using it would explain what scale he was using in his own system, and show where the semitones come in. It has been urged against a staff modulator that it does not show the position of the semitones in the scale. It is impossible to show it, because you have with your staff to make one staff position show three notes. Therefore it is impossible that your staff should show only one, as the other two positions would be ignored. To do so would require a complete alteration of the lines of the staff, and it is impossible that we can alter the world-wide language of music. Dr. McNaught was sitting at an unfortunate angle or I am certain he would have followed my pointing in the various modulating exercises with the greatest ease. Again it was suggested that the Royal College students, who have sung the exercises to-night, are above the average musical intelligence of ordinary pupils; but under the usual circumstances you can find any ordinary class of girls in a secondary school who will sing these with the greatest ease. I believe there are some sitting here who will bear me out in that. One word with regard to the difficulty Dr. McNaught mentioned—viz., that of knowing in staff sight reading what key the music is in. Surely we are poor teachers, or have very bad pupils if they are not able to be taught to know in what key they are singing, when a little care has been extended in the training of this branch. It reminds me of a lady who had sung a song and was asked what key she sang it in. "I do not know," she said; "Mary plays it over on the piano, and I sing it after her." For those who are not satisfied to learn their songs in this way, a knowledge of the key is the only basis on which it is possible to go, and from this we can gradually enable our pupils to read. The question of modulation will always be a difficulty when reading from the staff. I think it was in this room that Dr. Vincent suggested that it would be a great advantage in every vocal composition if they would only mark the places where the modulations take place. A modulation may be made not in your own part at all, but in some other part. We cannot alter our notation except in small matters like that. I must decline to enter into any controversy about Mr. Taylor's modulator. I can only say I have tried it for several terms at the Royal College and elsewhere, and found it unnecessary and based on wrong principles. If I went through all its details I should want more time than we can give to-night. With regard to the grouping, Mr. Taylor is quite welcome to it, because it is not founded on a proper harmonic basis. With regard to his solemn declaration

of copyright in dots and in colours, considering that I started my lecture to-night by saying that *I* claimed no copyright or originality in *anything* that I should advance was very humorous. And after this solemn declaration by Mr. Taylor, to hear that the use of dots in the way in question was by no means Mr. Taylor's invention, and that John Curwen had used colours in a modulator when Mr. Taylor was in his childhood, gave the finishing touches to the comicality of the discussion. The only objection brought against this modulator seems to be its inability to show the position of the semitones. But if you think for a moment you will see that you are objecting, not to the modulator, but to something that it is impossible for you to alter, because it is in the staff itself. You cannot imagine a staff modulator without that difficulty; but this is a very small detail, which you can easily get over by teaching your pupils properly. Who are you going to teach from this modulator? Not Board School children only. You are expected to go on and teach in the secondary schools. A certain amount of good has been done in the Board Schools by means of the sol-fa syllables only, but the children often leave the schools quite unable to read from the staff. When we come to the secondary schools we are dealing with another phase of pupil altogether—the ordinary girl who goes to the High School. They are all playing the piano, they all know the scales; you are working on the knowledge they already have. You accept that knowledge and base your work on that knowledge, and in those cases I think it would be an error to follow the suggestion thrown out by Mr. Venables and begin with a tonic sol-fa modulator. They are not like children who have to commence with the syllables and to be taught them. They can commence with the staff as a basis.

Mr. VENABLES.—They cannot sing from it.

Dr. SAWYER.—I beg your pardon, I know there are many here present who are teaching from it, and will confirm what I say. There are a lot of peculiar difficulties connected with the introduction of tonic sol-fa into secondary schools, of which perhaps some of you who are advocates of tonic sol-fa may not be aware. If you go down to some of these first-class schools and say you are going to teach sight singing, you will probably be asked what system you adopt, and if you talk of the sol-fa method, you will be told plainly, "We are not going to have sol-fa syllables taught in this school." If, however, you show them the staff, they will sometimes consent to your using the sol-fa syllables with that. The one thing we seek is to raise the status of music in England in any way we can. There are some places where it would be difficult to introduce the staff, as, for instance, in some Board Schools; but there are many cases, both in Board Schools

and in all secondary schools and colleges, where the one essential thing is *teaching sight-singing direct from the staff*, and in this nothing will be of greater help to you than this Staff Modulator that I have exhibited to-night.

Mr. A. L. COWLEY (Music Superintendent of the School Board for London).—It happens to be my lot to visit Board Schools every day, and perhaps I see more modulators than most musicians. I understood Dr. Sawyer to say that in Board Schools we are not expected to teach singing from the staff notation. This is a slight error, which I think should not go forth with the authority of this Musical Association. It may have been true in the past, but to-day it seems to me that Board Schools are expected to teach everything that it is possible for children to learn. They are certainly not leaving practical instruction in the use of the staff notation untouched in the Board Schools of London and the larger provincial centres. The subject has been in the Music Syllabus of the School Board for London for several years, and I hope that the secondary schools may be induced to undertake similar work. In Board Schools the general tendency now is to introduce the staff notation in the upper standards. The time table is very full, and in very poor schools it is of course difficult to do all that may be thought desirable; but in a large and growing number of cases the teachers do work up from the tonic sol-fa notation to a practical introduction to the use of the staff notation for vocal music. In the London Syllabus the subject of staff notation is marked "optional," and the fact that a large number of teachers are doing this work, although it is so marked, shows that, with the general use of the tonic sol-fa method, the natural tendency of things is to teach both notations, and I hope it will not go forth from any body of musicians like those present this evening that Board Schools are not expected to teach the staff notation.

JANUARY 17, 1899.

W. H. CUMMINGS, Esq., F.S.A., VICE-PRESIDENT,
IN THE CHAIR.

*GIOVANNI PIERLUIGI, DA PALESTRINA.**

BY HENRY DAVEY.

FOR nearly three centuries the name of Palestrina has been much more familiar than his works, especially in England. Comparatively few English musicians—we may even say absolutely few—professional or amateur, can claim a practical acquaintance with the writings of this composer, whose name is so well-known to them. On the Continent things are a little better; but only, I believe, in Germany can the works of Palestrina be often heard. Of course difference of religion has some influence in causing the ignorance in England; the recent performance of "Missa Papæ Marcelli," in St. Paul's Cathedral, was epoch-making indeed, and not the least important of the general events which have so marked the year 1898 as an era in the religious history of England. Since so little is publicly heard of Palestrina's works here, and no trustworthy account of his life has been published in English, as far as I am aware, a paper upon both life and works will hardly require an apology.

The polyphonic school of composition, which began about 1400, reached its climax 160 years afterwards in Palestrina. As perhaps most of those now present know, I hold that until the polyphonic style was invented, music had not become an independent art; and I follow "the traditions of the elders" in ascribing the solution of the problem to the Englishman, John Dunstable. I hope at no distant date to read a paper on that subject, which I hope will settle the question so far as such a question can be settled. Dr. Riemann's recent great work, "Geschichte der Musiktheorie," will be most useful to me in that paper. I intend to show how the successive improvements connected with the names of Hucbald, Guido d'Arezzo, and Franco are found detailed

* Authorities: the *Cæcilienkalender* for 1879; the *Kirchenmusikalisches Jahrbuch* for 1886, 1890, 1892, and 1894.

in their treatises, and in those of Cottonius, Garlandia, and De Muris; how the *ars nova* of Philippus de Vitriaco appears fully known in the treatises of Walter Odington and Simon Tunsted, and we may also see its practical results in the Montpellier MS. and others; but that the problem of creating an independent tone-art was not yet solved. Then, soon after 1400, the great change was accomplished, by the addition of the resources still wanting—viz., suspensions, passing-notes, and, above all, imitations, by which a voice part was broken into phrases, development and artistic design thus becoming possible. The world had previously known music only as an adjunct to words, or a delight-in-sound entirely of the senses; now it had become possible for music to take its place with the other great arts, a musical composition being in itself independent and able to bear analysis.

However this previously non-existent art came into being it was at any rate in full vigour, both in England and the Netherlands, about 1430, though probably its knowledge was still confined to a few persons. Everyone who heard the compositions of Dunstable, Power, Binchois, and Dufay must have found himself possessed almost of a new sense. The older attempts were forgotten at once. It was to *construction* that the new art owed its superiority; the natural course of events followed, the constructive side being for a century looked upon as the most important, and exaggerated to an enormous extent. Okeghem, Busnois, and others improved upon Dunstable and Dufay; and the treatises of Tinctoris show that a quite different musical life had come into being. As Dr. Riemann* has said of this period (*circa* 1470):—

“The age of uncertain fumbling attempts at polyphonic composition is now past, and part-music has come of age. The theorists have now quite other models from which they can study the laws of art. From its concealed first cradle and nursery in England, the art of ordered part-writing with real distinct voices has now quickly spread over all Europe, and particularly in the Netherlands has attained a quite stupendous elevation.”

Then followed the great genius Josquin, whose glorious “Stabat Mater” and Masses on “Da Pacem” and the Hexachord even now move our admiration by their unfading beauty. English music had at this time fallen into the background as far as the Continent was concerned; but the English did not think so, and the great choir-book at Eton College shows that there were many composers working here in the half-century after Dunstable’s death. The Flemings, who were the leading musicians all over the Continent, from Lisbon to Cracow, from Paris to Naples, devoted themselves particularly to making canons. Italian music, so far as there was

*“Geschichte der Musiktheorie,” p. 301.

any, was of the very slightest kind ; but their tuneful Frottole were of advantage in the development of secular art. When music-publishing began, in the first year of the sixteenth century, only Flemish compositions were printed for many years, except some Frottole. Before the middle of that century the madrigal was in full flower ; Willaert, Arcadelt, and the earliest Italian composer, Costanzo Festa, had produced works still in repute, some of them even yet popular. Those who would examine the style of this period may be referred to the *Trésor Musical* of Van Maldeghem, which includes many pieces, both sacred and secular, by all the leading Flemish composers. It should be remembered that other nations began to contest the supremacy of the Netherlanders after 1530 ; that England had recovered the lost ground, and as regards instrumental music was far ahead of all other nations ; that Spain, Germany, and finally Italy were producing important composers. Yet there were still Flemish chapelmasters everywhere except in England, and every prince maintained Flemish singers ; just as, rather later, English instrumentalists were found all over Northern Europe, and, still later, Italians. The Flemings naturally viewed other musicians with jealousy, and were careful to hide their compositions in a cryptic notation. When these works passed out of use they would have become unintelligible had it not been for the explanations in the "Dodecachordon," which Glareanus published in 1547.

At this time appeared a new resource, the only one invented after Dunstable. This was antiphonal composition, the use of more than one choir,* which we owe to Willaert's experiences at St. Mark's, Venice. When writing for one choir, Willaert and his contemporaries used no resources beyond those invented more than a century earlier, but they used these resources much better. Several successive generations had heard the practical results of compositions ; in consequence taste had been very much improved, and taste, the power of selecting what is best and of rejecting what is unfit, is the most important faculty required by a creative artist.

At last came the man who was destined by natural gifts and favourable circumstances to carry the polyphonic style to its culminating point. He was one of many great men, working in various countries, but he was the greatest of all, and he was even one of the greatest musical geniuses of all ages. I shall have something to say of his principal contemporaries both in and out of Italy.

The composer we commonly call Palestrina was named Giovanni Pierluigi, and was born at Palestrina, near Rome. The date of his birth, which has been variously supposed

* See Morton Latham's "The Renaissance of Music," chapter ii.

1514, 1524, and 1529, is established as 1526,* by a memorandum in the archives of the Sistine Chapel describing his funeral, with the addition that he lived sixty-eight years. A letter of Palestrina's to the Duke of Mantua in 1585 also seems to imply that he was then fifty-nine years old, which agrees with the memorandum. Unfortunately for musical history, Baini in 1828 issued an elaborate monograph upon Palestrina, which (most valuable as it is in many respects) suffers from serious inaccuracies, but has been blindly copied everywhere, and has brought confusion which will take a long while to rectify. It was through a mistake in this book that Dunstable for a time lost his ancient credit of being the earliest composer, until the mistake was corrected by Arnold, Eitner, Kade, and Haberl. The last-named has made thorough examination of the archives of the town and Cathedral of Palestrina, and also of the various churches at Rome, and we are now able to get a fairly complete idea of the composer's life. Baini's researches had been insufficient; when he could find no facts he generally invented some; and he pictured his hero as an ill-treated, neglected genius, a noble-souled Italian labouring in poverty, hated and intrigued against by foreigners. In Palestrina's favour Baini most unfairly decries all his contemporaries, even Lassus and Vittoria. His mistakes have been so universally copied in histories and dictionaries of music, that it will be long before accuracy is restored.

To proceed to the known facts,† which can be established by existing documents. Giovanni Pierluigi was the son of Sante Pierluigi, who had married Maria Gismondi. They were fairly well-to-do citizens, owning houses and vineyards in Palestrina; they had, besides Giovanni, a son, Silla, and a daughter, Palma. It is supposed they removed to Rome about 1541, when they sold a house they had inherited, and a chestnut grove; and that the young Giovanni was educated there. I do not see the necessity of this conclusion; in a time of creative art the school of living practice going on all around is the best school, and it appears to me that the future composer might have perfectly well made his studies by acting as a choirboy in the Cathedral of Palestrina, where no doubt the works of the best composers, almost all Flemish, were regularly performed. But all this is surmise. Liberati (in 1685) stated that Palestrina was pupil of a Fleming named Gaudio Mell; Hawkins supposed Rinaldo del Mel was meant, but Burney, Baini, and nearly all others have identified Mell with the Huguenot, Goudimel, a most improbable supposition. The first tangible fact we find is that on October 28, 1544, at the

* Or just possibly 1525.

† The authority for Palestrina's biography is the tercentenary article in the *Kirchenmusikalisches Jahrbuch*, 1894, pp. 86-99.

age of eighteen, Giovanni Pierluigi was granted the income of one of the canonries in the Cathedral of Palestrina; in return for which he was to play the organ on festivals, to sing daily at Mass, Vespers, and Compline, and to teach music to the canons or an equal number of boys. There are other cases* in which a canonry seems to have been set aside for the organist. At the age of twenty-one, on June 12, 1547, Palestrina was married in the Cathedral to Lucrezia di Goris, one of four sisters; her dowry was a house and tanyard, with corn land, meadows, and vineyards. At this time the Cardinal-Bishop of Palestrina was Gianmaria de Monte, who in 1550 was elected Pope under the title of Julius III. He must have known the young genius, and very soon found an opportunity to promote him. In 1551 Rubino, the Magister Puerorum in the Cappella Giulia at St. Peter's, retired; Giovanni Pierluigi was summoned to Rome to fill the vacant post, and called Magister Cappellæ. He had an official residence, certain allowances, and six scudi monthly, about £18 a year, which of course represents several times as much money to-day. In 1554 he began publishing his compositions, Dorici printing a volume containing five Masses, dedicated to Pope Julius; no Italian had ever previously dedicated music to a Pope, so great had been the predominance of the Flemings in Italy. Some months later Julius offered Palestrina a place in the College of Singers, popularly known as the Sistine Choir, to which an appointment in St. Peter's seems to have been considered a stepping-stone. Palestrina, by the statutes, had no right in the Choir, as he was a married layman; Paul III. had previously broken through these rules, but Julius† ordered that no recommendation should suffice, and that the rules of admission were never to be broken except by the Pope's written order. Such a mandate was now sent, and the Punctator‡ duly entered Palestrina on January 13, 1555. According to Bainsi, the Punctator was hardly able for indignation to hold the pen; Haberl states that his handwriting was just as usual—that is, disgraceful. The pay of a Papal singer was nine ducats monthly. Palestrina very soon had occasion to regret his change, for Julius died on March 23; and his successor, Marcellus II., on May 1 and then was elected, to the terror of the Romans, Caraffa, who took the name of Paul IV. He quickly expelled Palestrina and two others from the Sistine Choir, granting them, however, a pension of six ducats monthly, two-thirds of the

* See the articles on Giles Tomkins and Christopher Tye in the "Dictionary of National Biography."

† The documents are printed in Haberl's "Bausteine für Musikgeschichte," No. 3.

‡ The Registrar, elected annually. This office was in 1555 filled by a Spaniard.

salary. A few weeks afterwards Palestrina became chapel-master at S. John in Lateran, retaining his pension. Afterwards he exchanged this post for a similar one at S. Maria Maggiore, entering on his duties there February 5, 1561, at a salary of sixteen ducats monthly. He remained there ten years. Then he returned to his original post at the Cappella Giulia in St. Peter's, where he remained for the rest of his life. About 1583 the Duke of Mantua wished him to remove thither, but the negotiations came to nothing, as he was too comfortably settled at Rome; and Palestrina, though not forgetting his native town, was a Roman till his death in 1594.

When Palestrina left the Sistine Choir in 1555, and for a little longer, he was still composing in his first style, scientific, dull, and quaintly conceited, like his Flemish models. Like them, also, his Madrigals, of which a volume was published while he was in the Choir, are much more interesting than his Masses. He very soon developed a better style, the most perfect form of ecclesiastical music ever produced. In 1561 his matchless "Improperia," almost entirely in Faux-Bourdon without figuration of any kind, were sung in the Sistine Chapel; in the archives of the Lateran Church is a large volume in Palestrina's autograph, containing the "Improperia" and many other works, *fac-similes* of which are given in the Collected Edition of his works, Vol. XXXI. At this time was also composed a Mass in the Mixolydian mode, to which he gave the title of "Missa Papæ Marcelli." This was certainly composed by 1562, but Pope Marcellus* was then seven years dead; and it might be supposed that the Mass had been originally composed for him, were it not so immeasurably superior to Palestrina's known works of that date. Just at this time the Council of Trent was concluding its second sitting; among its resolutions was a strong pronouncement against the abuses of choirs and the Church music of the time, with its continual introduction of extraneous words, often quite objectionable in themselves, and its obscuring the sense of the liturgy. In 1564 Pope Pius IV., who had now succeeded Paul, commissioned eight Cardinals to reform the Sistine Choir. Palestrina's "Missa Papæ Marcelli" was sung before the Pope in the Sistine Chapel on June 19, 1565; and subsequently, by a Papal Brief, it was recommended as a model for sacred music.

That is what happened in connection with the celebrated Mass, but you are all aware that a great deal more has been added to the simple truth. The first account, given by Agazzari and Banchieri in 1609, scarcely forty years after the event, asserted that Pope Marcellus had determined to abolish all music except plainsong; but Palestrina, by com-

* When Cardinal, he had been very active in promoting religious reforms, and also in patronising art.

posing this Mass, satisfied his objections, and saved the art. A similar story was told of Pope Pius IV. Bains has built quite an edifice of falsities round the original facts; and the result is one of the most familiar legends in musical history. He has told us that the Cardinals had almost determined to recommend that musical compositions should not be permitted in any form; that Cardinal Vitellozzi and S. Carlo Borromeo induced them to pause until Palestrina had been given an opportunity of showing, if he could, how music could be really devotional; that he accordingly composed three Masses, that the art might not depend upon one only, and devoutly inscribed "Illumina oculos meos" above one; that these three were all sung before the eight Cardinals at the palace of Cardinal Vitellozzi on April 28, 1565; that the first two pleased very much, but the third very much more; that the third was performed before the Pope, received with the utmost appreciation, established as the model of sacred music, and ordered to be transcribed for the Sistine Choir in letters of an extraordinary size; and that Palestrina thus saved and reformed sacred music. The pretty little story has been copied into all histories and dictionaries of music, but it seems almost entirely mythical. It has been largely founded on the binding up, in 1724, of two Masses with the "Missa Papæ Marcelli"; one of them is dated 1565, but the selected model had been composed some years earlier. Nor is there the slightest ground for believing that the three were sung at the palace of Cardinal Vitellozzi, though the Sistine Choir was indeed ordered to attend there to sing through some Masses; nor for believing that the Cardinals had ever intended to banish musical composition from the Church. In fact, their commission was not to reform Church music. Ambros, while accepting Bains's facts, which until lately there was no opportunity of testing, yet denied that the "Missa Papæ Marcelli" effected any reform at all, or that any was needed. At least it is to be remembered that in the same year, 1565, Lassus at Munich composed his greatest work, the "Seven Penitential Psalms"; that some of the very finest music of the Anglican Church was already in print; that in Northern Italy, under Vincenzo Ruffo, another movement was in progress. The real kernel of fact in the matter is, that the "Missa Papæ Marcelli" was the finest Mass then in existence, the words not being obscured by the music, that it was officially recommended as the model for composers, that the quaint conceits of the Flemings fell into disuse, that secular words were no longer sung in the Masses, and extraneous words of any kind are very seldom found after 1565, the entire movement being one feature of the Roman Catholic Counter-Reformation.*

* See Ranke's "History of the Popes."

Pius IV. ordered that Palestrina for his compositions, past and future, should again receive the full pay of a Papal singer; the Pope died in August, but his successor confirmed the decree. At this time no less than fourteen of the Choir were expelled; this was the real work of the commission of Cardinals.

I now return to the story of Palestrina's life. He had in 1558 bought lands at his native place, and sold a vineyard in 1559. In 1562 his sister, Palma, married; the parents were dead, and Giovanni furnished the dowry. His son, Angelo, married Doralice, daughter of a rich citizen of Palestrina. It was not until 1567, after fourteen years' silence, that the composer published another collection; then he issued his first volume of Motets and his second volume of Masses, containing the "Missa Papæ Marcelli" and six others. A third volume of Masses followed in 1571, the year in which Palestrina returned to St. Peter's. He then received eight and a third ducats monthly, with one and a half for residence, and boarded four choirboys, for which he was paid twelve ducats. In 1572 he published his second volume of Motets, including specimens by his brother, Sylla, and his sons, Rudolfo and Angelo. The Masses were dedicated to Philip II. of Spain at his own request; in return he sent a verbal message of thanks. The Motets were dedicated to better patrons, the Cardinal Ippolito of Este and the Duke of Mantua. Palestrina then ceased publishing for some years, except that the third book of Motets, dedicated to Alfonso, Duke of Ferrara, appeared in 1575. In 1573 his wife had inherited half the property of one sister; and on August 22, 1575, the Chapter of St. Peter's raised Palestrina's salary to fifteen ducats monthly, to prevent him returning to S. Maria Maggiore. Afterwards this was made 200 ducats a year, the allowance for residence being possibly reckoned; and Palestrina obtained a Papal Brief, by which the Chapter, to their great discontent, were ordered to guarantee him this income as long as he chose to remain in their service. The next year his son, Angelo,* died; the eldest son, Rudolfo, and their uncle, Sylla, were already dead, and Angelo's two children did not long survive. Palestrina's youngest son, Hyginus, married in 1577. The next thing to chronicle is the death of Palestrina's wife, who was buried in St. Peter's, July 23, 1580. We know nothing of her character, and their conjugal relations are just as unknown as those of Shakespeare. It has been said that the splendid Motet "Super flumina Babylonis," perhaps † "represented to himself the heart-broken composer mourning by the banks of the Tiber for the lost wife whom he had loved so long." It is

* Palestrina had taken Doralice's dowry on mortgage, pledging two houses and a vineyard in Rome.

† "Grove's Dictionary," Art. "Palestrina."

certainly possible; but at any rate the heart-broken composer was very quickly consoled, for only seven months later he married again. His second wife was Virginia Dormuli, the widow of a large dealer in furs, who possessed (besides the business) considerable property, both real and in ready money. Now came one decided change. Palestrina henceforth was able to publish his works as much as he chose. For six years he had issued nothing; in the year of his second marriage he sent to the press a volume of four-voiced Motets and a set of sacred Madrigals dedicated to a new patron, the Pope's nephew, Buoncampagni. The next year followed a fourth volume of Masses, and, the greatest collection of all, the twenty-nine Motets for five voices on words from the Song of Solomon. Both volumes were dedicated to the Pope. In 1584 another volume of Motets was dedicated to Cardinal Battore; many miscellaneous collections of the time contain a piece or two of Palestrina's. In the last eight years of his life appeared a volume of Madrigals; three books of Lamentations; a complete Hymnary; yet another volume of Motets; sixteen different settings of the "Magnificat"; a set of Offertories for the whole year; a volume of Litanies; a volume of sacred Madrigals; the fifth and sixth volumes of Masses; and a seventh was in the press when he died. He complained, however, that he was not rich enough to get his works printed in the splendid folio editions which his friend Vittoria, by royal assistance, was able to command. In the meantime we find evidence that he was prosperous and celebrated. The Duke of Mantua was informed that Palestrina received 200 ducats from St. Peter's; about fifty from various sources; and something from the Pope, which would probably be not taken away even if he left Rome. He bought lands at Palestrina in 1581, and an olive grove six years' later, also houses and stabling. Many of the best musicians in Italy joined in a homage to him, a volume* of sacred music edited in 1592, by Matteo Asola.

Finally, Palestrina died on February 2, 1594. It is said that he wished this day, the Feast of the Purification, to be his last, that he might first celebrate in heaven the feast of the Queen of Heaven; he had also given special attention to this day's worship by composing on the plainsong of the Antiphon, "O admirabile commercium," a specially fine Mass, perhaps the best of his five-voiced Masses. A specially fine Motet, from which the Mass is developed, is also composed to these words. Both were performed with profound effect at the tercentenary celebration in Ratisbon Cathedral five years since.

Palestrina was buried in St. Peter's. On his tomb was inscribed "Princeps Musicæ"; the same words appeared on

* A copy is preserved at Bologna.

the tomb of Orlandus Lassus, who died four months later; and, curiously enough, they had also been placed on the tomb of Dunstable, 140 years before. Only one of Palestrina's sons, "Igino," survived him; in 1610 he became canon of the Cathedral at Palestrina, but died in three weeks.

A great number of unpublished works remained; and during the next seven years—that is, till 1601—the Venetian publishers issued six more volumes of Masses, besides reprints. The Motets upon the Canticles went through no less than ten different editions. It is somewhat remarkable that none of the volumes of Masses included the two finest: "Assumpta est Maria," which was printed separately without date, and "Ecce ego Johannes."

Unrivalled as Palestrina was, he was yet one of many. His great contemporary, Orlandus Lassus (1532-94), rose so high and was so various that it is not easy to show how he was inferior to Palestrina; but he was less purely classical. In Venice, the Gabrielis and G. Croce were doing glorious work. The greatest of Spanish composers, Tommaso Luis de Victoria (generally known by the Italian name of Vittoria), lived at Rome and was Palestrina's personal friend. There was also a remarkable school in Lombardy, just lately come into prominent notice. Vincenzo Ruffo, of Verona, was the originator; he also was induced by S. Carlo Borromeo to compose and publish some Masses "in accordance with the decrees of the Council of Trent." Ruffo's pupil, Marcantonio Ingegneri (chapelmaster at the Cathedral of Cremona), composed a remarkably fine set of Responses for the service of Tenebræ. Choron printed them as Palestrina's, and they have long been performed as Palestrina's at Paris. One is actually given, as a specimen of Palestrina's style, in Naumann's "Illustrated History of Music." Much complaint was made because Haberl omitted them from the Collected Edition; he at last inserted them in Vol. XXXII. among the doubtful works, distinctly stating that the style is quite different, and the composer was probably one of the Roman school from 1600-30. The truth came to light when a printed copy of the Responses, dated 1588, turned up; then Ingegneri proved to be the composer, and since he was the teacher of Monteverde, this Lombard school appears of the highest importance.*

In Germany and France there were no specially important composers at this time. But there was a talented and little-known school in Poland, headed by Nicholas Zielenski. Many Flemings besides their chief, Orlandus Lassus, were still at work. In England, as we all know, we had a magni-

* See the most interesting study upon Ingegneri in the *Kirchenmusikalisches Jahrbuch* for 1898. The Responses have since been edited in score from the printed part-books.

ficient succession of great composers. Of Redford, Tye, and Tallis, all much older than Palestrina; of Edwards, Farrant, Mundy, and Shepherd, who were his contemporaries; of Byrd, Whyte, Morley, Philipps, Dowland, Bull, Wilbye, and Gibbons, who were younger, I need say nothing in praise. I only wish I could say that these great men were as much appreciated at home as they are abroad. I had written much on this subject, but through exigencies of time and space I have cut it out.

While the youngest of these composers were still working, and in fact during Palestrina's life, the great change of style from the polyphonic to the monodic style had begun, and very soon after 1600 it was complete. The Sistine Choir alone retained its character, and never had an accompaniment; nor has ever even an organ been built there. In England also the polyphonic style was maintained in sacred music until the Civil War, resumed at the Restoration, and has never been quite abandoned. But Palestrina was soon only a name, except at Rome. When the monodic style had lost its novelty, then came renewed attention to the older works. In the eighteenth century we find Bach performing them, and quite a number on the repertory of the Academy of Ancient Music. Then the scientific study of musical history by Martini, Burney, and Hawkins, the revival of unaccompanied choral singing in Germany, the writings of Thibaut, the appreciation of Mendelssohn, Schumann, and Wagner, helped by the Gothic Renaissance of the early nineteenth century, led to Proske's *Musica Divina* (published 1853-62), and the general introduction of Palestrina's works into the churches of Germany. In 1879 Breitkopf and Härtel issued the prospectus of a Complete Collected Edition in score, which is now just reaching its concluding volume. This Collected Edition contains seven volumes of Motets, with 312 works (counting the sections separately); a volume of forty-five Hymns; a volume of sixty-eight Offertories; fifteen volumes of Masses, containing ninety-three works; a volume of twelve Lamentations; a volume of Litanies; a volume of thirty-five Magnificats; two volumes with 126 Madrigals; a volume of Miscellanies; three supplementary volumes, containing doubtful works and additional discoveries. In the last (thirty-third) volume will appear a Mass and a Motet which I am proud to say were contributed by myself, from the library of Her Majesty the Queen. The thirtieth volume had included the alto and bass of a Mass found in a collection edited by Pellinius in 1592, of which these two voice-parts were discovered at Modena. The other three are preserved at Buckingham Palace, and with the kind help of Sir W. Parratt I was able to copy them, Her Majesty having graciously permitted the

part-books to be deposited *pro tem.* in the British Museum, under the care of Mr. W. B. Squire. I took the opportunity of examining certain other rarities not in the British Museum, among them the works of the English Catholics* Peter Philipps and Richard Deering. Bound up with the former's "Cantiones Sacræ" is a large collection,† in which I saw an unknown Motet, "Misit me vivens Pater," ascribed to Palestrina. I scored it and found it remarkably fine.

With the collected edition, consisting of over 700 large and small works, I cannot pretend to be really familiar, though I have at least looked through every one. In my judgments upon them I have accordingly been guided to a large extent by the opinions of others, who have indicated the best works. Another matter is a decided hindrance to their study. My friend Dr. Haberl, who has edited all except some of the early volumes, has an unlucky predilection for using the original seven clefs. Though perfectly at home with the soprano, alto, tenor, and bass clefs, I find the mezzo-soprano and baritone clefs a nuisance. Palestrina uses the mezzo-soprano clef very frequently, and the baritone is not uncommon. That Motet which I discovered, "Misit me vivens Pater," I tried to play after I had scored it; it is written in the treble, mezzo-soprano, alto (for two voice-parts), and baritone clefs. My first attempt to play it was, to put the matter mildly, not a success; I suppose I ought to be ashamed to confess it, but I cannot find it in my heart to be.

It is only natural to expect that the finest works are the best known and most celebrated; and this is so in the main, though there are some striking exceptions. Partly because extra voice parts are required, many of Palestrina's noblest inspirations are neglected; while some remained in MS. till quite recently. The three finest Masses are all for six voices. These are the "Missa Papæ Marcelli" (composed in 1562 or earlier); "Assumpta est Maria" (about 1584), published separately; and "Ecce ego Johannes" (1586), which remained in MS. till 1887, when it appeared in the "Gesammt-Ausgabe," Vol. XXIV., having been scored from MS. 30 of the Sistine Chapel choir-books. Haberl likens these to Faith, Hope, and Charity; and the greatest of them is "Ecce ego Johannes," probably the finest of Palestrina's works. Other remarkable six-voiced Masses are "Tu es Petrus," first printed in 1869 at Ratisbon, "Veni Creator Spiritus," "Viri Galilæi." There are also four Masses for double choir, of which "Hodie Christus natus est" is remarkably fine. The twenty-nine five-voiced Masses include many masterpieces, among them "Ascendo ad Patrem," "Dilexi quoniam," and,

* See the bibliography in the *Kirchenmusikalisches Jahrbuch* for 1899.

† "Florilegium Sacrarum Cantionum Quinque Vocum." Antwerp, 1609.

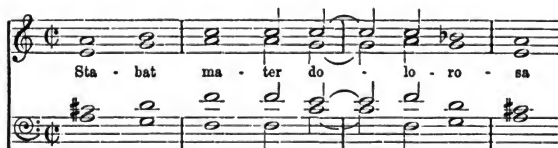
above all, "O admirabile commercium," to which I have previously alluded. The four-voiced Masses are naturally oftenest performed, and they include "Iste Confessor," "Eterna Christi munera," "Veni sponsa Christi," "Dies sanctificatus," also the fine "Missa Brevis," all worthy representatives of Palestrina's style. Besides these master-pieces, there are others which demand mention for special peculiarities. The one I copied from the Queen's library is quite unlike all the others, treating some verses in plainsong; it must have been a very early work. The first volume begins with a Mass on "Ecce sacerdos magnus," and not only this plain chant, but also these words are sung throughout; this was one of the points specially objected to by the Catholic reformers. There are also extraneous words in the Mass "O beata Virgine," in Vol. III.; while in the "Ave Maria" Mass in Vol. VI. the tenor secundus sings nothing but "Ave Maria gratia plena." This latter Mass is also written, except part of the Credo, in 4-4 measure, which elsewhere Palestrina never uses for liturgical music. There are five Masses distinguished by scientific treatment: "L'homme Armé," which can be sung either in duple or triple time,* and the canonic Masses "Ad cœnam Agnum providi," "Repleatur os meum laude," "Sacerdotes Domini," and a Mass without title in Vol. IX. Palestrina also followed the Flemings in usually writing the last movement of a Mass with extra voice-parts, and frequently in canon. These canons, however, are generally not very involved; the leading voice generally has a long phrase, the imitating voice not entering till it is finishing, each voice having long rests. It is easy to compose canons in this way. The Mass "Sacerdotes Domini," which is in double canon throughout, shows that Palestrina could, when he chose, face and defeat extreme scientific difficulties; but as I said here on a previous occasion, "the composer who loved science, who would go out of his way to introduce it on every possible occasion, was not Bach," nor was it Palestrina. It was Mozart.

As regards the Motets, it is by all agreed that the finest collection is the volume to words from the Canticles, which are set for five voices. The two volumes for four voices are also remarkably fine. There are twenty-two for twelve voices in three choirs; besides six of which the part for the third choir has been lost.† Perhaps I may just direct attention to certain specially fine numbers. There is a grand "Stabat Mater" for three choirs, and another, better known and still finer, for two choirs. Witt declared this Palestrina's finest

* Explained in Zacconi's "Prattica Musica."

† A new part for the third choir has been composed by M. Haller, of Ratisbon Cathedral (Collected Edition, XXVI.).

work. The opening has very often been quoted ; it is so new and striking that I cannot omit it here :—



Other very grand numbers for double choir are "Surge, illuminare," and "Hodie Christus natus est" (Vol. III., 28, 32). In the latter, and some others, the choirs are differently divided : on one side, two sopranos, one alto, and a baritone ; on the other, an alto, two tenors, and a bass. The effects of contrast are most artistically employed. For single four-voiced choir, "Dies sanctificatus," "Loquebantur," "Valde honorandus," "Super flumina," and "Sicut cervus" are specially beautiful ; for five voices, besides those on the Canticles, also "O admirabile commercium," "O beata et benedicta," "Beatus Laurentius" (Vol. I.), and "Corona aurea," "In illo tempore," "Canite tuba in Sion," "Peccantem me quotidie" (Vol. II.) ; and for six voices, "Dum complerentur," "Viri Galilæi" (Vol. I.), "Susanna ab improbis," "Hæc dies quæ fecit Dominus," and "O bone Jesu" (Vol. III.). The Hymns and Offertories, which were published complete by Alfieri, are also treated in the motet style, and may be ranked with the best of them ; a splendid example, "Exaltabo Te," was printed in Burney's History.*

The Magnificats are usually treated with the alternate verses in plainsong ; but the finest one (No. 33 in the Complete Edition) is for double choir, and set throughout. I must not linger over the "Impropria" and the "Lamentations," Palestrina's simplest works, and among the very finest he ever produced ; but I could say much upon the "Impropria," a work which required the highest genius to conceive and execute, since it consists entirely of the simplest chords, except a slight figuration at some of the cadences.†

The fifty-six "Madrigali Spirituali" were addressed to the Virgin Mary in an ecstatic style then familiar, and not unknown in Germany at the beginning of the present century. They are treated in motet style, but with less severity, as they are not intended for liturgical use. Among the secular

* It may also be found, as "I will magnify Thee," in the Motet Society's Publications and the *Tonic Sol-fa Reporter*, with several other adaptations from the motets and offertories.

† See Mendelssohn's Letters.

Madrigals, the five-voiced "Io son ferito" and "Vestiva i colli," and the four-voiced "Alla rive del Tebro" are beautiful specimens of polyphony. Some were printed in London during Palestrina's lifetime by Yonge, of St. Paul's.

There is also existing a set of "Ricercari" for the organ in the eight Modes. They are not certainly Palestrina's, but are included in the Complete Edition, Vol. XXXII. One may be seen in A. G. Ritter's "Geschichte des Orgelspiels."

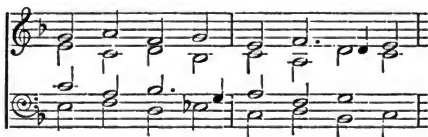
Palestrina left, as we have seen, masterly compositions for almost every service of the Catholic Church. He apparently did not set the Responses for the Good Friday service of *Tenebræ*, and Ingegneri's have been fathered upon him. Nor did he set the Psalms sung at Vespers; it was the custom at Rome in his time to sing these only to the Gregorian tones. How the Papal Choir performed these in Palestrina's time we learn from Severi's "Salmi Passagiati," published at Rome in 1615. Severi tells us that this way was practised when he was young, and he was so taught to sing them himself. As I was unable to command the services of a choir to perform specimens of Palestrina's compositions, it occurred to me that some numbers of Severi's work might serve as a relief to my long paper. The Psalms are printed with the Intonation, a verse for each of the four kinds of voice, and the Gloria Patri, which is always for soprano. Miss Maud Bond has very kindly consented to sing some verses, and not only the soprano, but also those for alto and tenor. We shall now hear the first and second Tones with the "Passagi,"* as they were then called. I must do the best I can with a harmonium to replace the Sistine Choir.

[Miss Maud Bond then sang the soprano, alto, and tenor verses of the first two Tones, in the florid arrangement published by Severi. Illustrations still more to the point could have been found in Bovicelli's "Regole" (1594), which contains a florid setting of Palestrina's Madrigal, "Io son ferito"; but I know of no copy in England.]

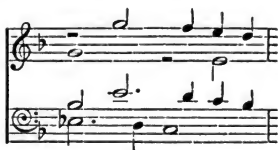
This interlude naturally leads to the question of the method of performance to be observed in Palestrina's works. Several points must be mentioned: accompaniment, accidentals, declamation, embellishments. That Palestrina's music was meant to be unaccompanied, and is better so, I need not say; but let it not be thought an unaccompanied choir is indispensable. Orchestral parts to one of Palestrina's Masses exist in the handwriting of Bach. It is true that polyphonic works *may* be sung at any pitch convenient to the singers; yet the original tessitura of a piece often gives it a special colouring. The mention of accidentals opens up a very difficult question. In the early days of this Association a somewhat heated discussion was evoked by a suggestion of

* The original meaning of a *Passagio* was a long florid division.

a member that accidentals should be added in our early English sacred music. If that discussion were to take place now I should certainly take part in it, and should warmly advocate the inserting as many accidentals as the conductor thought fit, either in English or foreign polyphony. Partly the difficulty is caused by the peculiarities of the ecclesiastical modes, but much more by the use of false relations in a way very strange to modern ears. Haberl says Victoria was specially given to this practice, but I do not think there are cases in Victoria worse than in Tallis and Byrd.* There are also some very harsh instances in Palestrina—for instance, in the Gloria of the "Missa Brevis":—



Here we may be tolerably certain the E at the beginning of the second bar should also be flattened, and it is thus marked in the Complete Edition, but not in Proske's *Musica Divina*. Another case is in the six-voiced Motet "Dum completerunt":—



Here the tenor and soprano have no E flat; it is added in the Complete Edition for the tenor only. The effect in performance is said to be poignant.

The following, from the Sanctus of the "Missa Paternoster" (Complete Edition, Vol. XXIV.), is also noteworthy:—



* See also Lassus's *Magnum opus musicum*, III., 51.

Here the B in the alto must be flattened, with startling effect. Yet in such cases it is frequently found that to insert extra accidentals only makes confusion worse confounded. To sum up, a conductor may add accidentals in fifteenth and sixteenth century music, but he must not omit those which the composer has marked.*

In the performance of Palestrina's Masses as part of the Catholic ritual, the unusual length of the Kyrie, Sanctus, and Agnus Dei is often inconvenient. The reason was, that certain ceremonies were and are observed in the Sistine Chapel, and there only. During the Kyrie all the Cardinals present pay their obedience to the Pope; in the Sanctus they leave their seats and proceed to the kneeling desks; in the Agnus Dei the kiss of peace is given. It has always been the rule that the music should last exactly as long as the ceremonies; and should the ceremonies be concluding, the basses immediately skip to the dominant of the original key, and the upper voices improvise a rapid full close. Conversely, it often happens, especially in the Kyrie, that the music is not long enough; in that case the concluding chords are held to an inordinate length. In both cases very unmusical effects are produced. For services in ordinary Catholic churches cuts are advisable in many of Palestrina's Masses.

As regards declamation, I may refer you to the remarks of Mr. G. E. P. Arkwright in the twenty-first volume of his Old English Edition, and especially to the article of Dr. Haberl in the *Kirchenmusikalisches Jahrbuch* for 1898, p. 36. It is there explained that the sixteenth century singers, having no bars in their music, declaimed, following the emphasis of the words; and in imitative passages the expression as well as the notes should be imitative. I believe our President recently spoke to the same effect in one of his Oxford lectures.

In embellishments the singers of the old school were talented enough; though they had no idea of dramatic expression, says Doni, they yet employed trills, graces, and a good voice-production. You have heard specimens of their habitual style of singing.†

Just a very few words upon the official work of Palestrina in correcting the plainsong. He was entrusted with this duty by Pope Gregory XIII.; his pupil Guidetti helped him in the matter. Witt has said that Guidetti, being a priest, was thereby more competent to deal with the ecclesiastical plainsong than even Palestrina was. At any rate, Guidetti completed and published the Antiphonarium; while Palestrina's share, the Gradual, remained unfinished, and after his

* Boyce omitted two in Byrd's "Bow Thine ear."

† See also Seiffert's "Geschichte der Klaviermusik," p. 29.

death it produced a lawsuit. Haberl is yet of opinion that the great Medicean edition of liturgical plainsong represents Palestrina's work.

To conclude, let us examine Palestrina's rank among composers. My opinion may perhaps surprise most English musicians; but I think foreigners, whether of Germany, Italy, or France, would agree with me. The absolutely greatest composers, the innermost ring of the very elect, are five: Palestrina, Handel, Bach, Mozart, Beethoven. If there must be precedence among them, we shall probably all agree that the most gifted of all was Mozart, who died so young that we do not know what his capabilities were. Perhaps there may be a disposition to question the right of Palestrina and Handel to a place in this very highest list. I should not like to exclude Handel; yet one feels that he is best described in the Biblical words, "He was more honourable than the thirty; howbeit he attained not unto the first three." It is the ranking Palestrina with these that would be a stumbling-block to many English musicians, who cannot understand how a man who never wrote an oratorio, an opera, or a symphony could be a great composer. But the immortality of art-works depends not on their size; it depends on their quality. In music comes also the question of adapting ideas to their expressing medium. Palestrina's task was to use a small unaccompanied choir. Palestrina solved the problem *perfectly*, and recent scientific discoveries show that his ear* selected the best-sounding chords. Palestrina, like all creative artists, used the means at his command to please his public. In their own day Palestrina's works were popular, just as Bach's were in their own day; these composers used the resources at command more effectively than their contemporaries did, and consequently pleased more. That their works also possessed qualities which made them independent of the flight of time or the change of taste appeared later. The concluding remarks of my paper last session on Bach's Chorals apply in the main also to the works of Palestrina. Their music is not popular now, because the external means of expression have been so far enlarged that our ears are soon satiated with the restricted resources at the command of sixteenth, seventeenth, or eighteenth century composers. But the selective power, the taste, shown in the use of those resources, remain unalterable; and this selective power is shown in completest fulness in the works of five composers only—Beethoven, Mozart, Handel, Bach, Palestrina.

* Helmholtz's "Sensations of Tone" (ed. A. J. Ellis), p. 225.

DISCUSSION.

THE CHAIRMAN.—We are very much indebted to Mr. Davey for the enormous amount of detail he has put before us to-day, detail which we can only digest when we see it in print. It is, of course, well known to all of us, or most of us in years gone by, that the music of Palestrina was not at all well known or highly regarded in this country or on the Continent. I see Mr. Otto Goldschmidt here, and he, having made a study of Palestrina, will probably tell us some interesting points regarding his music. At one time Palestrina was little studied in this country or on the Continent. We find his works catalogued in libraries under different names—in fact, the name Palestrina was not the name by which he was most generally known; we find him designated Prenestina, or Pierluigi, and we find works ascribed to him under these different names in the same catalogue, evidently without the librarian's knowledge that they designated the same person. That of course speaks volumes. As to Palestrina, I take it that one of his great glories was that he did endeavour to illustrate in music the spirit of the words which he had to set: in sacred music he tried to eliminate all that was secular. Before Palestrina the music of the Church had been mingled with secular words, which were not only frequently of a light and frivolous character, but sometimes even obscene. Of course it was a great revolution to get rid of all that. I have here a curious example of Josquin de Près. He wrote an elegy on the death of Okeghem. It is a Requiem; but while the tenor voice is singled out to render the words of the service, the other voices are singing *Nymphes des bois*; and that is a very innocent specimen of what Church music was before Palestrina. I think Mr. Davey ought to have told us this afternoon that Palestrina would not have been pleased with the floriture or *ricercare*, or whatever you may call them which we have just heard and which too frequently disfigured the music in his time. You must not suppose that you have been listening to Palestrina. We can compliment the young lady on her execution of these vocalizzi in such an admirable way, but I think you will all agree with me that it will be a good thing when these passages are relegated to the shelves of our libraries. It is true that in Rome they sometimes decorated Church music in that manner; but in the time of Palestrina it was not only the Church music, but also the secular music that was treated thus. I think it quite probable that Palestrina's music was frequently accompanied by instruments; there was no need to write out instrumental parts, the instruments simply played the voice parts. You can, however, find a large number of cases in which the

instrumental parts have been written out separately : I have some in my own library. As a general rule, the singers were accompanied by viols which simply played the voice parts. In this country we have some very fine specimens by Orlando Gibbons in which the voice parts and the viol parts are entirely independent : there is one in the library of Christ Church, Oxford. I took part in the discussion twenty years ago to which reference was made by Mr. Davey, and I did then speak very strongly against the introduction of the *musica ficta* into the compositions of the English Church. I do not say there are not cases where accidentals should be inserted, but they are rare. The question arose as to the old part-books of Westminster Abbey containing music very ungrateful to modern ears, and I said what I could in opposition to the introduction of accidentals to make them pleasant. The music has been sung from the time of the composer without interruption up to the present day. Though there was an interregnum in the Commonwealth, yet at the Restoration there were still old choirmen who resumed their places and carried on the tradition. Would you think the tradition of the accidentals, if it had been the practice to insert them, would not have been maintained? Therefore I think we have no right to tamper with the text. There are other reasons too why I think so, but we need not go into them at present. The writers of that time rather delighted in discords, particularly in the simultaneous use of ascending and descending scales, a note being sharpened in the rising part and flattened in the falling part. I am quite sure Mr. Goldschmidt will be able to give us some information, and I am very much indebted to Mr. Davey for what he has told us to-day ; he has given us one of the most interesting papers that we have had for a very long time.

The Chairman then proposed a vote of thanks to Mr. Davey for his paper and to Miss Maud Bond for singing the illustrations. This was carried unanimously.

MR. GOLDSCHMIDT.—Ladies and gentlemen, your Chairman has given me credit for a knowledge which I do not possess, and which I had better at once respectfully disclaim. My only reason for saying anything on the subject before us is that I had the good fortune of introducing to a London musical audience the "Missa Papæ Marcelli." It was first given in its entirety by the Bach Choir in 1880 and was subsequently repeated. The distinguished lecturer either did not know this fact or has ignored it, and I cannot help thinking that, seeing that it was rendered by a body of enthusiastic amateurs, the effort was deserving quite as much of recognition as the lecturer has bestowed on the recent introduction at St. Paul's of the "Papæ Marcelli"

Mass. And it was sung to the original words, which could not be the case at St. Paul's. With regard to the subject of Palestrina's music in general, it would be out of place for me, more particularly at this late hour, to discourse on that great subject, and I think our excellent lecturer has given us a sufficiently superb catalogue and index both as to quality and quantity to speak for themselves. Most of us know that great edition which has lately been published at Leipzig, which, however, I fear will not prove of much *practical* use. For very little if any tradition still exists regarding the rendering of the music of that period, and I entirely agree with our Chairman, that tradition such as he mentioned with regard to the Westminster service books, holds good, as being of great importance. And I entirely endorse what our Chairman has said regarding the introduction of accidentals by the various conductors at their discretion. This would appear to me as quite unjustifiable. As to the great Italian works of that period, they are not based upon harmony as we understand it (if I may use the term within limits), but consist of flowing parts, in themselves consistent with the tone in which the work is written; we therefore cannot construe them simply as harmonic unities, while to my mind the great gifts of Palestrina and kindred composers enabled them to unite this individual consistency of the parts with the general effect of harmonic unity. There is one other point to which I feel reluctantly compelled to refer the able lecturer and to make an appeal. It is with reference to Baini, the biographer of Palestrina. I noticed on the card summoning the members to this meeting (and I have been a member since the foundation of this Association) the term "myth" applied concerning Baini's account of the "Missa Papæ Marcelli." It may be a myth, but let us see what is said in Grove's Dictionary with regard to it (Vol. I., p. 288^b): "The masterpiece of Baini, for which he was alike led by temperament or fitted by power, is his great monograph on Palestrina (Rome, 1828). A more complete and satisfactory piece of work it would be difficult to conceive." Now I have not heard that Mr. Davey has disproved that this Mass had been composed under circumstances such as we have read in Baini's and in German and Italian writings based on Baini. I would therefore appeal to Mr. Davey that when his paper is printed he would be so good as to give us the authority for the statement that Baini was altogether wrong and endeavoured to create a "myth," as the lecturer has stated. And there is one other point to which I would venture to call attention. In Grove's Dictionary, Vol. IV., p. 793 (published in 1889), Mr. W. S. Rockstro, who I believe is recognised as the great writer on music in the Church, in

his article on the Sistine Chapel, says that Haberl, by gracious permission of the present Pope, saw all the volumes belonging to the archives of the Sistine Chapel, and he then winds up (this is not antiquated; it was published in 1889, only ten years ago): "A few volumes in the collection are of special interest. No. 22 contains the earliest copy of the 'Missa Papæ Marcelli' in existence. When the three Masses written by Palestrina in 1565 [I believe the lecturer is not quite certain about the date, but that is not very important] were submitted for approval to the Commission of Cardinals, it was ordered that copies should be made of them, for preservation in the archives, and that the 'Missa Papæ Marcelli' should be transcribed in letters of extraordinary size. The three Masses are now bound together in the volume in question." Ladies and gentlemen, I have kept you longer than I could wish to do, but I do appeal to the lecturer, to whom I have listened with the greatest interest, to give us some data in order that we really may feel with him that Baini, in his statements on a subject to which he gave his life, should be entirely disregarded.

Mr. DAVEY.—Mr. Chairman, ladies, and gentlemen, I thank you, on Miss Bond's behalf as well as my own, for your kind appreciation. I will proceed to answer some of those points that have been raised by yourself and Mr. Goldschmidt. Of course, as I think I explained to the meeting, I was unable to command the services of a choir, as I should have liked to have done. I should have liked to have performed a motet or two, and perhaps a madrigal, and a movement from the Mass, "Ecce ego Johannes," because it is, I believe, the best, and because it is almost unknown—I believe quite unknown—in England; but I was obliged to have some kind of interlude, and I thought that those specimens which Palestrina must have heard himself—and it is not quite impossible that they were composed by him—would make, at any rate, an effective interlude. As regards the accompaniment of Palestrina's works, that they may be accompanied by instruments of course is true, as I showed, and Bach actually wrote accompaniments of his own for them. But they were not so accompanied, we may be certain, in the Sistine Chapel, though they may have been in St. Peter's or the Lateran. On the question of accidentals, I must really compliment our Chairman on being reminded, without any warning whatever, of a meeting which took place just twenty years ago, and being able to speak about it so accurately. Nevertheless I must confess that what study I have made on the question, and it is not small, has led me to the conclusion that one has a right to insert accidentals,*

* According to Haberl, extra accidentals are specially required in descending runs.

and I would point out, on the question of tradition, that Byrd's "Bow Thine ear" is one of the very best known pieces of our ancient sacred music, yet two accidentals, which marked an augmented sixth and a diminished octave, have been taken out of that by Dr. Boyce: one of them certainly improves the piece, as no one with modern ears can deny; but as for the diminished octave, perhaps it is an improvement to leave that out. As regards the performance of the "Missa Papæ Marcelli" by the Bach Choir, I was perfectly aware of the fact, but I did not mention that performance at St. Paul's as a curiosity so much as a very important event in the history of our religious liturgical music, that it should be introduced into an English cathedral. In fact, I myself informed Dr. Haberl of it, as I thought it must certainly be interesting to Roman Catholics to know that such an event took place. The Bach Choir also performed the "Missa Assumpta est Maria," and it has also performed some of the most important motets. With regard to the belief in Baini, I must just say, in answer to Mr. Goldschmidt—for whose kind words I am very thankful—that Mr. Rockstro took his information in that article from Dr. Haberl, and he only took that part which agrees with what he had himself previously written.* It is taken from Haberl's "Bausteine," No. 3. But Mr. Rockstro does not take all the information by any means. Mr. Rockstro's articles are, so far as I know, in the main copied from Fétis. Of course Fétis was a very great authority forty years ago. But musical history has been studied so scientifically and so thoroughly and accurately in Germany during the last thirty years, mainly owing to Eitner, that really Fétis can scarcely be considered an authority at the present day. Now Baini once passed as an authority because he had access to documents, and he was the only man that had access, and nobody could correct his statements or prove whether they were true or not. But now these documents have been examined, and we find that when he could not find facts he in many cases invented them. I think, after all, we may say that all that smoke about the "Missa Papæ Marcelli" was not without fire. There must have been some idea of disusing the compositions and returning to plainsong; but all the story as told by Baini is entirely his own invention, as can be tested by the documents to which he had access and no one else, but which are now thrown open to the world. I have given full authorities; they are mainly taken from the *Kirchenmusikalisches Jahrbuch*, and they will appear in my paper when it is printed.

* Grove IV., 793. I find on reference that I was wrong in this matter. Rockstro had apparently not seen No. 3 of the "Bausteine." He was quoting No. 2.—H. D.

FEBRUARY 14, 1899.

A. H. D. PRENDERGAST, Esq., M.A.,
IN THE CHAIR.

MUSIC IN RELATION TO MAN AND ANIMALS.

BY W. J. TREUTLER, M.D., F.L.S.

LADIES AND GENTLEMEN,—The study of the phenomena of nature in all her multitudinous aspects is and has ever been a source of delight and lasting interest to the human mind; and the pleasure derived from this study is one which is not restricted to the professional and trained naturalist, but is one in which all can share. Instances are numerous of men of humble origin and but limited education who, possessing an innate love of nature and keen powers of observation, paid attention to what they saw around them, and so developed into students of nature, and did good and original work in the field of natural science; and one of the charms of this study is, that as soon as we look beneath the surface of things, that which at first and to a superficial observer seems commonplace, becomes at once an object and source of fascinating interest and admiring wonder. This is eminently the case with the phenomena connected with the occurrence and production of sound in animated nature, from man down to the humblest insect. Nature is full of living sound of a more or less musical character. The day resounds with the busy hum of insects and the calls and songs of birds; and the night too has its voices—the bark of the fox, the song of the nightingale, the call of the curlew, and the drone of the night-jar; while the seashore, especially at night, is vocal with the weird calls and cries of multitudinous sea-fowl. This is so over almost the entire earth, but especially in the warmer regions, where there is a superabundant production of vital energy.

There you find the air literally alive with the voices in one form or another of animals of all classes. It is when you pass along some open valley or sunny glade in the depths of some tropical jungle that you realize how the region teems with life; there is a hissing and a whirring and a whizzing and a humming and a drumming of myriads of insects in the long dry grass, which reminds you of nothing so much as a busy steam factory, with its humming wheels and jets of hissing steam; there is a singing and a shrieking and a screaming of innumerable birds, making what to our ears is a veritable Babel of noise, while standing out in clear relief above all this confusion of sounds you hear the ringing call of some strange cuckoo with its pair of double notes, or the flood of melody poured forth by some superb songster of the forest. Common and continuous and widely distributed as is the emission of sound by living beings throughout nature, yet the study of the part which sound plays in the economy of nature is one fraught with wide and absorbing interest. The powerful and strident sounds produced for hours by the cicada, the night-long chirp of the cricket on the hearth, the infinite variety of sounds poured forth by birds, the wail of the jackal, the howl of monkeys, and lastly the melodious warblings of your operatic prima donna and the whirlwind of rushing sounds of your orchestral symphony—these all have their meaning, and the naturalist asks what is their origin and source, their cause and their motive. To answer these queries, even were it possible, would occupy far more time than I have at my disposal this evening; all I can do is to offer you some thoughts and suggestions on the relation of music, in its more limited sense, to man and animals. For our purpose we may define *music* as a succession of sounds so combined and modulated as to please, not only *the* ear—our ear—but *some* ear; that is the fundamental idea—the object of music is the gratification of the sense of hearing. Sounds are produced for other purposes and with other objects, as notes of warning, as means of communication, as cries of pain, and so forth; but these do not come within our definitions of music, and so come at most only incidentally within our consideration to-night. In the mammalia, including man, and in birds, sounds are produced by an organ especially adapted for the purpose, the larynx, an open tube across which are stretched certain structures termed the vocal cords, which are governed by certain muscles, and which can be thrown into vibrations more or less rapid by an expelled current of air. But in insects sound is, as you know, produced by a very different arrangement—viz., by the friction of certain string-like structures in the wings or, in some cases, on the legs, against certain plates or membranes which are often stretched across a cavity situated on the side of the

body, the whole resembling in general character and principle our various stringed instruments. Besides these more common sources of sound, the wings are often variously used by birds for the production of different kinds of sound, and in them the feathers are often curiously modified to serve a like purpose.

Now we know that nearly all the characters, proceedings, and properties of animals have reference to the struggle for existence and are useful to them either in procuring food or as a means of defence, and that it is a distinct advantage to them to acquire or bring to perfection certain characters or organs; and the vocal organs or other means of producing sound certainly are of use to them in this respect and so come within the operation of the law of natural selection. This applies to the cries and call notes of most animals, which serve, as I have already said, as a means of communication or of recognition between communities and individuals, or as warnings against danger. But the case appears different in regard to their more strictly musical performances. And here a remarkable fact appears to furnish a clue to the question of the use and purpose of animal music, whether vocal or instrumental. We find, namely, that in most animals, especially birds and insects, the possession of musical powers is limited to the male; and further; that these powers are actively exercised by the male exclusively during the season of courtship and mating. This would indicate that the employment of music by animals is, often at all events, of a sexual character, and serves to charm and attract the female, and numerous observations show that this is so. And very often animals, notably birds, combine for this purpose music with remarkable gestures and antics and regular dances—as witness the performances of various species of gallinaceous birds, the capercailzie, black cock, grouse, jungle fowl, and others. The capercailzie, during the breeding season, mounts at earliest dawn the bough of some favourite tree, and there, time after time, goes through a remarkable performance of gestures and antics accompanied by a rapid succession, *crescendo* and *accelerando*, of a multitude of hissing, clacking, and crowing sounds, ending in a *fortissimo* burst of notes in a height of ecstasy, which renders him unconscious of his surroundings and thus makes him an easy prey to the observant and stealthy sportsman.

Seals have long been known to entertain a remarkable fondness for music, and the late Dr. Rae says that in the Orkney and Shetland Islands seals will follow for miles a boat in which music is played. I have seen in India, in an open spot in the midst of a dense jungle, a single peahen surrounded by a circle of fifteen to twenty admiring peacocks in full and magnificent plumage. With their glorious tails erect and displayed to the fullest extent these kept up a

chorus of loud and energetic screams, all the while dancing and leaping around the lady, who, though apparently wholly indifferent to these attentions and calmly pecking about in the grass for worms, was no doubt perfectly conscious all the while of being the object and centre of so much homage. In this case the end and issue of their performance were lost, for becoming conscious by some means of being observed and watched, the whole party, hen and all, precipitately took to flight and disappeared.

But all music performed by animals is not thus sexual in its objects and character. The death's head hawk moth emits a variety of sounds in all its stages: the caterpillar makes a loud crackling, snapping noise, the chrysalis squeaks, and the perfect insect has a voice which, according to Th. Edward, it modulates at pleasure, being sometimes plaintive and mournful, at others like the moaning of a child or the squeaking of a mouse. Certain monkeys may be said to literally sing, for they utter musical notes in both an ascending and descending scale in intervals of almost exact semitones. Darwin mentions a monkey which sings a cadence of three notes in true musical intervals; he also speaks of a species of American mouse which warbles in a remarkable manner on three notes, C, D, C#, D, then drops a true octave and again rises to C#, D. I know a species of Himalayan thrush, a pair of which will sit side by side on a bough of some lofty forest tree and sing by the hour a duet consisting of a musical phrase of three distinct notes in harmony. Hudson, in his charming book on La Plata, devotes a whole chapter to the subject of music and dancing in nature. The crested screamer has a remarkable power of song. A bird the size of a goose, he rises into the blue sky like a lark and sends down a flood of jubilant melody. Both sexes sing, but the notes of the hen are lower than those of the male and have a peculiar trill in them, and when both birds sing, Hudson says the effect is that of a trio rather than of a duet, and consists of bass, alto, and soprano parts. They also sing at definite hours during the night, and are hence said by the Gauchos to count the hours. Several species of rails will assemble in numbers in response to a note of invitation uttered by one individual and go through a remarkable musical performance accompanied by a wild and rhythmical dance. Another and more curious display is that of a species of lapwing, which requires three birds for its performance. He describes other cases of a species of troupial, singing in large numbers in chorus, the sound of which is heard at a distance of a couple of miles; of oven birds singing duets varied in rhythm and *tempo*; of gregarious finches singing in large numbers in chorus, while during the breeding season these flocks break

up and separate into couples and then the song becomes more feeble and assumes an entirely different character. But the supreme artist is, according to Hudson, the white banded mocking bird. This bird will begin his performance by reproducing for the first half-hour with marvellous fidelity the more or less melodious songs of a score of species, and then, as if to show off by contrast his own greatly superior powers, he will pour forth his own divine song with a power and wild abandon in a continuous torrent of joyous notes of surprising brilliance and variety. Hudson likens the song of this bird to a melody sweetly played in tune, the notes never coming in the same order again and again but with endless variations like the most artistic improvisation, the song being accompanied all the while with the most graceful and appropriate and harmonious movements. Of these and similar performances it cannot be said that they have for their cause the passion and excitement of courtship and love. They take place at all times, when the season of nidification is over and both sexes take part in them—nay, in some cases are carried on at all times *except* during the breeding season. We see the same thing, though not in so marked a manner, in our own country. Observe a colony of swifts at play on a summer morning or evening; note their mad joyous twittering and screaming song of delight as they chase each other through the air: how different is this from the demeanour of the birds when they sit or fly apart in pairs twittering their subdued notes of love in each other's ears, or from their business-like mien full of purpose when hawking for insects over long stretches of grass. Again, when on a warm, quiet, moonlit summer night my big dog lies at his chain before his kennel and treats the human would-be sleeper to long-drawn and, for us, doleful notes of canine music, until silenced by the stern rebuke of his master—who shall say that this is the song of yearning and unsatisfied love? Is it not rather one of his modes of beguiling the tedium of the lonely hours of the night? Must we not regard the performances such as I have described as due to the joy and gladness and exuberance of animal spirits engendered by youth, perfect health, abundant food, and a genial temperature? Nay, I would go farther, I would suggest that the capacity for music, such as it is, exists in almost all animals as part of their nature, and is employed by them to express their emotions and feelings under various forms of excitement, and is exercised and indulged in with greater frequency and fulness during the love season when vitality is at its maximum and pleasurable excitement attains its greatest intensity. But it appears to me fallacious to suppose that the vocal and musical powers of animals were originally acquired by sexual selection. As

well might we say that, because in many birds the tails have developed gaudy and brilliant colours as a result of sexual selection, therefore tails generally have been acquired under the operation of the like laws.

But to come now to the case of music as we find it among mankind—how are we to explain its remarkable development until it has attained to the complex character and high degree of perfection it has at the present day? The question is not an easy one to answer, and I do not pretend to solve the problem; all I can do is to offer some suggestions as to the direction in which the solution probably lies. Man is, of course, subject to the operation of the laws of natural and sexual selection like all plants and animals, so that qualities and characters that prove useful in the preservation and propagation of the species are developed and perfected in proportion to their usefulness in this respect. Man's chief and distinguishing attribute is his intellect and his reason; these are the fundamental cause of his superiority over the rest of the animal kingdom: it is the advantage which his superior intelligence confers upon him in virtue of which he has attained to and is able to retain his position as ruler and head of all living things. And there can be no doubt whatever that natural selection has had a vast and powerful influence in developing and improving his intellectual faculties. But this cannot be said of man's musical, and, indeed, of any of his artistic faculties and powers; for the possession of these powers cannot confer any advantage on him either in the struggle for existence or in regard to the propagation of his kind. Now, in considering this question, we find ourselves at the outset in the presence of a remarkable circumstance. For, whereas the vocal and musical powers of animals, birds, and insects are practically the same now, at the present day, as they were thousands of years ago, the music of man has advanced from crude and rudimentary forms and has developed into an art. The note of the cuckoo, the song of the nightingale or of the La Plata mocking bird are the same now that they were ages ago and long before man appeared upon the scene. But what was the music of primitive man? What is the condition of music at the present day among uncivilized races? Generally it is no more than a confused multitude of loud, harsh, and discordant noises, so that the word *music* becomes a misnomer when applied to them. And then think of civilized music of the present day—of the glories of the modern oratorio and symphony—how vast is the difference! And yet all our present-day music must have had a beginning, must have developed from such rude origin, and is, indeed, made up of the same primary elements—*i.e.*, tone, pitch, and rhythm, and serves the same purpose as an expression of

moods and emotions. Or, again, compare the music of civilization, as it was some 200 or 300 years ago, with the elaborate, polyphonic music of modern times, and we perceive how great and remarkably rapid has been the development and progress of the art within a comparatively short time. Granting even that sexual selection may have influenced and determined the development of music in its early stages, yet sexual selection is wholly insufficient to account for the vast progress and high degree of refinement of modern music in so short a time, and no one will pretend that among men and women the choice of mates and partners is influenced and determined by the possession of musical talent and acquirements; such determining causes must, with rare exceptions, be sought for in very different directions. It may be said that the advance of musical art can be accounted for by the influence of cultivation and practice and exercise, which we know tend to the development and progress of all human faculties. But this applies only to individuals, for the greater skill and proficiency obtainable by this means cannot be transmitted from parent to offspring, and science rejects the once current doctrine of the transmission of acquired characters. It appears to me that in order to rightly understand the question we must bear in mind the distinction between the *art* of music on the one hand, and the musical capacity and faculties on the other hand. We then perceive that a capacity for music may exist—often in a latent condition—without any high development of the musical art; or, to put the matter in another way: Are we justified in assuming that uncivilized races who do not yet possess a highly developed art of music are therefore not possessed of a considerable degree of musical capacity and faculty? This is the argument of Professor Weissman, and it appears to be well founded. He instances the case of a Cuban negro, Brindis y Sales, who, though born on a plantation and remote from all contact with cultivated music, not only attained a very high degree of proficiency as a violinist, displaying perfect technique, but also proved himself the possessor of musicianly taste and artistic talent and feeling.

Another example is that of the well-known "Jubilee Singers," a company of pure negro men and women, who, in 1887, astonished Europe by their remarkable proficiency in part-singing. And nearer home numerous examples can be cited of highly gifted and accomplished musicians having unmusical progenitors; of musical composers and performers, and men of general musical genius and talent springing up from unmusical antecedents and surroundings. It would appear, therefore, that the sense of music is and has been inherent in human nature from the earliest times—that

musical faculties and talents may be latent in races and dormant in individuals, requiring but a suitable combination of circumstances for their development, and adequate training and exercise to bring them to perfection.

A noteworthy instance of this is furnished by the Jews, who have within the last 100 years developed to a remarkable degree their musical capacity, with which they appear to have been endowed from very early times, but which had lain dormant in them for more than eighteen centuries. It was their emancipation which afforded them the opportunity of unfolding and developing their sense and talent for music, and has enabled them to excel in every department of the musical art, and to furnish us with performers and creators of music, such as Mendelssohn, Meyerbeer, Rubinstein, Joachim, and many others. If now we enquire further how it comes about that, being endowed by nature from the beginning with the capacity for music, yet man did not in ancient times compose operas and oratorios and symphonies, but that these are the products of comparatively recent times, the answer seems obvious: The art of music is in its very essence an invention, which could only in the course of centuries attain to its present degree of perfection. For in music, as in all the other arts, the results and achievements and attainments of one generation are, by tradition, not inheritance, delivered and handed down to successors; who, on the one hand, utilize them, build on them, and in time improve on them; and, on the other hand, strike out in fresh directions, and open up new paths of advancement and progress: and herein lies one important point of difference between man and animals. These latter do not learn from the experience of their ancestors, do not profit by their attainments, or turn them to account, and so can make no progress. Your singing bird, in a state of nature, sings the same song now that he did centuries ago; though, under domestication, as in the case of the canary, a certain amount of progress in their song is possible. But in birds, their song may be regarded as their language, forming part of their nature, needing no intellectual training and effort to learn; whereas human speech entails a considerable amount of mental training and effort for its acquisition. And so it is with music, which is but the etherealised language of the emotions. For leaving aside the exceptional intellectual powers and high degree of mental culture requisite for the creation of musical works, such as Bach's *Passion Music*, Beethoven's *Symphonies*, Wagner's *Operas*, and such like, even the proper understanding and full enjoyment of such music imply a high degree of intelligence, mental training, and spiritual insight. This is the case likewise with scientific attainments. Science is but a congeries of facts and observa-

tions accumulated in past ages, and worked up into a concrete whole, and transmitted to successive generations, each of whom in turn takes up the thread, perhaps adds a little more to the pile, and again hands it on to its successors. This is in outline the manner in which intellectual development and progress take place in regard to both science and art. But it must not be supposed that an increase in intellectual attainments implies a growth of mental powers; such increase must be regarded rather as the cumulative result of a long series of intellectual efforts. In like manner, the advance and perfecting of the musical art can as little be attributed to an increase in musical capacity as the superior executive skill in modern pianoforte playing can be ascribed to an increase in the dexterity of the human hand. For the same hands which, 200 years ago, performed music on the harpsichord and spinet, that to our ears often sounds poor, and thin, and bare, would be able at the present day to produce on one of our modern instruments the effect almost of a full orchestra. The difference is due rather, on the one hand, to the immense improvement in the construction of the pianoforte, and, on the other hand, to the greater perfection in method and modern technique and to the development and progress in the composition of pianoforte music. And so it is with the art and science of music. The instrument within ourselves, which is at once the seat and source of musical perception and susceptibilities—our soul—is and has been inherent in man through all time, and has advanced but little if at all; but being exercised and trained from early life by better methods and on higher work, it yields proportionately higher and better results. The history of all advance and improvement in the art of music proves this. We have only to think of the reception which Beethoven's Choral and other symphonies, and Wagner's operas met with at the hands of audiences and performers on their first appearance, and compare it with the estimation in which these great works are held now by the public; the musical sense of those days, though by no means of a mean order, was yet unable to grasp and understand the meanings of these great tone poems; it required the training and education of years to enable our musical faculties to intelligently appreciate these creations of genius.

Now, although I have said that the sense and capacity for music are inherent in man by nature, yet it is manifest also that music as such must have an origin, and this is a question of some difficulty. So long ago as the last century, Rousseau in France and Scheibe in Germany held that music originated in language uttered under the influence of excitement and emotion, and this view has more recently

been advocated by Herbert Spencer, and it appears to some extent well founded. Ordinary speech is mostly carried on in a uniform, often monotonous, tone; there is little variation in the quality of the voice, in pitch or *tempo*. But excitement or emotion, as is well-known, immediately produce a very marked effect in all these respects. We have only to think of the tone of an every-day commonplace conversation between adults, and compare with it the tone in which children talk among themselves either when at play or when quarrelling, or even when addressing an enquiry of interest to their elders; at such times the voices of children will rapidly ascend and descend through many notes of the scale, with much variety of *tempo* and often a marked degree of rhythm. And so it is easy to see how in the early ages of mankind speech became modified into recitative and chant and ultimately into song, and finally into instrumental music. On the other hand, Mr. Darwin and others maintain that music preceded language or speech, that "musical notes and rhythm were first acquired by the male and female progenitors of mankind for the sake of charming the opposite sex," so that musical sounds afforded one of the bases for the development of language. And Mr. Darwin goes even farther and holds that women, possessing generally sweeter voices than men, probably were the first to acquire musical powers in order to attract the other sex. But however the case may stand with regard to the utterance of musical notes and sounds, it can hardly be said that sexual selection will account for the existence of the sense of music, the intellectual power of comprehending and interpreting of musical sounds where and howsoever produced. Professor Weissman's view takes the middle path between these opposite doctrines, and is probably nearer the truth than either. He holds that the faculty and sense of music must be regarded as in a manner an outgrowth—a bye-product—of the sense of hearing. We cannot say that the human hand has been developed into what it is in order that it may perform on a musical instrument. The primary function of the hand is that of an organ of touch and prehension, faculties which by selection can be developed and brought to an extreme degree of perfection; but they can also be utilised incidentally for other purposes. So the sense of hearing is obviously a most important condition of existence, and was probably not only originated through the process of selection, but was under its influence also developed to an extreme degree of acuteness, and in none more so than in man. But the perception of music is by no means an essential function of the sense of hearing; on the contrary, it is merely an incidental function, and, as it were, a bye-product of the auditory apparatus. Weissman argues that we may regard

the musical, and indeed every artistic faculty, as the spiritual hand which plays on that part of our inner nature which we call the soul. For our faculty of music consists of two parts, the organ of hearing and the auditory centre of the brain. The former, the ear, receives the waves of sound, converts them into nerve vibrations, and transmits them to a certain part of the brain, the auditory centre, which converts these nerve vibrations into tone perceptions, which are arranged, and analysed, and combined by the intellect, and so ultimately form that mysterious and potent and subtle thing we call music. Now animals are able to hear music—*i.e.*, they possess the organ of hearing as well as we do, and their organs of hearing are highly developed—as, *e.g.*, in insects, where they are variously situated in the most unexpected positions—on the thighs, sides of the body, and so forth; though, probably, there is considerable difference in the acuteness of the hearing powers of various ears, depending on variations in the minute anatomical structure of the ear, into which I cannot enter now. I have often observed in India, in a room swarming with mosquitos, that if you sing or blow on a flute a soft note of medium height—say D, large numbers of these insects are immediately attracted, and swarm into your face and nose and eyes, but depart as soon as the sound ceases. A canary in a room, though silent before, will, as we all know, promptly begin to sing when conversation commences or you play on an instrument; and I know a canary which will take but little notice of a flute being played in any other key but that of E flat, but as soon as a scale is played in this key he immediately starts his own song in an excited and energetic manner. In like manner, animals to some extent appear to appreciate and enjoy music. A case is on record of a pet lobster, which was so fond of music that it always drew near to the piano whenever its mistress played. I knew a cat which always manifested the greatest pleasure when a lady sang at the piano, rubbing itself, with tail erect, against her dress or the legs of the instrument, and often ending up by incontinently jumping up on to the keyboard in front of her. A dog I know of is extremely fond of sitting at his mistress's feet when she is playing the piano; and if he happens to be out of the room when she plays, will bark and whine at the door to be admitted. I had a dog which would come to me when I played the flute, and attentively listen while I was playing, giving vent to his feelings in a low howl on various notes, and responding especially to the key of C minor. Animals also express their emotions by sounds produced not only by the voice, but by other means. Thus, the ordinary hum of the bee differs very perceptibly, as every bee-keeper knows, from its note when excited or angry. The

common bluebottle, when undisturbed, buzzes about the room with a lazy, monotonous hum, very different from his note of excitement and alarm when you strike at and miss him. The performances of snake charmers in the East bear witness to the susceptibility of snakes to music. Notes of alarm and fear are uttered by various animals—*e.g.*, the chamois, the rook, the blackbird, and many others—and the curious thing is that these notes of alarm are understood, not only by the species of animal to which the utterer belongs, but by almost all animals that hear them, as every sportsman knows to his cost. Mr. Cornish has made a number of very interesting experiments on the effects of music on the animals in the Zoological Gardens, which show how acute is the perception of pure musical tones, harmonies, and discords in animals, and how animals are variously affected by various kinds of music and in many cases show a distinct appreciation of certain instruments and a dislike to others. But for the details of these observations I must refer you to Mr. Cornish's charming book on "Life at the Zoo." It would therefore appear that in animals not only are the sense of hearing and the cerebral auditory centre considerably developed and organized, but that also they are able to some extent to intellectually comprehend and interpret music itself. And it is a curious and striking fact, which appears to me to militate against the theory of sexual evolution of music, that some animals, notably parrots and other birds, who possess no song of their own, yet are endowed with an amount of latent musical capacity to enable them to imitate the song of other birds and even to learn and repeat fragments of human music. The common sparrow, though a very indifferent songster, can be taught the song of the linnet; the bullfinch will learn to pipe almost any simple tune, so that we may regard the singing of our pet song birds as an art that can be taught and cultivated by man. It is well-known that old cavalry horses are able to distinguish the various bugle calls they hear and to rightly interpret them, and will spontaneously, even without any rider at all, execute the movements signified by them. But the sense of hearing and the perception and appreciation of various sounds and combinations of sounds were acquired by animals certainly under the influence of natural selection, since these qualities must always have been of the highest advantage to their possessors; but the musical faculties, which the instances I have mentioned show animals to possess, must surely be regarded as incidental functions, as a bye-product of the sense of hearing.

Now, from all this it is evident that for the full and thorough understanding and intelligent comprehension of

the higher forms of music as we have it at the present day, there is necessary something more than the external organ of hearing and the cerebral auditory centre, however highly these may be developed and exercised in the individual, and this "something more" is a sensitive, feeling, impressible, and highly organized *soul*. We must have, on the one hand, the material ear of the body, and, on the other hand, the spiritual ear of the mind, and the influence exercised by the former, the material organ, on the latter, the spiritual and immaterial organ, and the effects produced and the nature and degree of the response elicited must vary according as the soul is more or less highly developed—it is the soul, that mysterious but very real component of man's nature, which is acted on, in a manner played upon as an instrument, by the material perception of sound—and the more perfect the instrument is the greater will be the effect produced. So that the intelligent comprehension of music, even by the higher animals, will always be more or less imperfect, because their soul is of a lower order, their intelligence is unable to grasp and comprehend the sequences and rich combinations of musical sounds. And hence the effect of music on animals cannot be other than fragmentary and imperfect, it can at best be only in the most general and superficial way agreeable or otherwise; but there cannot be any approach to a comprehension of the deep and subtle meaning of music, of major or minor keys, or of musical form. There is a difference in respect of this "soul" even among human beings. We see this in so marked a manner among musical performers—how rare is it to find high executive skill combined with a sensitive, feeling, sympathetic soul! Hence, the performances of some, although mechanically perfect, yet produce little or no response in the hearer; while in others, even with a lower degree of perfection in dexterity, there may yet be profound feeling and a highly developed soul, which immediately affects the hearer and stirs him in a remarkable manner. More than this, the trained musical mind in man is open to the influence of music and can realize its effects even without the intervention of the external hearing, as is the case with the mere reading by the eye of a musical composition where the mind is able to grasp and is affected by the meaning of the written music even though no sound is heard by the ear. And this musical soul of man is capable of progress and development by education, cultivation, and training, and has been so developed from one generation to another and from the days of primitive man. Doubtless this process of development of the musical art, like that of all other arts, dates back to a very early age; but unlike the sister arts of painting, poetry, sculpture, and the like, the musical art has progressed by slow and unequal

stages. The ancient Greeks have left us abundant evidence of the height attained by them in these sister arts, but what do we know of their music?

Thus we see that music in its elementary stages is but a congeries of vague sounds and indefinite noises "without form and void," to which we can hardly apply the term "music"; but it has ever been the manner and means by which most living beings express their state of mind; while music as an art becomes more than an imitation of external things as is the case more or less with the other arts; but it is the expression of the inmost being of man, and of his profoundest feelings and emotions. Thus the study of the evolution of music from the rudimentary stage of expressive noises and cries is one of extreme interest, with the gradual acquisition and invention by degrees of melody and rhythm, scales and harmony, until it reached its full development in the choral and instrumental music of modern times. And, though it has reached so high a state of development, yet we cannot, may not, suppose that no further progress is possible; and in truth its capabilities of progress are only limited by the like capabilities of the human soul and intellect, of the human race itself. At first a mere toy and plaything, it has by long continued serious effort and earnest, reverent cultivation risen to the dignity of the highest form of art, exercising the most humanizing influence on man and embodying his noblest sentiments and aspirations.

DISCUSSION.

THE CHAIRMAN.—I think from your demonstration just now there is no doubt that you will agree with me that the first duty to perform is to thank Dr. Treutler very heartily for the interesting paper which he has read to us. It is hardly necessary on that, I think, to take a show of hands.

A vote of thanks to Dr. Treutler was then passed by acclamation.

Dr. SAWYER.—I am delighted to have an opportunity of expressing my personal thanks to Dr. Treutler, and also to have been the humble means of bringing him here. The lecture that we have been listening to to-night is one which, at first sight, you may think has little to do with the work of a distinctly Musical Association like this; and yet, if you come to think for a moment, we have in all cases had to turn to nature to learn. Now we see it is a question which is being seriously considered whether we have not got more or

less near to the limit of our present music. If so, it will surely benefit us to turn back to nature in order to once more make a fresh start. We are now in front of an organ which produces its sounds practically all on one system. But when a short time ago an organ-builder set his wits to work and found that it was possible to set the air in the pipe in vibration by the application of a different means as shown us in nature, the result was that a fresh form of sound was generated, which, perhaps, in the future may open up an entirely new kind of music to us. It may be quite possible, if we turn back again to nature and see how the sounds are produced in the various forms of insect life, that we may find there are things yet untold which it is quite practicable for us to turn to account afterwards. If we are able to do that by turning to nature, nothing can be more appropriate than such an excellent lecture as that we have heard to-night to help to produce the result.

Mr. SOUTHGATE.—I also have heard with very great pleasure and delight the excellent lecture which has been read to us, and I join with Dr. Sawyer in saying how suggestive it is. We have to go to nature for almost all things, and in this case we shall probably find there is something to be derived from the lecture which may be of practical use. While our lecturer was reading his paper there were two or three points which passed through my mind. First of all, the statement he makes with regard to the crested screamer is certainly paradoxical. It is very curious that two geese should be able to scream in such a way that an observer could imagine he heard a trio. There happens to be a record which somewhat resembles this phenomenon. A horn-player named Vivier was said to produce two sounds at once; I believe many persons heard it, and so there can be no doubt that he did this. Perhaps Mr. Blaikley, who I see here, can give us some explanation of the matter. My own impression is that he produced one sound from the instrument and sang the other. I hardly think the lecturer has given sufficient weight to the fact of heredity. He said that the songs of birds remained the same; they have not improved so far as we know. Of course that is true, but is it not very curious that the birds of different kinds, the blackbird, the robin, the lark, and others, all have their separate songs? These have certainly been transmitted; and even if a bird is put in confinement, and has not the opportunity of hearing the cries of its particular species, I believe it still sings its own distinctive song. Perhaps our lecturer will say a word about this heredity. With regard to descent, undoubtedly we have to thank that for many of the extraordinary and peculiar things which people seem to do naturally. I am told—and our lecturer, from his residence in India, can, no

doubt, say something about this—viz., that the hands of the castes in that country who do the same acts through a long series of generations are so peculiarly formed that they now differ greatly from ours, which are quite unable to do the particular work that they accomplish. Those, for instance, who weave fine muslin do things with their hands which cannot possibly be done even in our looms. It is pretty clear that if any of us were to be put to ploughing we could not possibly do it properly, and if a ploughman were set to playing Bach's Fugues he could not do it, even, I suspect, if he were put to it when a very small boy. The suggestion that music is allied to speech seems to me worthy of much consideration. One must remember that in ancient times the music of the Greeks was practically music dependent on and intimately connected with verse: it was little more than an extension of the natural inflexions of the voice. The rhapsodist first invented a tale and then allied it to the simplest of melodies to stand for his song; the most important thing he had to do was to speak his words. And then there came what I should call a cantillation, which eventually fell into a system; I am very much inclined to think that music arose from this simple expression of the natural emotions. Other things, of course, had an effect on it; the innate feeling for pulsation or rhythm was one, and when it was desired to give expression to the song the rhapsodist was singing, we perforce got measure and accent—we all know how necessary this latter feature is in music. In the case of emotional excitement you hear children raise their voices to a very much greater extent than most of us do in conversation. It is a little curious to note what happens in the case of deaf and dumb mutes, who are now taught to hear and speak by observation of the lips. I know a young lady who speaks wonderfully and will answer any question you like to ask if she can only see your lips; but, as is usual, there is no rising or falling of the voice in her speech—it is all monotone. And to a certain extent that confirms what our lecturer says with regard to the ear in its imitative capacity playing a very important part in the production of music. Our lecturer mentioned the case of the bee giving forth a higher note when it is excited or angry. I hardly think we can class that peculiarity as music. Practically the sound that the bee gives is the sound caused by the vibration of its wings, and we know acoustically that the more rapidly they vibrate the higher the note is. I think, then, the peculiar buzzing results simply from the fact that the wings are moving faster: it cannot be truly termed a musical note. Should not something be said with regard to the origin of music on its mathematical side? I think it is impossible to look at the treatises on music that have been left by the Greeks,

written thousands of years ago, without being struck by the importance of this. You will find that these deal almost exclusively with the size of the intervals of the scale, which rests on a mathematical basis. So strong was that feeling that though the Gregorian Tones, so called, derived from the ancient chants, constituted practically all that was known as music for a very long period of time, yet the idea that music was a branch of the science of numbers and was a matter of vibrations lived quite down to the Middle Ages in the scholastic world. That academic science gradually developed into what we now term counterpoint, and after the mathematical side of counterpoint was—I will not say exhausted—but after all that could possibly be accomplished in it was done, then came chromatic harmony, and what we call modern music. As a matter of fact, this end has been obtained because mathematical music—that is, the music of the schoolmen, became in a measure united to that of the minstrels, who cared nought for mathematics, but relied on their own emotions to illustrate their feelings in music. Thus was developed our art: it was from the union of these two elements that music, as we now know it, was derived.

Miss E. A. CHAMBERLAYNE.—I may just say with regard to two notes coming from a single source, that I once quite accidentally made a combination of a major third in whistling. I could not do it to order, and I have no idea how it was done. I shall go on trying till I find it again.

Mr. GEORGE LANGLEY.—Dr. Sawyer and Mr. Southgate rather imply that the lecturer supposed we should go back to nature for any further development of musical technique. I did not gather that at all, and I should like to know whether he would make that point clear. The tendency of the age is so much towards realism that I should rather rejoice if I am right in assuming that he thought we should not look to nature, but should continue to develop our music on a basis purely spiritual.

Mr. D. J. BLAIKLEY.—As to the possibility of producing chords on the French horn, I am afraid the discussion of that question would take up too much time now; but with regard to the possibility of three sounds being heard from two instruments or voices there is no doubt about it. Take an alto and a soprano note, sound them together strongly, and the resultant note is a bass. If the one gives four vibrations while the other gives three, the resultant note will give one in the same time. Thus if we combine two notes, one of which gives 400 vibrations per second and the other 300 vibrations, the resultant note will give the difference of these, or 100 vibrations per second. There is no difficulty in producing three notes that can be distinctly heard from two voices or instruments.

Mr. SOUTHGATE.—Of course one knows acoustically that a resultant tone is heard when two notes are sounded together. But though we know the note is there, it is in most instances feebly heard. In the case of a harmonium, you can hear it very distinctly, but in that of other instruments not very well. Certainly it cannot be said to be nearly so loud as the prime generators, and so form a proper component part in the harmonic balance.

Mr. WELCH.—There can be no doubt whatever but that two notes can be produced simultaneously on the conical flute. The smaller the notes the more freely will the double notes sound. About forty years ago a flute player named Koppitz, who had made a special study of the art of playing double notes, visited this country. He professed to be able sometimes, as a *tour de force*, to make even three notes heard at once. He was remarkable in other ways, his execution being marvellous, and his ability to read so great that he played at sight the most difficult music I was able to put before him. So extraordinary were his powers that, through the instrumentality of Clinton, he was invited to play before the directors of the Philharmonic Society. It will, however, be easily understood that the double notes, though interesting to the acoustician and astonishing to the flute player, were of no value from a musical point of view. To produce them the tone was lowered to a whisper and rendered very poor in quality. As such effects would have been out of place before a Philharmonic audience, it can occasion no surprise that the directors, having heard the rehearsal of one of Koppitz's compositions—a Concerto in which he had introduced cadenzas in double notes—did not sanction its performance at a concert.

Mr. HERTZBERG.—I am quite sure that two notes can be produced from the vocal chords. I have often produced two notes distinctly, though they must have come either one from each vocal chord, or else one from the resonance chamber of the head and the other from the resonance chamber of the throat. There is one question I should like to ask Dr. Treutler, and that is with regard to the auditory apparatus of birds. I was very much surprised the other day to read that birds have no Corti's organ. Helmholtz tells us that it is by that organ that human beings distinguish the pitch of musical sounds; but I read in the public press the other day that certain statements which had been made are not true, and that birds have no Corti's organ.

Dr. TREUTLER.—I will endeavour to answer as far as I can the various questions and remarks that have been made, if I may begin with the last. The question was whether there was present in birds the organ of Corti. The organ of Corti has been demonstrated to exist in all animals' ears.

It is an arrangement which, speaking very roughly and briefly, may be likened to the keys of a piano. They are nerve fibres which are affected by particular vibrations and respond to these vibrations. This certainly does appear in birds, though very much modified in various ears. Their powers of hearing are very different in many cases from those of mammals; they appear to be able to hear very sharp, high sounds, and not to be able to hear sounds of comparatively low vibrational rate. The organ of hearing is modified very much in other respects, but that the analogue of the organ of Corti exists in certain, I think, demonstrated.

Mr. HERTZBERG.—Might it be inferred that the range of the organ of hearing corresponds to some extent with the range of notes which can be produced by that species of bird?

Dr. TREUTLER.—That suggestion seems to be very well founded. Birds can produce notes of very much higher pitch than almost any mammal except some of the small rodents, and their organs of hearing are modified greatly. The notes produced by them therefore seem to act as a means of communication between the individuals of this particular class. Now as regards the question of the crested screamer of La Plata. It is not a goose; I only intended to say that it was a bird about the size of a goose. It belongs to the American form, which in many respects differs from other forms of the turkey; I might have said it was the size of a small turkey. There are two in the Zoological Gardens; the scream is well known to visitors. This bird, although so large, rises with the greatest ease to so extreme a height that you lose sight of him altogether, and yet his note is heard as distinctly as that of a lark. What I intended to convey was that while the male had a single very powerful note, the female appeared to have a peculiar trill consisting of two notes produced in very rapid succession, and while the female is trilling on these two notes and the male singing his one note in between, the effect is that of three birds singing. You can produce that effect on one flute by playing an accompaniment to your own melody, producing the illusion of two simultaneous parts. As regards the heredity of qualities, which I think Mr. Southgate referred to, the meaning is that qualities that are inherent by nature of course are transmitted; but it is the acquired characters which cannot be transmitted in that way. So that any improvement which an animal may make will not affect the race; a canary, *e.g.*, may be taught an improved form of song, but the descendants of that bird will not inherit it any more than musical proficiency is inherited in the human being. Acquired characters cannot be transmitted, it is only those

which are inherent which can be. The faculties can, of course, be improved and cultivated, and transmitted to some extent in that improved and cultivated condition ; but if you cultivate and force them on too much the result is that perhaps in the next generation they will disappear altogether. As to the modification of hands under use, the hands of the natives of India are naturally of a very delicate kind, and hands which are accustomed to perform only light and intricate forms of delicate work naturally do not become very robust, although they may become very sensitive and very dexterous in their particular form of activity. The hands, for instance, of a ploughman will not be able to play the piano ; but the hands of the ploughman's son, if he is taken in hand early and has capacity in him, though latent, can be taught to play the piano very well, even though his father's hands may be very large and clumsy. The question of speech before music is one, of course, on which, as I think I indicated, opinions differ diametrically. Mr. Herbert Spencer, and others before him, held certainly that language produced music, and that music was developed from language ; but Mr. Darwin, Mr. Wallace, and others held rather the contrary opinion ; and, though I cannot go into the argument now, the principle is this : that you find music, true music, in nature naturally, but you nowhere find speech. Speech is an artificial outcome of musical notes, and therefore it seems to be more correct to assume that music, singing in various forms among animals, and probably among the progenitors of mankind, was the first condition in which sounds were produced, and they then became modified into articulate language. You find no approach to articulate language in nature, though you find abundant approaches to music. It is a very interesting subject that was brought forward—that of deaf mutes, and of the effect of the mental condition upon music. Deaf mutes certainly can vocalise, but the voice is toneless ; it has a sort of dead want of ring about it, and that is the same also in certain forms of mental disease, such as senile imbecility. Although there is plenty of voice, it loses its intelligent ring, which is quite a different thing from the dead voice that you find in deaf mutes and in the insane, so that undoubtedly the perfect condition of the mind has a very decided effect upon the quality of tone. What I referred to when speaking about bees was not that they produced music, but that the sound emitted by the animal was an indication of its mental condition. The sound is, of course, produced principally by the rapid vibration of the wings, though probably also by the friction of certain small organs against the base of the wings. But the bee utters a sound when sitting at rest on the alighting board of a hive. When finding the entrance for ventilating purposes he utters a very quiet

sound, but if you irritate that bee he will turn round and utter a sound which is indicative of considerable anger and excitement. The queen bee has musical powers. If there are more queens than one in a hive they pipe at each other a note of challenge which is answered by the other young bees in the hive; and if they are not prevented by the workers from coming into conflict, they will fight until only one is left. The note is of a distinctly musical kind. That, I think, covers the majority of the notes I have taken; but I should be very happy to answer any other questions that may be asked.

Mr. SOUTHGATE.—May I ask our lecturer one question? He has given us some very valuable information about the sounds produced by different animals; can he tell us why it is that in so small a bird as a lark the sound is so intense and can be heard at such an immense distance? I think I am correct in saying that the lark will frequently ascend nearly a quarter of a mile—quite out of sight—and pour forth his continuous song; no human voice could be heard at such a distance,

Dr. TREUTLER.—I believe it depends upon the degree of toughness of the vocal chords; they can be stretched very tight. It also depends on the power of the muscles which produce the tension of the chords, and on the power the bird has of expelling air through its larynx, though the slit is exceedingly narrow. The chords are rather long in many birds and very tough, so that they can be stretched very tight; like very good violin strings, they bear a lot of screwing up.

FEBRUARY 14, 1899.

A. H. D. PRENDERGAST, Esq.,

IN THE CHAIR.

AFRIDI FIDDLE.

BY D. J. BLAIKLEY.

THIS instrument was captured in the Tirah country, at a place called Bagh, during the recent campaign on the North-Western frontier of India. It came into the hands of Mr. S. Liddell, the Bandmaster of the 2nd Battalion Yorkshire Regiment, and by him was presented to Messrs. Boosey and Co., in June, 1898. It was described by him as an Afridi fiddle, but beyond this I have no clue as to its proper designation or classification, and bring it before you rather with a view to gaining information than because I have any remarks of importance to offer concerning it.

The body of the instrument is hollow, comparatively narrow, and very deep; it is skilfully carved out of a single block of wood, and in place of the wooden "belly" of the violin there is a tightly strained skin; such an arrangement of stretched skin is not uncommon in Eastern stringed instruments. The neck is ornamented with inlaid work of mother-of-pearl, and is fitted with six tuning pegs, with six corresponding notches. The bridge, however, which is straight on the top and not curved, is notched for seven

strings, apparently for three pairs (unisons?) and for a single thick string which remains; of the other six strings which cross the bridge and extend the full length of the finger-board there are only broken pieces. Below these seven strings, which are of gut, ten fine brass wires of different lengths pass through the bridge and are attached to tuning pegs in a row on one side of the neck, in such a way that their upper ends stand clear of the gut strings. The whole arrangement and construction suggest an analogy with the lute.

No bow was received with the instrument.

The only instrument I have seen which can be said to be like the one before you is in the Asiatic Gallery of the British Museum. This instrument is from Lahore, in the North-West Provinces of India, and was presented by Miss North, 1889. The body, however, is not cut from the solid, but is built up in the usual style of violin work, and is fitted with six gut(?) and eight brass strings only. The Museum authorities state that, according to their information, the instrument is played either with the fingers or a bow at the option of the performer.

Dr. TREUTLER.—That instrument I know, but not quite in that form. It is not infrequent on the Thibetan frontier right up to Persia; but this is a rather larger and more ornamental form. The instrument that I have seen is very similar to this. The native sits cross-legged and holds it with one arm and plays it with a bow. He occasionally plucks it with his fingers and, when he gets very excited, will throw his foot up and pluck a string with his toe. They are not usually dug out, but built up. Similar instruments are also formed of one piece; in the more degenerate parts of the South of India they use a single cocconut. The bridges in most of these are horizontal, for your native loves to hear a good volume of sound, and to hear all the strings going together if possible. They have no idea of melody on the instrument; if they want a solo they use a bamboo flute, and sometimes they accompany it with this instrument.



MARCH 14, 1899.

SIR JOHN STAINER, M.A., D.C.L., MUS.D., OXON.,
PRESIDENT,
IN THE CHAIR.

*VIOLINS AND VIOLIN MANUFACTURE FROM
THE DEATH OF STRADIVARI TO THE PRESENT
TIME.*

BY TOWRY PIPER.

THERE is probably no department of human industry wherein the predominating influence of a master hand has been more forcibly and continuously displayed than in the case of Antonio Stradivari; and although my remarks are chiefly intended to be directed to the period subsequent to his death, it may nevertheless be well to preface them with one or two observations concerning this extraordinary man and his work.

Save for the lengthened neck and bass-bar, the violin as made to-day, is to all intents and purposes precisely the same in all important details of measurement and construction as when he rested from his labours in 1737; and it has long been recognised that any serious deviation from his teachings results in signal failure.

As a consequence, however, of the immense popularity of the instrument, and the great size of the public buildings in which it is daily used by soloists, attempts have been made, and still are made, to obtain increased volume of tone. To do this to the extent aimed at, without sacrificing quality, would seem to be not humanly possible, inasmuch as it involves enlarging in some way the vibrating surfaces, and consequently the contained air mass.

Now and again we meet with a Guarneri—of the larger pattern—*e.g.*, the “Le Duc,” or a Maggini, which seems to fulfil the required conditions; but these are exceptions, and

I do not think it can be seriously maintained that however charming they may prove for the interpretation, in large rooms, of some classes of music, they possess that perfect adaptability for the expression (as I think Dr. Joachim has happily put it) of every shade of human feeling which is the characteristic of the perfect Strad.

I am conscious that there is nothing specially novel in the opinions herein expressed, but it is to be regretted that both artists and their audiences are so slow to accept and apply an indubitable fact; namely that the violin, as a solo instrument, was never designed, nor if it is to retain its commanding qualities is it likely that it can ever be constructed, to give forth the great volume of sound which is requisite to adequately fill many of the vast concert halls which have sprung into existence.

Let us begin then, with the assumption that in the work of Stradivari at his best we have the *summum bonum* of all that has been attained in violin construction, and proceed to consider what has been done, and is being done since he laid down the tools.

Before doing so however, I would be permitted to premise that I use the expression "at his best" advisedly, for I imagine there are few violinists professing an acquaintance with Italian work who have not discovered that there are perfectly authentic specimens of Stradivari extant, which in point of tone fail to satisfy the requirements of an accomplished public performer.

The cause of this is frequently traceable to ill-usage, accident, or the inevitable ravages of time, but this is not always the case, and instances are by no means wanting where the deficiency is clearly due to incorrect proportions. This is more frequently found in the larger instruments than in the violins, but I have in my mind's eye various examples from which I select one of the most prominent known to me, namely, a very handsome violin measuring about 14½ inches in length, and dated, if I remember rightly, 1701. In this instrument—which is not of the pattern known as the Long Strad, but is of about the usual width—the sides are shallow and were no doubt purposely so made, with a view to counter-balance the unusual superficial area. But although the violin is in a very perfect state, its want of depth has obviously had a most unsatisfactory effect upon both volume and quality of tone. In some of the violoncellos it has been found necessary to heighten the ribs in order to get anything like decent results. Theoretically, these should be proportioned to the height of the model, but as a matter of experience it will generally be found that the most sonorous and most satisfying instruments for public use have what dealers term "extra deep ribs." The depth, I may observe

for the benefit of those who have not studied the question, is to be found in the lower bouts. There is not generally much difference in the depth measurements of the violins of the best makers at the upper bouts.

Most of us will recollect Charles Reade's aphorism that violins are bought by the eye, and not by the ear, and though this is probably less true nowadays than when it was first put forward, its deep significance nevertheless still obtains to a much greater extent, even amongst musicians, than would be generally supposed.

For reasons which are sufficiently apparent, tone is the very last factor which enters into the calculations of the average dealer. Given a specimen in fine, or seemingly fine preservation, and the fiddle—to adopt a well-known commercial phrase—will sell itself. I must apologise for lapsing into what may be thought a rather lengthy digression, and will proceed with the consideration, principally, of the work of *post* Stradivarian makers.

A few words must be devoted in passing to the famous Joseph Guarneri. In spite of prolonged research, the exact date of his death has not yet been satisfactorily ascertained, but it is generally believed to have occurred in or about the year 1745, or about seven years after that of Stradivari.

Of his work there is little to be added to what has already appeared in print in various books and pamphlets. The legends of "prison Josephs" may be said to rest upon no solid foundation in fact. His most highly finished fiddles usually measure about $13\frac{7}{8}$ inches in length, and are therefore slightly shorter than the ordinary full-sized Strad. It is said that he never made a violoncello; though with regard to at least one instrument of this class, whose parentage was uncertain, I have heard the statement questioned by an authority of very high eminence. In the case of the violins, the larger pattern, among which class may be mentioned as notable examples—Paganini's, the "Le Duc," and the beautiful specimen used in later years by the late J. T. Carrodus—is about 14 inches long, and the sides are of good depth. The tone of those of smaller size is brilliant and beautiful enough, and in the larger we meet with the great sonority for which this maker is famous, but the sympathetic quality is less pronounced than in the works of several other makers, and it seems to be pretty generally conceded that the works of the great Joseph are less popular to-day than was the case some years ago.

Though there is little room for doubt that Stradivari's sons Francesco and Omobono—particularly the former—had an appreciable share in the making of many of his later instruments, those few of their admitted works to be met with seem to present points of divergence in detail from

their father's, which are much more strongly marked than in examples by other Italians who claim, or are acknowledged, to have come under the great master's immediate supervision and influence.

I have never to my knowledge, during the many years I have been interested in the subject, met with an authenticated "Omobono Stradivari," and my acquaintance with specimens by Francesco is limited to three only.

In these there are many features which forcibly suggest the hand of Carlo Bergonzi, and it is far from improbable that he was to some extent concerned in their construction.

Of the great Carlo much has been written. His instruments are scarce indeed, but amongst them will be found some which—from the artistic point of view at any rate—come very far short of the high standard of excellence usually associated with his productions.

The violins are as a rule a shade under size, and contrary to what is generally supposed, a fair number—considering their rarity—are extant which exhibit a very pronounced arching.

It has been customary to assign to the other members of the Bergonzi family a very subordinate place in the ranks of fiddle makers, but I should strongly counsel anyone who has the opportunity of securing an instrument by any of them at a reasonable figure, to at all events accord it a fair trial before dismissing it as unworthy of attention.

The corners of Michael Angelo Bergonzi's violins—so sharply criticised by Charles Reade—are certainly fearful and wonderful to behold, but they are often sound serviceable instruments for all that, and I have met with examples the tone of which was quite remarkable. I have also seen a few by the despised Zosimo Bergonzi, the last maker of the family, which in point of tone were excellent.

To Montagnana I can only devote a very brief sentence. His basses are justly extolled, but the violins are uncommon, and some of them, like the works of Santo Serafino, another Venetian, have such a strong suspicion of German influence in the design and *f*'s that it is difficult to believe he was really a pupil of Stradivari. So far as I am aware he did not survive his reputed master many years.

Violin making, like the somewhat obsolete practice of sheep-stealing, may be said to be hereditary; or colloquially, to "run in families," and the merest tyro will readily call to mind instances, from the time of the earlier Amati onwards, where the beautiful craft has been handed down from father to son through several generations.

In this connection, the most notable family in point of numbers is that of Gagliano, whose descendants may still be found in Naples engaged, not in the manufacture of

instruments, but of musical strings. Another prolific race of makers—of whom more anon—is that of Guadagnini.

I wonder how many of us realise that in this latter family we have representatives still at work, whose ancestors claim—and their claims are not seriously disputed—to have learned their art under the eye and guidance of the great Antonio?

Reverting to the Gagliani, it is probable that there are in the possession of orchestral and professional players, all over Europe, more useful bowed instruments by one or other of the name than can be credited to any other family of makers. True, many of these are not altogether pleasing to the eye, but I cannot help thinking that some of the abuse which has been so lavishly bestowed upon the work of the later generations is unduly severe. Even in these days of preposterous prices, a Gagliano may not unfrequently be had for quite a modest figure, and amongst them will be found large numbers of all round good fiddles.

It would be wearisome, besides being foreign to my purpose, to attempt to criticise their works in detail, but I may observe that in general they present points of marked similarity in the choice of material, and are therefore pretty readily recognisable, even by a comparatively inexperienced eye.

The name of Guadagnini is indeed one to conjure with nowadays. Many of us may recollect the days, not so very long since, when the instruments of J. B. Guadagnini were obtainable for £60 to £80; but their sterling merits have increased their value during the past decade by three and four-fold. Lorenzo, the first maker of “the tribe,” as one writer contemptuously calls them, does not appear to have been a prolific workman, and his authentic productions are not often met with, but those best qualified to judge are unanimous in according him a foremost place amongst *post* Stradivarian makers.

If I were asked what individual luthier since the time of Stradivari has produced the greatest number of instruments of the first rank, I should unhesitatingly point to J. B. Guadagnini. A great deal of misconception as to this remarkable man has prevailed amongst text-writers, and even Mr. E. J. Payne—an extremely accurate and experienced observer—has asserted, in Grove's Dictionary, that there were two individuals of this particular name. From information derived from living members of the family, and more especially from the manuscript of Count Cozio di Salabue, recently published in Signor Sacchi's Biography of the Count, it seems abundantly clear that there was but one J. B. Guadagnini, who was born—most probably in Cremona—in 1711, and died at Turin in 1786.

Like that mysterious personality, and gifted maker, Vincenzo Panormo, he seems to have been something of a bird of passage. He worked for many years in Piacenza, Milan, Parma, and Turin, from which last mentioned city some of his best, though not always most highly finished productions are dated. Amongst these will be found several of those described by Mr. Payne as "unpleasantly high coloured." The red varnish with which they are covered is brilliant in the extreme, and may perhaps be unpleasing to some eyes, but to those who are acquainted with the work put forth by J. B. Guadagnini during the last fifteen years of his life, the statement made in 1823 by Count Cozio, that the violins, tenors, and basses made between the years 1773 and 1776 could "very well for tone and power bear comparison with any instrument of the best Cremonese Masters," will not seem extravagant praise.

Instruments by the later Guadagninis are less known, though almost all may be said to possess excellent tonal qualities.

I have met with a few violins by Gaetano Guadagnini, dating somewhere about 1820, which in point of finish and workmanship were fully up to the standard of his illustrious father.

It will be observed that the bulk of my observations hitherto, has been directed solely to the Italian followers of Stradivari, and as my reason for this may perhaps be questioned by some, I may as well here state that, amongst earlier French makers, scarcely any are to be found, with perhaps the exception of De Comble, whose work is of sufficient merit to warrant special mention in a paper like the present.

Turning to English makers, it is well known that in the last century they—almost to a man—copied Amati, or Stainer, or produced a kind of hybrid instrument, partaking of both these models. Had they been better advised in their choice of design, our stock of first rate instruments would have been materially increased. The same remark applies to Germany.

With regard to Italy, again, there are numbers of followers of Stradivari, dating from about 1750 to 1800, or later, whose instruments command fair prices, but whom if I were to attempt even to enumerate, my paper would amount to little more than a dry catalogue of names. However, as I desire to devote some space to the consideration of the work of various makers of this century, and to touch upon the question of violin manufacture as carried on at the present day, the only other Italian luthier of the last century to whom I shall make passing allusion is Storioni.

His fiddles are stated to be in great demand in Italy, and are in favour with many orchestral players in this country.

They are not all built upon the lines of Joseph Guarneri, as is generally supposed, and examples which he has produced in rather a rough and free imitation of the grand Amati model, are to be met with.

Perhaps the best thing Storioni did was to afford some elementary instruction to Pressenda, whose name, all but unknown in England fifteen or twenty years ago, is now familiar to everyone who takes an interest in the violin.

After what is usually known as the decadence of Italian violin manufacture, which may approximately be placed at about the end of the eighteenth century, it became necessary for almost anyone aspiring to a knowledge of the luthier's art, to obtain it in France. In fact, there are surprisingly few modern makers of any solid repute—no matter what their nationality—whose work does not exhibit the French influence in a more or less marked degree, and this fact has been productive of a good deal of confusion in classification, and difference of opinion amongst experts, during past years, a state of things which is happily less frequent nowadays, owing to the progress of information on the subject.

Pressenda, as we know, obtained some at least of his inspiration from the French, but he is notwithstanding, in all probability, the most original maker of this century, though in the main he never departed very much from the lines of Stradivari. His instruments built upon what is known to dealers as his best model are of massive design. The varnish varies somewhat in degree of hardness, though less in colour, and the violins are beyond all question the best since the days of Lupot.

His pupil Rocca has occasionally produced works which closely approach his in point of merit, but it is to be regretted that he is also responsible—so far at least as his name goes—for some very sorry rubbish, which is entitled to no more consideration than the common French copies, turned out from the Mirecourt factories.

It is said—and the character of the work tends to confirm the statement—that he in later years bought cheap French violins in the white, which he varnished and finished with his own hand.

Another pupil of Pressenda, whose work is at times of first rate order and scarcely distinguishable from that of his master, is Alexander d'Espine; but few of his violins sail under their proper colours, the majority having been duly labelled "Pressenda."

To France, as previously suggested, must be accredited the merit of keeping alive—so far as that difficult feat may be said to have been accomplished—the traditions of the Italian

School, since the Decadence. Beginning with the renowned Nicholas Lupot, we have a practically unbroken succession of stringed instrument makers who have carried out, with more or less fidelity, the Stradivarian ideal.

Of Lupot it may safely be said that amongst French makers he is like "Eclipse," first, and the rest are nowhere. As a copyist, distinguishing him in that designation from a mere plausible imitator, he had but one rival in his day, and that was Vincenzo Panormo, the Sicilian, of whose work it is superfluous to say more than has been already so well expressed in the pages of Mr. Hart's book.

Passing by Aldric; the Gands; Pique; the Bernadels; Silvestre; the Chanots; and other names deservedly in high repute, we come to one which some years ago put all other moderns into the shade—I refer of course to J. B. Vuillaume.

Most of us know, from "Vidal" and other authorities, something of the—to express it mildly—dubious methods which he adopted, for the disposal, amongst a not too discerning public, of his clever imitations of the old masters. Some of us, at least, are well aware that their appearance of maturity was obtained by thinning out the wood, and the use of acids, or some such reprehensible artifice. Not a few of the older orchestral players could tell us what has been the effect of such treatment upon these specious "modern antiques"; and it is a matter of common knowledge, extraordinary though it may seem to us to-day, that the Jury which awarded Vuillaume the medal at the Exhibition of 1851, which so largely conduced to his popularity in England, contained not a single member who could even play the violin decently, or had any pretensions to special knowledge of its history and construction.

Viewing the man and his work in the most dispassionate light which is possible to a lover of the instrument, one can only express the deepest regret that so consummate an artist as Vuillaume unquestionably was, should so frequently have prostituted his magnificent talents for the mere purpose of money-getting.

He has left us many most beautiful samples of the lute maker's art, but his workshop at one time poured forth—I think I am within the mark in saying—*hundreds* of violins, not necessarily his own handiwork, which are wearisome in their resemblance to one another, and which, considered as musical instruments, are of no higher intrinsic value than such as can be obtained in the music shops for two or three pounds.

To Vuillaume we may consider ourselves largely indebted for the type of instruments known to the trade as "Frenchy," which continue to be made in shoals in modern factories on the Continent.

They are not all made up to resemble old violins. On the contrary, I should say the majority of those now made are sent out in all the panoply of brand new pegs and fittings, and above all a complete and resplendent coat of varnish.

Vuillaume not infrequently exaggerated the salient features of the originals he copied, and his followers may be said, in this respect, to have out-Vuillaumed Vuillaume, often to a ludicrous extent. Copies of Maggini generally have an extra turn in the scroll, instead of one less than the usual number. Guarneri copies are graced with Gothic *ff*'s which are well nigh as long as the fiddle itself; and for a very modest sum we can procure a reproduction of the "Messie Strad," with the characteristic sharp edges so pronounced as to make it barely safe to handle them, for fear of cutting oneself.

How far it is legitimate to give to a new violin the exact appearance of wear and age of an old one, is a question I leave to casuists to determine.

John Lott, and the Fendts, in England, had the reputation, fifty or sixty years ago, of being most expert in this particular branch of industry; and Vuillaume is usually held to have been unapproached for verisimilitude, both before his day and since; but I think I can readily convince anyone who doubts it that without resorting to baking, or acids, or any such deleterious processes, it is possible to imitate a fine Cremona fiddle with such exactness that nothing short of careful examination, on the part of an expert, can detect the difference.

The copies I am about to show you, alongside of the originals, are the productions of a living Englishman. Their inner consciousness is untampered with; they have plenty of sound timber in them; and there is nothing in their construction, so far as can be determined, which should hinder them—in the hands of a capable executant—from rivalling their prototypes, when time and use shall have done their work.

The first I shall produce is the famous D'Egville "Joseph," one of the most beautiful specimens known of the master's more finished work.

Here is the copy which only a few weeks ago deceived a very well known dealer in a sufficiently ludicrous manner. The charming Stradivari shown is dated 1699. I produce the copy.

I also exhibit another well known Guarneri violin, which was the favourite instrument of one, who in fiddle matters, was my "guide, philosopher, and friend." I refer to the late George Hart, the most trustworthy expert, and writer on the violin, that Europe has seen.

Here is the copy which is a more exact reproduction in appearance than in the case of the D'Egville. I have

referred more than once to the "Le Duc" Joseph, and am fortunately able to show it. As so much time has been devoted to Vuillaume, it may prove not uninteresting if I endeavour to exhibit him at his best, and about his worst. It will hardly require a very practised eye to discover the difference between the violins, the one being a work of art in every sense of the term, while to the other we can only apply a designation familiar to picture dealers, and dub it a "pot boiler." For the loan of the Strad I am indebted to Mr. Tate of Dulwich. All the other instruments have been placed at my disposal by Mr. Hart of Wardour Street.

There are probably few of us who have not, times out of number, heard the question—"Are good violins still made, or is the art altogether lost?" This is of paramount importance, because—let who will gainsay it—although the process be slow and protracted, it is certain that old violins in constant use do eventually become worn out.

Many—I might almost say the majority—of artists know this well enough, and as some hours' daily practice is with them a necessity, they use for that purpose a modern instrument, reserving their cherished "Cremona" for their own amusement, and for the public.

A writer of some little reputation—who ought to have known better—misapplied this fact a while ago, in a way which argues either a certain amount of ingenuity, or a vast deal of ignorance.

He was trying to impress upon his interviewer that the preference for old instruments was, as he expressed it, "a foolish fetish," and, by way of emphasis, he is reported to have said that many public performers carried Strads about with them, but played on new fiddles! Without carrying absurdity to such an extreme as this, I think that the question "Are good violins still made," may unhesitatingly be answered in the affirmative.

In consequence of the spread of musical education, and the vast array of students who aspire to become violinists, the demand for good violins, which the existing number of old ones is wholly inadequate to supply, has become so great that it is possible for a skilled and conscientious maker to obtain something like reasonable remuneration for his labours. Thirty or forty years ago only a very favoured few could hope to do this, but to-day we have, both in England and abroad, quite a respectable number of violin makers, whose productions are well worthy the attention of either artist or amateur, and who command prices accordingly.

I do not of course include in this category the wholesale manufacturers of Mirecourt, Mark Neukirchen, and Mittenwald, whose fiddles, so called, are fashioned and put together like common watches, by several different workmen, though

now and then one may by chance have the good fortune to light upon a tolerable instrument, even amongst these.

Things sublunary have not yet reached that stage of perfection when we can hope to successfully rival Stradivari, *ad infinitum*, by a series of mechanical processes, such as was said to exist in Chicago, for the manufacture of sausages, where the pig walked in at one end of the machine, and shortly afterwards emerged from the other, disintegrated and ready for the cook.

If any of us is sanguine enough to hope that such a time may arrive, I would reply in the words of Oliver Wendell Holmes—

But when you see that blessed day,
Then order your ascension robe.

I think that with the majority of us who wish to hold a reputation for sound judgment amongst our fellows, the theory that the much debated Cremona varnish was responsible for the super-excellence of the productions of that city, has died a natural death.

Some there may be, even amongst educated observers, who still cling to it with the tenacity and persistence of the orthodox churchman, who will digest the whole XXXIX. Articles, or as Theodore Hook put it, XL. if need be. Moreover from the artistic standpoint, it must be conceded that the lustrous beauty of "the real thing," as it is called, has never been compassed by latter-day makers, and it may be that it never will be again. But, on the other hand, we are face to face with the facts that, excellent varnishes have been compounded within very recent years, and that, there are violins in use to-day, which not only do not boast this particular adornment, but never saw Cremona's workshops, nor felt the warmth of the Italian sun; and which notwithstanding can fairly claim—from the musician's point of view—to rank with some of the most perfect examples which have come down to us. In making these observations I would not be understood to go the lengths to which a vendor of a much advertised class of modern instruments not many years ago committed himself in my presence. He assured me, with due gravity, that varnish was all rubbish; and Strad procured his "at a little shop round the corner"; whereupon I thanked him, and the interview terminated, as I felt I was in the presence of a superior being, to further question whom would be presumptuous. What the progress of philosophical enquiry may produce with regard to violin making in the near, or remote future, we cannot prophesy.

So much has been accomplished of late years in almost every department of scientific research, that he would be a bold man indeed who would deny that it is possible to devise

a system whereby uniform results may be obtained, but to the present time, in spite of the labours of acousticians, chemists, and a host of others, no better method has been hit upon than to follow with all one's might the teachings of Stradivari, as exemplified in his work.

The elementary laws of sound are known to us more or less imperfectly, but who shall say how much remains to be learned? And until our state of knowledge is in a much more advanced stage of perfection than at present, the best informed and wisest amongst us must own that we are but as children by the sea shore, picking up shells.

DISCUSSION.

THE CHAIRMAN.—I am sure we are very much indebted to Mr. Piper for the most interesting paper that he has given us. He will be glad, I know, to answer any questions. You must not be modest, because, as we all know, there are very few experts in violins in existence; and I am quite sure that if anybody will ask any question or raise any point for discussion Mr. Piper will be pleased to reply.

A vote of thanks to Mr. Piper was then passed unanimously.

MR. COBBETT.—Mr. Piper has mentioned that among English violin makers we find good work as far as regards violas and violoncellos, but very little in the way of violins. I think that for evidence of what English makers can do we may also turn to the viola da gamba period. In the seventeenth century England was celebrated for its makers of viole da gamba. Jean Rousseau—not to be confounded with the more famous Jean Jacques Rousseau, who was born somewhat later—speaks under date 1687, in his "Traité de la Viole," of the high estimation in which old English viols were held in France. This should be a happy augury of what may be done here in the future. I should like to say a word with regard to the difficulty of rightly judging the quality of tone in a violin. The question arises, how much of the beautiful tone produced from fine instruments by fine artists is the property of the artist himself and how much is the property of the instrument? and this it is most difficult to appraise. Many an amateur has found to his cost, after purchasing a violin from which he had heard a professor coax the sweetest tones, that it altogether refused to make a similar response to his own touch. In my opinion it is only after playing on a violin oneself, and having a somewhat long experience of it, that one can do full justice to it. The relation of a violin to its player who bends it to his will is

one of almost psychological interest. For my part, I think the greatest tribute that has been paid to the great Italian violin makers is to be found in the fact that artists elect to use their violins habitually in preference to others; and not that listeners have found the tone produced so beautiful. I am convinced that any one of them would have produced a tone of striking similarity upon any thoroughly well-made violin, and that part of the artist's own individuality is expressed in the quality of tone he produces. From this it follows that there has been some little exaggeration of the merits of violins of the Italian school. They rightly stand first in our estimation, but they do not surpass other makes so much that modern violin makers need be discouraged. Generations have lingered a little too exclusively in the sunset glow of the great Cremonese makers—I must myself plead guilty to the impeachment of "fetish worship" in this connection; but I confess I have modified my opinion very much after hearing several very excellent artists—Achille Rivarde, Theodore Werner, Elderhorst, Miss Alice Liebmann, and others make most excellent effects, both in solo and quartet playing, from instruments made not many stones' throw from where this building stands. I think we shall find there has been no appreciable change in the method of violin making since the time of the great Italian makers, except perhaps in the matter of varnish, and that modern violin makers need not be discouraged. As Mr. Piper says, it is remarkable that after a whole century of evolution so little has been done. In fact, the science of acoustics is still in its infancy. We may look forward, I think, by the end of the twentieth century to some advances in the application of acoustical discoveries to the art of violin making, and those who follow us may find that the evolution of the stringed instrument did not, after all, reach its culminating point even in Stradivarius.

Mr. PIPER.—I cordially agree with a great deal that has fallen from the lips of Mr. Cobbett. I quite agree that the personal element is very strong. It is true that very much depends on the player as well as on the instrument. I have heard a man get very tolerable music out of a preserved meat tin, but it was not exactly the tone of a Stradivarius; and do as we will, we cannot do without the proper vehicle for communicating our musical feelings and emotions. With regard to the lute makers, I have little or nothing to say. We read in Mace's "Musick's Monument" and elsewhere that the English were consummate workmen; but they did not produce the best violins, and as my paper is concerned solely with violin makers after the death of Stradivarius, I do not think I am called on to reply to anything that may be said on the subject.

Mr. SOUTHGATE.—When I saw Mr. Piper exhibiting these instruments, very much the same feeling came over me that I have felt when one goes into a Food Exhibition, where you see a number of bottles of fruits and other preserved comestibles, with wines and so on, and would much like to try them (prudence might hesitate over the wines); it is impossible to judge of them merely by reading the labels on the bottles, or even seeing their contents through the glass. I cannot but think the audience would be very much gratified if we could have some short identical passages played first on the old violins and then on the copies. If you can induce Mr. Cobbett, who is a member of our Council, and I can say a most able violinist, possessing a fine collection of violins of his own and who is a thorough master of the subject of violin manufacture—if you could persuade him to let us hear only a few bars on the one instrument and then on the other, of course playing precisely the same passages on both, it would add considerably to the interest of the paper.

The CHAIRMAN.—Of course there are a great many things to be considered. It depends whether the violins have lately been readjusted or anything of that kind, as it takes some time for them to adapt themselves to their new conditions; and also I daresay Mr. Cobbett himself would be rather shy of attacking a strange instrument, because everyone knows the merits of his own violin, and the evils of his own heart, so that it would be very difficult to do justice in a trial of this kind, in which a performer is asked to exhibit the beauties of instruments which he has never before seen.

Mr. COBBETT.—It is rather nervous work playing on strange instruments, but I am very willing to do my best.

Mr. PIPER.—I think under the circumstances, if you do not mind, as we have got these on loan, it might be safer not to put them to this test.

Mr. COBBETT.—Rumour has it that Alard, when asked to give a performance at Genoa upon the celebrated Guarnerius which lies in a museum there, fearing to play on a strange instrument, took with him to the concert a double case, and by a little juggling contrived to play on his own violin, which was supposed to represent the tone of Paganini's "Joseph."

The CHAIRMAN.—It does not seem to me that acoustics are ever destined to explain the reason for the shape of a Stradivarius. As you know, thousands of people have measured and tried to make formulæ of all descriptions to account for the tone, but they seem to have failed entirely. I have laboured through many of their theories, but have not found that they have ever proved practical.

Mr. PIPER.—I should be very pleased in other circumstances to comply with this very reasonable request, which I

rather anticipated, and purposely did not bring a bow—first, because most of the instruments have not been played on for some considerable time and are not in proper condition to be heard to advantage; and secondly, because none of those I have shown belong to me. Their value represents several thousands of pounds, and even a scratch might seriously depreciate their commercial value, as that is to some extent dependent upon their unique state of preservation. As I simply borrowed these instruments from an old friend, and from a gentleman well known to me, I do not think it would be fair to experiment with them. It has not been my intention in any way to throw dust in the eyes of the ladies and gentlemen here; I have been interested in violins through twenty-three or twenty-four years. I have merely put forward my views as I have been able to gather them from experience and I should be glad to hear any further criticisms.

Dr. WARRINER.—I do not know that I have anything new to say on this point, because my remarks have been practically anticipated by other gentlemen. It would certainly have been an admirable test if we could have had a demonstration of these models and the copies. There is just one thing I may say. So many violin collectors look on violins much as people look on pottery and china and other articles of vertu, as something to appeal to the eye and not to the ear. I am sure Mr. Piper would have been very glad to have obliged if it had been possible. He is really a musician who has a practical acquaintance with his subject, and he knows something about these things in a practical way. I may venture to say he is an able violinist, and well acquainted with the characteristics of violins of all classes, and of course it would have been very interesting to hear with what effect he could handle them; but under these circumstances it can hardly be expected that the violins should be treated in that manner. One point I was a little disappointed that Mr. Piper did not touch on, and that was the question of Maggini. As far as I know the Maggini violins that I have heard have always struck me as being particularly round, fine, and big in tone. The model is supposed to be rather ugly—rather long, and not elegant as Stradivarius'—but to a musical artist the shape of a violin is a very small detail. Mr. Piper has just told me that Maggini made his violins before Stradivarius, and was therefore outside the scope of his paper. Of course tone is the more important criterion of the value of a violin, and I was very glad to hear that point also mooted by Mr. Piper and the other gentlemen. It seems so often that tone is quite a subsidiary idea with most people taking interest in violins. I remember once some years ago riding on an omnibus with a friend, and we were

passing a shop of some kind. He saw a violin in the window and said: "There is a rather good violin in that window; I shall get down and have a look at it!" I should be glad if Mr. Piper could show us some way in which we could spot a good violin at a mere glance. I must confess that I cannot tell one from the other in the least degree; if he could give us some idea of how to tell a good fiddle from a bad one at a glance I for one should be most grateful.

Mr. SOUTHGATE.—Before Mr. Piper replies, might I ask him if he has ever had an opportunity of playing on a violin in the white, and, if so, what is the difference in tone between this and a varnished instrument; and also can he tell us whether there is any practical difference between a violin of which the belly has been cut out and one of the modern cheap instruments in which the belly is shaped by pressure after being soaked in hot water?

Mr. PIPER.—Sir John Stainer, ladies and gentlemen, to begin with the question that was asked by the last speaker, I have tried a good many violins in the white. I had one made for me by an excellent maker, who took the medal at the Inventions Exhibition and copied from a long Strad. The tone was very much better before it was varnished than after, and it took a long time to settle down. With regard to the stamped fiddles, there is only a limited number of them produced in this fashion; even the cheaper ones are mostly cut. The result of the stamping process, as might be expected, is a very hollow and harsh tone. Dr. Warriner referred to Maggini. Maggini was dead in 1632, a little more than a hundred years before Stradivarius. He was a pupil of Gaspar di Salo. His violins, as I said at the beginning of my paper, are excellent for certain classes of music, but at close quarters they have a good deal of the nasal tone of a viola. They are generally, but not always, rather large, about 14 $\frac{1}{4}$ inches long, and have curious sound-holes with the lower turns larger than the upper ones. For grand and serious purposes in a large concert hall, few fiddles can beat a first-rate Maggini.

The CHAIRMAN.—If the tone depended so very much on the varnish—if you had a Strad, the tone would disappear as the varnish wore off; but you never heard of a violin being ruined by that.

Mr. PIPER.—Some of the finest violins I know have but little varnish left; of course the substratum is still there.

The CHAIRMAN.—You think, then, that the instruments have been preserved by the varnishing rather than the varnish?

Mr. PIPER.—Yes.

The CHAIRMAN.—Is there such a thing in existence as an ancient white fiddle?

Mr. PIPER.—There is a legend of one by Stradivarius which was afterwards varnished ; but I think it is nothing more than a myth. The instrument in question is a bass, not a violin.

The CHAIRMAN.—I knew Dr. Charles Reade, who was a Fellow of my College (Magdalen College, Oxford). I remember his love of music was such that when he came up to Oxford he always made me go and play to him and a few of his friends in the dark in Magdalen Chapel. We used to lock the door and light one candle, and there he and his friends would sit and listen to a selection of various beautiful movements composed or arranged for the organ. It was said of Dr. Reade that he could recognise fine violins by sight.

Mr. PIPER.—Not only so, but he could actually recognise from the blocks of the cuts in Mr. George Hart's book the violins themselves which he had not seen for a very long time.

The CHAIRMAN.—There was a story current about him in Oxford that a friend of his, who had become possessed of a Stradivarius violin, invited him to lunch and placed the instrument upright in an easy chair. When Charles Reade went into the room he said : "Halloa, old man, got a Strad there ? That's a good one—date about 1725, I think ?" The man looked it out and found that that was the exact date. No doubt the story has a slight dash of legend in it. But he certainly bought two very fine violoncellos for the President of Magdalen, Dr. Bulley, which were in use in my own time ; one was an Amati, and the other a fine Ferdinand Gagliano, a very large instrument. The subject of violins must always fascinate when you consider what a poor, helpless little being a fiddle is, and yet what it is capable of doing. Someone once asked which was the most extraordinary product of man's perseverance and ingenuity, an " express " steam-engine or a fiddle. The question is not so foolish as might be supposed. One is the result of his desire to move from place to place with rapidity, and to bring under control giant force for his own gain and prosperity ; the other is the result of his craving for a musical instrument which can weep with those who weep and dance with those who dance. The one can be almost controlled by a child, the other occupies a large slice of a man's life before its capabilities are mastered ; but then it can express thoughts and feelings in a manner which words fail to do. I do hope that modern makers will not be discouraged from making new fiddles. I suppose it is impossible to say at the present moment whether a Stradivarius was as good in its own day as it is now.

Mr. PIPER.—The only evidence we can bring forward is that he received commissions from various foreign courts.

There is not much evidence as regards the tone of his instruments when new. The commendations that were made in his day refer more to the appearance of his work. It is well known that he made inlaid and ornamental cases, and guitars, and all sorts of things besides violins. There are specimens of some of these in the museum of the Conservatoire in Paris.

Mr. COBBETT.—Has Mr. Piper seen the violin he made when ninety years of age, which was sold about ten years ago?

Mr. PIPER.—I have seen one such. There are three of these in existence.

Mr. KNOX.—Can Mr. Piper tell us how the varnish was put on?

Mr. PIPER.—It was put on with a brush and then rubbed down with pumice-stone and Tripoli powder, or some such preparation.

The CHAIRMAN.—Mr. Piper would imply, I suppose, that no varnish at all would be better than bad varnish. You can spoil a violin, I presume, by the varnish.

Mr. PIPER.—Undoubtedly.

The CHAIRMAN.—Mr Piper has been very kind in picking his brains to satisfy our curiosity, and we all feel greatly indebted to him.

APRIL 11, 1899.

CHARLES MACLEAN, ESQ., M.A., MUS. DOC., OXON.,
VICE-PRESIDENT,
IN THE CHAIR.

BRAHMS.

BY ERNEST WALKER, M.A., MUS. DOC., OXON.

WHEN, on the 5th of April, 1897, Joseph Joachim made his appearance on the platform of St. James's Hall to lead the A minor Quartet of Johannes Brahms, who had died two days before, I think there can have been few persons present who did not feel that in these two names was summed up a particular aspect of music which, whether we like it or not, we cannot disregard. Brahms on the creative, and Joachim on the interpretative side, stand as the representatives of very definite—we might almost say, categorical—musical ideals, and the school of which they in their separate lines have been the leaders is that which, for want of a better name (and indeed the term is but a vague one), has been generally called the classical. If I interpret the signs of the times aright, the great majority of living composers have more or less definitely turned their energies into channels in which there is not much room for the active working of the principles which sufficed for Brahms, and it seems to me that, at the opening of what I personally regard as emphatically an era of decadence, it may not be without interest to try and formulate the ideas which formed the basis of the work of the last, so far as we can see at present, of the great composers.

It will be said, no doubt, that however much Brahms may have been misunderstood and neglected in the past, he is one of the most popular composers at the present time, and

perhaps more so in England than anywhere else. I know of course that one or two of his chamber compositions always draw full houses at the Popular Concerts, and that a performance of the "Requiem" is a fairly safe business in the view of a concert agent, and, what is no doubt much more important, that few chamber works are more often played in private than his. But in the realm of composition we see, I think, a good deal of imitation of Brahms, but very little of the working of his spirit on individual, original minds; and that is how the great traditions have always been carried on. Popularity in the democratic sense means absolutely nothing: there is a considerable amount of hypocrisy in musical fashions, and Brahms has had to endure, if not so much as Wagner, still quite a sufficient share.

I shall endeavour accordingly, in what must, I fear, be necessarily a more or less incomplete manner, to lay down what seem to me the vital elements in Brahms' work and the principles of what may now be called the Brahms tradition. I do not propose to speak of the composer from any but the critical point of view. In the first place, as I never knew him personally, I could give you no anecdotes at first hand. In the second place, his biography is singularly quiet and uneventful—there is nothing in the least picturesque or dramatic about it. In the third place, I am not going to speak in the least degree of Brahms as a man, or of the supposed influence of his character and habits upon his work, but solely of him as a musician. It seems to me that the sole concern that the outside public has with a creative artist is with such of his created work as he chooses to give to the world; to inquire farther is, it seems to me, to reduce ourselves to the level of the popular interviewer, and is, in a word, sheer impertinence. You remember what Browning says:—

" Shall I sonnet-sing you about myself?

Unlock my heart with a sonnet-key?

' With this key Shakespeare unlocked his heart !'

Did Shakespeare? If so, the less Shakespeare he ! "

Under any circumstances, even if Shakespeare did unlock his heart with a sonnet-key, that is none of our business. "The style is the man," you say. Very well, it may be so; but our concern is with the style, not with the man.

And what then is the style of Brahms? I can think of no better definition than to say that it is the fusion, in the terms of the musical material of the latter half of the nineteenth century, of the desire for emotional expression with the desire for structural proportion. Of course we find the same fusion in Beethoven, but it seems to me that the definition

is even more applicable to Brahms, as with the latter the elements that have to be fused into unity are the more complex, partly because Brahms came after Beethoven and the early romanticists, and partly because the line of development springing from Bach had practically left Beethoven on one side altogether. I must not be understood to mean that the style of Brahms is greater than that of Beethoven—very far from it; but it is a mere historical fact that the style of the former represents the unifying of a larger mass of heterogeneous material. On the one side there was the Beethoven tradition, which had been practically without vital force since Beethoven's death; on the other hand there was the romantic movement which had spread like a whirlwind over the art and literature of both France and Germany, and in music found its leader in the one country in Berlioz, in the other in Schumann—extremely dissimilar leaders, no doubt, as the latter was attached to the classicists by ties which the former scorned, but undoubtedly fighting in the same ranks. The romantic school—that is, the school which, to return to our definition, put the interests of expression definitely before the interests of structure, was the dominant one in Germany at the time when Brahms was maturing his principles, in the years from 1850 or so onwards, and his early instrumental work—we are not now speaking of his songs—is steeped in Schumann: the three piano sonatas and the B major Trio in its first version show, as far as structural technique is concerned, little or no indebtedness to Beethoven. With regard to the ideas themselves, the sonatas are probably to be bracketed with some of Mendelssohn's early work as the most astonishing things ever written by a youth of twenty; but when we compare them with the products of Brahms' later style, we see how great are their technical defects, in spite of their wonderful breadth and nobility of imagination. Brahms was, in fact, in those days looked upon by the romanticists, even by Liszt, as one of themselves; but he was soon to undeceive them. The vocal works from the first show little of Schumann—with a smaller canvas Brahms found the master-touch at once—the "Liebestreu" is his first published song—and by the time the D major Serenade was written, we recognise that the composer is coming to see that the Schumann tradition needs to be reinforced—nay, to be dominated by the Beethoven tradition. He had already assimilated the harmonic and contrapuntal method which had come to him from Bach through the romanticists, and also the emotional expression of the latter; he now fused with these that formal perfection which had been the distinguishing mark of Beethoven. Like Bach and Beethoven, he recognised that both form and expression are essential elements in a great

work of art, and from the mere historical fact that he came after them, his fusion of the two is more complete than theirs could be.

Few words in musical technicology have been more abused than "form." The orthodox scheme of fugue-form given in many text-books is in its origin a mere academic abstraction, and sonata-form has often been looked upon as simply a piece of ingenious mechanism. It really makes matters clearer if, instead of "form," we speak of "organic design" or "organic unity." Sonata-form in this sense is the reverse of mechanical, and has never been treated as such either by Beethoven or by Brahms, unquestionably its two greatest masters. The last quartets of Beethoven are formally as perfect as anything he ever wrote, but they are exceedingly free in almost every respect; again, the first movement of the G minor Quartet of Brahms, to take one of the best known instances, shows noticeable departures from the ordinary scheme, but is organically flawless. As a contrast, we may turn to the *Finale* of Schumann's C major Symphony, which, in spite of the beauty of its material, is an extreme example of the want of organism of any kind. What is called "sonata-form" is, in its broad lines, the great type of, so to speak, scientific homogeneity in musical workmanship; and it is because Beethoven and Brahms exactly understood those lines that they rank as the two greatest masters of form in the full sense that music has known. They do not look upon design as a mere academic framework nor as a hindrance to imaginative flights, but as, in the strict sense of the words, a thing of beauty in itself, and none the less beautiful for being subject to a certain restraint.

And Brahms does not develop the formal side of his music to the neglect of the expressive: as we said, his style is the fusion of the two. As he balances his emotions by the necessity of their presentation in beautiful form, so he balances his structure by the necessity of the beauty of the material it has to deal with. I cannot personally understand how some people cannot find beauty and emotion in Brahms. I quite admit that sometimes they lie rather below the surface of the music; but no great artistic work of any kind can ever be understood by the mere careless passer-by. The beauty, no doubt, is quiet, and the passion is sane; but to deny that the beauty and the passion are to be found in Brahms' work as a whole is, I think, to show oneself either unacquainted with the bulk of that work or incapable of distinguishing between beauty and sensuousness, and between emotion and hysteria.

And along with this mastery of form we find equal and equally free mastery of harmony and counterpoint. It suits the general tenor of Brahms' melodies to employ principally

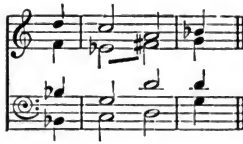
diatonic harmonies, and he deliberately abandons the wider field attained by the chromatic method, and keeps the latter in reserve for special occasions. But there is never the least monotony or weakness about his harmonisation; it is extraordinarily simple and extraordinarily convincing. His arrangements of the seven books of "Deutsche Volkslieder" make almost all other harmonisations of folk-tunes sound forced and unnatural; and to show what he can do with none but common chords in the root position, I will play through the song, "Ich schell' mein Horn in's Jammerthal." Again, his counterpoint is living, and not, like most modern counterpoint, utterly dead. It has not, perhaps, the amazing variety and resource of that of Bach or that of Wagner—in their different ways the two greatest contrapuntists who have ever lived; but we must remember that the texture of both Bach and Wagner (in his later work, that is) is purely polyphonic and contrapuntal at almost every movement, while Brahms only uses these resources on occasion. But he never uses them academically, in the bad sense of that much-abused term, and he perfectly understands when conventional rules have to give way to higher artistic considerations. Perhaps I might mention a very striking and, I believe, little-known example of his harmonic freedom in unaccompanied diatonic four-part writing. In the harmonisation of a Volkslied, "Sankt Raphael," published in 1865 with several others (all of which are technically most interesting), we find the following very unacademical things, to which I know no exact parallel elsewhere in music. The melody of the first two lines is the same, and the harmonisations are the same, except for the last chord; at the end of the first verse we have—



and at the end of the second—



again, we have—



Unquestionably the things are done in the most artistic manner in this way under these circumstances (Brahms wishes, of course, to have each chord in the richest position); but surely the man ought not to be called a pedant who can deliberately put down things which would never pass in any theoretical examination whatever.

On another point of Brahms' technique—namely, his orchestration, a word or two might be said. No doubt he lacks here that absolute mastery which we find in the later works of Wagner and in Dvořák; he has much less variety and much less sensuous beauty of sound. But his scoring is never in any sort of way bad, as Schumann's often is; and I think we may say that the style of orchestration adopted by him is the only one which fits in with the style of his ideas. And, even from the physical point of view, I must personally confess that the cool grey tints of Brahms are to me often a great relief after the continual blaze and intensity, whether in *ff* or *pp*, of the great bulk of modern scoring. After all, orchestration is, in a very definite sense, the lowest department of musical technique—it is the most sensuous and the least intellectual. It is simply a frame to the picture, and there is something seriously wrong if we cannot see the picture for the frame.

Brahms is indeed an intellectual artist in every sense of the word. To many persons, no doubt, intellectuality in music is supposed to be the equivalent of dullness, but there is really no sort of connection between the two terms. Intellectuality in music means neither mechanical pedantry nor soulless cleverness. It does not imply anything so absurd as that music worth anything can be composed unless in some sense it is felt rather than made, but it does imply very categorically that these feelings, these emotions, are of no account unless we have some standard, some intellectual standard, by which we can test their vitality and relative worth. The saying "I feel it" may mean a great deal, or it may mean absolutely nothing; to consider the presence of emotional feeling *per se* as a valid argument is simply equivalent to committing critical suicide. Music that is nothing more than the creature of impulse is but a poor thing, so also is music that is made without

any impulse at all (and the latter is no doubt the poorer, for the other has at any rate some sort of life about it); but these are certainly not the only two alternatives. To say that Brahms' music is intellectual does not mean that it is the work of a mere grammarian, without imagination or emotion; but it does mean that it has proportion and restraint, that it considers breadth of style as of paramount importance, and that it is at the opposite pole from the work of so-called musicians who apparently think that they are absolved from all further responsibility when they have put down whatever happens to come into their heads in their moments of inspiration. We see Brahms' intellectuality of temperament indeed not only in his pure technique and his fondness for forms like variations—in the proper sense of variations a definitely intellectual form—but also as regards that borderland of music where literature comes in. All his great choral works are written to poems of the very highest rank, and the words of his songs are almost invariably poetry and not mere verse. His music is the work of an educated man who not only knows all musical literature, but other literature as well, and can bring the results of his non-musical culture to bear on his music. But—and this brings me to what I personally regard as almost the cardinal principle of Brahms' work—he knows what the right function of music is, what in its nature it can do, and what it cannot. In other words, he is the great prophet in these latter days of what I consider to be music, so to speak, with a capital M—that is, "absolute music."

Many of you have no doubt seen two articles in the *Contemporary Review* for February and March, translated from a pamphlet entitled "Die Symphonie nach Beethoven," by the distinguished conductor Herr Felix Weingartner. I have, of course, no intention of criticising Herr Weingartner's remarks in detail, but I may quote what he says about absolute music. He says that "Music, which might be called absolute in a certain sense, that is, which is put together without any instigation, a mere formal conglomerate of sounds and trifling with phrases, has no right to any attention"—of course not; such productions are hardly music, absolute or any other. "All other music," he continues, "betrays, even without song or programme, the mental influence which affected the composer when he wrote it. In this sense none of our great masters were absolute musicians—Beethoven least of all." Of course the *locus classicus* with regard to Beethoven is the anecdote that he once said that he never composed without having a picture in his mind, to which he worked. Now, I do not think it at all beyond the bounds of possibility that Beethoven was simply joking when he said this, as we definitely know he

was doing in a considerable number of instances when he spoke of descriptive meaning in his music. (It would carry me too far to quote these cases in detail, but no doubt they are well known to you.) However, let us suppose he meant it seriously. He used the word "Bild"; if by this he meant pictorial representation in any sort of shape or form whatever, I can only quote Browning again, and say—the less Beethoven he. If by "Bild," however, he meant simply "idea," the matter is different; but if he implied that in the whole of his instrumental work there is embodied some definite emotional programme which can be plainly set forth in words—then again I say, the less Beethoven he. Herr Weingartner, though he very justly acknowledges that music cannot portray external events, but only moods (an acknowledgment that cuts fairly deep, and rules numberless modern compositions utterly out of court), yet speaks of *all* great music betraying the *mental influence* which affected the composer when he wrote it. I really do not know what this means. If it means that works in the minor key have been written when the composer was in a sad mood, and *vice versa*, that may be true in some cases, but it is demonstrably untrue in others. If he means that no great music was ever written without something that we call inspiration—some impulse of some kind—that is obviously the case; but if he means that this impulse can always be definitely formulated by us in universally intelligible language, or indeed in language of any kind, I can only deny the statement point blank. Of course hundreds of people have made programmes for instrumental works, but they exceedingly rarely agree in saying the same thing, and hundreds of others get along very well without any programmes at all. All music that is set to words has no doubt to express a definite mood, and I consider it a perfectly legitimate, though not the highest form of instrumental music, to express without words a definite mood (not a descriptive programme)—Mendelssohn's "Hebrides" Overture seems to me the very finest example of this; but I altogether deny that there is any compulsion on an instrumental composer to do so, or that, when he has stated nothing, there is the least probability that anything of the kind was ever meant. Herr Weingartner probably receives as gospel Wagner's statement that pure music ended with the Choral Symphony, which seems to me—if I may be pardoned for saying it—one of the most foolish remarks ever uttered by a great man in seeking illegitimate support for perfectly legitimate principles; but I doubt if even he would seriously accept Wagner's analysis of the C sharp minor Quartet—one of the most amazing specimens of rank insanity ever put on paper.

It seems to me that really almost the greatest legacy that Brahms has left to us is his support, his leadership, in the fight against this degradation of what, in its utter independence of anything else, is the noblest of all arts—instrumental music. Few things are more annoying to a composer—I speak perhaps with a little personal feeling—than to be asked what his untitled works mean. One can only answer that they mean nothing, which, if true, is perhaps not very polite. I doubt if anyone can appreciate more than myself the colossal genius of Wagner in dramatic music and the perfect soundness of his principles in the sphere of the stage; but when we find operatic principles transported bodily, with additions, into the pure instrumental music of composers like Richard Strauss, or, in pre-Wagnerian days, Berlioz, the result seems to me, in spite of the immense talent of some of these men, sheer pantomime and not music. Wagner himself was clear-sighted enough on this point: "My scores," he said, "are of little use to composers of instrumental music—music apart from the drama cannot risk what I do." Nothing more utterly ruins what otherwise may be a good work of art than one solitary touch of the theatrical; in programme music there is but one step from the sublime to the ridiculous, and it is a step which it is very easy to take. In the midst of all these orchestral pictures and orchestral novels, and portrayals of all things and all emotions in heaven and earth, we feel, or we ought to feel, how immeasurably greater is the art so modestly concealed in a Haydn string quartet.

Of course, where words are concerned, programme music of some kind has to come in; but here again Brahms shows, I think, his unerring instinct as to how much music can do. In his earliest instrumental music he had no doubt coquetted a little with the romanticists; there is a quotation from a poem of Sternau to the *Andante* of the F minor Piano Sonata, the fourth movement of the same sonata is headed "Rückblick," and the first of the Balladen (Op. 10) refers to a poem of Herder. But all these, and also the kind of "Wiegenlied" motto to the Intermezzo, Op. 117, No. 1, are exceedingly vague, and were very probably, like nearly all of Schumann's titles, added after the music was written, and are harmless enough, if also perfectly useless. Apart from these instances, Brahms restricted his descriptive talents entirely to vocal music, where he followed Beethoven's principle of "Mehr Ausdruck der Empfindung als Malerei" considerably more closely than in the "Pastoral" Symphony Beethoven did himself. I should like to quote a few cases which seem to me to be typical of Brahms' attitude in this respect.

(Illustrations from "Verzagen," "Regenlied," "Während des Regens," "Auf dem Schiffe," "An die Nachtigall" (Op.

48), "An die Nachtigall" (Op. 97), "Der Tod, das ist die kühle Nacht," "Waldeseinsamkeit," "Lerchengesang.")

You notice that there is never anything like realism in his treatment of situations like these: it is always the mood, not the thing that is painted. And though the mood is always represented with matchless fidelity, it is not painted word by word, but as a whole, and consequently structural interests never suffer. In one very remarkable song, "Verrath," the words form an entire little novel in four chapters, with a duel and everything complete, and the style, while intensely dramatic, never gets out of hand for a moment. It is the only example in Brahms' works of a purely dramatic subject in separate scenes, and it is very interesting to see how triumphantly his principles carry him over the difficulties. But compare composers who adopt the word-by-word-painting principle. Consider, for example, Liszt's treatment of the noise of waves in the "Lorelei," and compare it with "Verzagen." All that Liszt's invention can produce consist of chromatic scales in the left hand and tremolo chords in the right—the ordinary realistic stock-in-trade of the elementary beginner, which in the first place is not music, and in the second does not produce the desired result with any sort of fidelity. It simply shows a lack of any technique of the most rudimentary kind: we surely ought to know at this time of day that scrappy realism is not art.

Again, as Brahms is not realistic, so neither is he national in the sense in which that word is so often used to-day. Of course no one ever altogether divests himself of his racial birthright; there are differences between the work of individuals of Teutonic, of Latin, of Slavonic descent, which are no doubt very largely due to the different blood that runs in their veins. But what I mean is that the aim of Brahms, as of all great composers, is to talk a world-language and not a dialect. As Dr. Johnson used to say that patriotism was the last refuge of a scoundrel, so we may say that local colour is the last refuge of composers who cannot compose. Of course I do not mean for a moment that every composer who employs local colour cannot compose, any more than Dr. Johnson meant that every patriotic person was a scoundrel. But to consider that local colour pure and simple has any artistic merit in itself is mere parochialism. Why should the fact that a barbaric noise is typically Russian make it any the more tolerable in England? There are composers like Grieg who confine themselves to deliberate adaptation, always of the style and very frequently of the actual melodies, of their national folk-music; in however delicate and artistic a way this may be done, such composers *ipso facto* cut themselves off from the company of those who are strong enough to invent their own manner of writing and their own

melodies. A man like Dvořák is, of course, different; he, like Haydn before him, is strongly influenced by his own Slavonic folk-tunes, but he turns them into music which is beyond racial consideration—there is the individual style to be seen through the local colour. Still more, Brahms' music is cosmopolitan and in no way specifically German, and when he occasionally adopts Hungarian idioms of style it is his individuality which is definitely the master; it is cosmopolitan music tinged with local colour, not, as with Dvořák, local colour seen through the medium of a strong individuality, still less, as with Grieg, through the medium of a weak one. But I do not wish to speak hardly of local colour composers. They at any rate understand, as very many composers do not, that they have not the gift of individual originality, and so they accordingly shelter themselves under the familiar roof of their own home. Still less must I be thought for a moment to depreciate folk-music in its original spontaneous forms. At its worst, it is sincere—at its best, it has produced tunes that the very greatest composers would have been only too proud to sign; and it is through an increased knowledge especially of British folk-music that we may best combat the irredeemably pernicious influence of that school of verse and music-mongers who, aided by great singers for whom no words of condemnation can be too strong, have made the fine old name of the English ballad unmentionable in decent musical society.

And if Brahms does not make use of folk-tunes, he has at any rate a quite sufficient number of tunes of his own. No nineteenth-century composer, except Beethoven and Schubert, has possessed even approximately comparable gifts of melody. There may be some people who say that Brahms could not write tunes, but I think that their opinion must simply arise from somewhat one-sided knowledge of his work. If they read through his 288 songs and part-songs, to speak of nothing else, I think they will reach a different conclusion. It is the greatest deficiency in nearly all composers that they cannot write tunes worth something—I say worth something, for of course there are tunes *and* tunes. The true simplicity does not mean mere non-complexity, which is only emptiness; it rather means that the most complex materials have been welded together and beaten out till nothing but the pure gold is left. It is not so very hard to pen pages of storm and stress which sound not so very unlike some pages of the great modern composers; but it is a different matter when we try to imitate the *Adagio* of Brahms' third Violin Sonata, or the tune in the slow movement of Dvořák's "New World" Symphony, or the opening phrase of "Parsifal." A composer who cannot write a great plain tune is, *ipso facto*, outside the charmed circle.

But though Brahms has, in the fullest measure, this gift of melodic invention, which places him on a level with Beethoven and Schubert, there is one point, and a very important one, in which he seems to me to just fail to reach them—I mean his general deficiency in equal directness of expression. I do not mean that his music is, at its best, any less “inspired” than theirs at its best; but in a great deal of it (though far from all) we can see some traces remaining of the mental labour which is, in some sense or other, a necessary factor in the production of any great work of art, but which in nearly everything of Beethoven and Schubert is concealed below the surface. In some ways they can, as it were, go to the point more straight than Brahms can. Of course with Brahms, as with any great composer, we feel that his great phrases are, in Wordsworth’s language, inevitable—that they cannot be touched without being ruined; but in the great moments of Beethoven especially, we feel not only that the phrase is inevitable, but that the secret of its inevitableness is beyond the reach of our, of any, analysis. As the Greeks would have said, it is written with the finger of a god, and that is the end of the matter. But with Brahms, except in a few of his highest flights, we feel that perhaps a fragment of the secret is not altogether beyond the reach of someone’s discovery. I think it is the fact that Beethoven can breathe this rarefied atmosphere most steadily that places him at the head of all. Schubert and Bach seem to me to come closest to him in this respect, and close to them comes Brahms—but still there is the difference. I personally count it as no disparagement of Brahms that he cannot quicken the physical pulse as Wagner can do, for in spite of all the splendour and magic of the music of “Tristan,” the effect it produces is unquestionably largely a matter of the nerves; but there are but few things of Brahms that can set what I may call the intellectual pulse throbbing as Beethoven can do with a touch as in the *Coda* of the “Leonora, No. 3,” and in many other places. I have no taste for feverish music, but the blood in Brahms’ veins ran perhaps just a little coldly at times.

I think that the charges of obscurity and hardness which are often made against Brahms’ music arise principally from the fact that his large works are, as a rule, undoubtedly very difficult to grasp on a first hearing when one has not the score to follow at the time—certainly more difficult than the large works of any other great composer except Bach. But this is simply a part of his style when working on a large canvas, and is in no sense a defect; no work of art or literature is meant for people who cannot spare five minutes to understand it, and in countless smaller works he is lucidity itself, and rivals Haydn and Mozart in simplicity. But

though this feeling usually, I think, disappears on closer acquaintance, I quite admit that with some of his work there is a legitimate basis for the charges. He has never written a note that is trivial or sentimental, and I am not much concerned to deny that, with his gaze always fixed in the opposite direction, he has occasionally gone to the opposite extreme. Some of his work is, no doubt, like a fruit with a rather unnecessarily hard rind. But, after all, it seems to me but a poor criticism that cannot see the sun on account of the spots on it: Beethoven or any other composer would fare badly under such handling. But as true criticism will with Beethoven sweep aside the "Battle of Vittoria" and "King Stephen" and all the rest of the numerous crumbs from his royal table, so it will with Brahms mention, and then neglect, the cases (after all, not so very frequent) where he had, as it were, to make intellectual bricks without emotional or æsthetically attractive straw. On the whole, he seems to me probably the most equal of all the great composers.

But some, no doubt, complain of Brahms' obscurity with a sidelong glance, not at Beethoven, but at music like that of the modern French school. It goes without saying that Brahms has nothing like the lightness of touch and *spirituel* style that we find in this school. There is a song from his Op. 107, "Der Salamander," a daintily cynical little poem which many French composers could no doubt have set to perfection, but which in Brahms' hands is undoubtedly a ponderous failure. But I altogether deny that refinement and lightness of touch are enough to make a composer. No French musician of this century, except possibly Berlioz and Bizet, seems to me to have reached even for a moment below the surface of music. No one can refuse complete admiration of their very remarkable technical skill in the narrow sphere to which their energies are confined; but after all music has something else to do than gratify the tastes of more or less cultured fashionable society. But I quite admit that Brahms is, on the whole, the heaviest-handed of the great composers, except Schumann and Wagner; he is not without the Beethovenish sort of humour, as in the wonderful setting of Goethe's Bacchanalian Song in Op. 72, but the mood is not nearly so common with him as with Beethoven, and the extreme delicacy of touch which he can show in the "Liebeslieder Walzer" and the "Zigeunerlieder" and other songs is, in non-vocal music, the exception rather than the rule. But this is, after all, only the defect of his qualities. "If," to quote from the admirable essay on Brahms by my friend Mr. Hadow of Oxford, "we are disposed to find fault with him because the greater part of his work is grave and earnest, let us at least endeavour to realize how such a criticism would sound if directed against the *Agamemnon*, or the *Divina Commedia*, or *Paradise Lost*."

No doubt, like the work of Aeschylus and Dante and Milton, the work of Brahms is, as a whole, alike in its most buoyant vigour and in its most dreamy repose, serious, we might almost say sombre in tone. In his vocal works he undoubtedly rises to his greatest heights in treating subjects like those of the "Schicksalslied," the "Gesang der Parzen," the "Requiem," and the "Ernste Gesänge" with which his lifework closed. Some indeed have spoken of his attitude in this respect as implying pessimism: I should prefer to call it the acceptance of the facts of things, and certainly he is never for a single moment pessimistic in the sense of morbid—every note he wrote from the first to the last is healthy to the core. He never raves or shrieks: like his two great spiritual parents, Bach and Beethoven, he knows that there is such a thing as reticence in art. Not one of the three "wears his heart upon his sleeve"—more or less direct as the expression of the idea may be, we feel anyhow the sense of reserve force beneath it—that the music is

"Such a tide as moving seems asleep,
Too full for sound or foam."

But still the whole scale of worthy human emotion, from the most adamant decisiveness to the most pathetic tenderness, is represented by all three. All three are worshippers of the goddess of beauty, not in a form like that of the Venus de' Medici, but in a form like that of the Venus of Melos—the serene and severe, and therefore the noblest type. They never concerned themselves about the little vanities of virtuosi and people of that kind—their music is meant for those who understand it with their brains and with their hearts, and the rest need not trouble themselves. I do not mean of course to imply in any way that we want no other music than that of these three: there is room in legitimate art for all work, however light in kind, which does its best to attain a worthy ideal. But I am sure that the majority of us are inclined to be far too catholic in our tolerance; there is much music of popularity and renown which is in every fibre *antagonistic* to that of the great men, and we cannot honestly like both at once. There is no place for such within the pale, unless we are prepared to adopt in music the democratic theory in the sense of the rule of the numerical majority: and in that case the Book of Art is closed once and for all.

Brahms, in short, seems to me the ideal for music at the present time. He has left us examples of what seems to me absolutely flawless art in every department of music from the largest to the smallest, with the solitary exception of opera, which, after all, is only music in a partial sense. He

is the last, and from that mere historical fact the closest to us of those great composers who know that music can stand alone, and that it owes no debt to the stage or to anything outside itself. He may be—if music has to advance, he must be—in some manner superseded some day; but that day is not yet. I do not mean that we ought to imitate his individual manner of expression—for conscious imitation of a great man only means copying his weaknesses—but we ought to imitate his ideal. The ideal at which he aimed, and which he reached, is the ideal of an art which seeks, in the fullest sense of the word, nobility of idea and of style before all else—an art which, in its greatest beauty and its greatest emotional force, is still strong—an art which never compromises one jot of its principles and never appeals to the crude senses—an art which recognises the dignity and the value of reserve, and which knows that the greatest work is done, not under the expansive banner of anarchy, but under the dominion of intellectual, self-imposed laws. He is not of the company of those whom Goethe calls “ungebund’ne Geister.” As the great philosopher-poet has said in what seems to me the most pregnant epigram ever written about art:—

“Wer Grosses will, muss sich zusammen raffen;
In der Beschränkung zeigt sich erst der Meister,
Und das Gesetz nur kann uns Freiheit geben.”

“It is only Law that can give us Freedom.” That is the motto of Brahms and of all great work, and it is a motto which, in the dawn of the twentieth century, we do not always remember.

DISCUSSION.

THE CHAIRMAN moved a vote of thanks to the Lecturer, which was passed unanimously. The Chairman then invited discussion, saying that the lecture abounded in epigram and apothegm, which would suggest further remark.

Mr. JOHN FRANCIS BARNETT.—There is one point on which I slightly disagree with Dr. Walker, and that is on the origin of the style of Brahms. It seems to me that although he derived much from Schumann, there is a great deal in his style which seems to be more in sympathy with Beethoven. When I first heard Brahms’ music, the impression produced upon me was that there was something decidedly Beethovenish about it, yet in many ways different from Beethoven. Brahms’ style dissociates itself from Schumann’s, in that it is much

sterner in character. One point, however, strikes me where there is a remarkable similarity between the three composers alluded to: it is in a certain profundity of idea which one every now and then comes across and which one never hears in Mozart or Haydn, a depth of sentiment which, perhaps, Beethoven was the first to express and which Brahms seems, as it were, to have gone even beneath. I think that profundity, if I might use the expression, is one of his characteristics. Another characteristic in which I think Brahms goes beyond Beethoven is in the interlacing of voice parts, and especially in the combination of different rhythms one against another. Probably in that respect Brahms has gone beyond Schumann, although Schumann no doubt suggested to Brahms those complex rhythms and interlacing of parts. There is perhaps a little disadvantage in these complex rhythms, for they tend to confuse one's impression of the music, and perhaps this may to a great extent account for the fact of Brahms' music not always being understood by those who hear it for the first time. Another reason why the charge of wanting clearness has been brought against Brahms is because the melody is not so much on the surface, but is interlaced with so many other melodies that it is sometimes difficult for those who are not accustomed to the subject to find out where the theme lies, and they come away with the impression that there has been a want of clearness of subject matter on the part of the composer. Of course, ardent lovers of Brahms will no doubt dissent from that view.

Mr. LANGLEY.—With regard to the remarks of the last speaker, I must say I thoroughly agree with him on the first point—the relation of Brahms to Schumann. I think the greatest mistake made about Brahms is that he is ever held up as a follower of Schumann. How the mistake could have arisen could never be accounted for by a study of his works. I always think that it arose from the fact that Schumann, who was always so catholic in his criticisms, held out a helping hand to Brahms by noticing his genius; and that Brahms, when he emerged into the world, felt, as every man should, a great debt of gratitude to Schumann for this early recognition, and spoke of Schumann in terms that might easily give rise to the idea that he considered himself his follower. In the preface of Deiter's book on Brahms this mistake is made, but towards the end of the book—as near as I can recollect, about two-thirds of the way through—a statement is made which thoroughly contradicts this, and I think that is worthy of notice. With regard to the second point—the matter of rhythm and combination—the question arises whether this complexity is a healthy element or not. To me it seems to be so artificial. Considering that rhythm, so far

as I understand its function, represents the pulsation of a work, I cannot see how there can be two rhythms going on at the same time.

Mr. DAVEY.—You know, ladies and gentlemen, that in the Catholic Church, when the question of making a saint comes before the College of Cardinals, a person is appointed as *advocatus diaboli*, or devil's advocate, and his business is to allege all that can be alleged against the claims of the candidate for saintship, so that he may not be canonized unless the evidence in his favour is overwhelming. Now let us see, before we pronounce Brahms a great composer, whether anything can be said against him. I think a great deal can be said, and quite sufficient to prevent him from being called a great composer. By "great" please understand what I mean. I mean great in the sense in which Brahms tried to be one of the greatest, like Beethoven and Mozart and Bach and Handel and Palestrina. It seems to me perfectly plain. I wish to ask Dr. Walker three questions. I must say, though, that he has himself admitted a very large amount of qualification; he said many things about Brahms which would not be generally admitted about a great composer. (1) Has Brahms invented either any novel forms or any novel use of resources? (2) In which department of the art is Brahms absolutely unrivalled? I know of none. (3) Can any composer be reckoned among the highest if distinct technical faults can be pointed out in his works? I will give my own answers to these questions in detail. First, Brahms has, so far as I know, invented absolutely nothing. If he had never been born the art would have been exactly where it is now. We should not have had his works, but otherwise the art would have been in exactly the same condition as we now see it. If I should make an exception it would be that he once composed a fugue on a pedal point. This was really a novelty, so far as I am aware; but he never did it again. It is not much of a fugue, but the effect is, I believe, decidedly new, and is very fine, especially the *crescendo* at the end. Secondly, I ask, in which department was Brahms unrivalled as a great composer should be? We will go through the various departments that he essayed. He wrote symphonies: are they as good as Beethoven's or Mozart's or Haydn's? He wrote concertos: are they as good as Bach's or Beethoven's or Mozart's? He wrote overtures: are they better than Beethoven's, or than Schumann's Overture to "Manfred"? He wrote violin quartets: are they better than Beethoven's or Mozart's or Haydn's? He wrote sonatas for solo and duet, and piano trios: are they better than Beethoven's? He wrote songs: are they better than Schumann's best? He wrote motets and other choral works: are they better than Bach's or Handel's? He wrote variations: are they better

than Bach's or Beethoven's? Every musician, I think, will agree that Brahms' works are not only not better than those of the older composers, but are not even so good. How then can a man be counted among the highest who has been beaten in almost everything he tried? I have not mentioned, however, the piano quartets and the quintet. The older composers, the great classical masters, did not try that combination of instruments; but Schumann tried them once, and Dvořák has tried them, and, in my opinion, Brahms' are not so good as theirs. But there comes in another matter. There is a saying that we are accustomed to use as a proverb, *De gustibus non est disputandum*. It is a common phrase in men's mouths, but how many persons act as if they believed it really? How many can say, your taste is different from mine, but we cannot dispute about it? Such a case arises, I think, with regard to Brahms' pianoforte quartets and quintets and Dvořák's. I like Dvořák's best; I have no doubt there are some who would prefer Brahms', because tastes differ. Now with regard to the third and perhaps the most difficult point. I have said that in my opinion a composer cannot be reckoned among the very highest if distinct technical faults can be pointed out in his works. Can you point out a distinct technical fault in Shakespeare's works, either of versification or dramatic construction or characterisation or wrongly used words? It is simply by the selective art or art of picking out the best that the artist becomes great. Now I can put my finger very easily on one technical fault in Brahms' work, and one which is perfectly obvious when it is seen. He cannot write for the whole of the pianoforte. He would compose whole sets of pieces in which he would scarcely use the two top octaves at all. I know Schumann made the same mistake; but it is a mistake, and a distinct fault. Let us notice now how it is that composers who have faults, however good they may be, yet break a little bit out of the run in time. I can remember—I am sorry to say I am old enough to remember—when there was a great boom in Schubert's sonatas. They were then talked about as if they were as good as Beethoven's. They were then comparatively fresh to the English public; but they are not so much talked about now, nor so much played. The reason is that there were faults in them; everybody admitted it. In course of time these faults are felt too strongly. When the new material is taken up, the freshness causes us to overlook or, at any rate, not to mind the faults; but that won't do when new composers come along. So with Schumann. I can remember the time when Schumann was held very much higher than he is now in general. It was admitted then that there were faults in his works, and the result is that he is now no longer quite in his former place.

He stands a little lower than the highest place, among the second-rate men, and I believe Brahms will have a lower place still, because he has invented nothing distinctly new. Let anyone take those later pianoforte pieces of Brahms, Op. 117 or thereabouts, and you will see there how the composer could not use the whole range of the keyboard. He was writing for a seven-octave instrument, but did not know how to use it. He had simply a defective taste, which did not enable him to pick out, as the great composers did, what was absolutely the best succession of notes. Having written out an idea, Beethoven patiently worked and worked until he had the best possible combination. We talk about Brahms being severe; he was never severe enough on his own works. For that reason I think he will not be reckoned among the highest. Besides this, there is, as has generally been said, a certain obscurity about him. He is not a popular composer. All the great composers were popular in their day; but Brahms was not. Why not? Because he is lacking in charm. I will here quote some lines by Matthew Arnold; they are great favourites of mine, and I think they sum the whole question up:—

“ Charm is the glory which makes
 Song of the poet divine,
 Love is the fountain of charm.
 How without charm wilt thou draw,
 Poet! the world to thy way?
 Not by the lightnings of wit—
 Not by the thunder of scorn!
 These to the world, too, are given;
 Wit it possesses, and scorn—
 Charm is the poet's alone.”

Brahms has not that charm. Bach had it; Handel had it; Haydn had it; Mozart had it; Beethoven had it; Schubert had it; Schumann had it; Mendelssohn had it; Wagner had it; Dvořák has it; Sir Arthur Sullivan has it; Brahms never had it. The result of it all is simply that the faults of Brahms are too great for us to admit him among the saints. I think I have proved my case as the devil's advocate; he is not to be placed among the greatest composers. That his works have very great merits no one denies—very high merit indeed. They are no doubt intellectual, clever, able, original, and they have many other good qualities also; but there is one thing that they frequently have not, and that is more important than all of those—they are not musical.

Mr. SOUTHGATE.—I will leave Mr. Davey to the tender mercies of Dr. Walker. I believe I speak for the members, who must be all very thankful to Dr. Walker for the most able and excellent picture he has given us of Brahms. He

has not been like many advocates—said all for his hero and nothing against him. He has pointed out, he did not say faults, but defects in Brahms; and therefore I think we ought to thank him for his fairness in the matter. There is one feature of Brahms to which he alluded, or which he tried to apologise for—his obscurity, and, if I remember rightly, suggested that sometimes his blood ran rather coldly. Well, after all, is not that the case with practically all the composers? May I remind you of a very ancient adage—*nemo sapit omnibus horis*? Even Beethoven in the “Battle Symphony” has written some foolish music, which he had better not have done; and maybe Brahms was not always inspired, just as Beethoven and other great ones were not always inspired. As to what his place will be in the hierarchy, is it not too soon to settle that? I think it is. He is practically known to only a very few; and musicians alone can settle whether he has attained to the heights of other composers so far as emotional effect goes. Dr. Walker seemed rather inclined to apologise for emotion as somewhat of a weakness; but, after all, music is in its primary aspect the language of emotion, and without emotion I am afraid we should get a very mechanical kind of music. It might please our intellectual faculties, but would not do much else. There are two remarks that Mr. Davey made on which I should like to say a word. He asked what had Brahms invented. Well, I daresay Dr. Walker will tell us something more about that; and he asked whether he had composed any variations equal to Beethoven's or Bach's. Of course when we begin to compare musicians together, we all have our particular tastes; but I myself frankly say that in the Variations for Orchestra upon that Theme of Haydn—a remarkable five-bar theme, if I remember rightly—the way in which the subject is treated in the orchestra, and the masterly exposition of it in the richly varied variations, not only as a matter of technical skill but also in respect of orchestral colour, is very much finer than any variations I know of Beethoven's. And to mention the vocal works he has written, surely Beethoven is not claimed as a very great vocal writer! I think we should have to put him below Handel, Mozart, Mendelssohn, and others; but bearing in remembrance the extraordinary “German Requiem” and the noble “Schicksalslied,” I think Brahms has risen to the very highest elevation, and has certainly done work which to my mind is greater and more pleasing than the Mass in D, the Mass in C, or any of the vocal works which Beethoven has left. I am sure I express the feeling of the other members when I say how thankful we are to Dr. Walker for the fairly balanced picture which he has given of the great composer.

The CHAIRMAN.—In order to accelerate discussion I waived the opportunity usually taken by the chairman here to address the meeting himself at the close of the lecture; as however there has been some controversy on this very important subject it is right that I should declare myself, and say that I am absolutely on the side of the lecturer and should be prepared to endorse the majority of his detailed remarks. I am grateful to Dr. Walker for having brought up this subject, for Brahms died on April 3rd, 1897, just two years ago, and it so happens that no paper has been read in this Association bearing on him or his decease. I am also grateful for the fact that a lecturer has come direct as it were from the University to perform this function. Any addition to the Brahms literature is welcome because this is so exceedingly scanty. Brahms' name occurred a good deal in newspaper literature, though he had nothing to do with it, in the long since defunct controversy between Wagnerites and Brahmsians, but as far as I am aware the first connected essay on Brahms was that of Dr. Deiters the Bonn critic in 1880; this is a meritorious production and was introduced into this country by Mrs. Newmarch seven or eight years later. In 1888 the critic A. B. Vogel wrote an essay on Brahms in the Leipzig "Musikheroen" series. In 1892 there was a slight ebullition of Brahms literature. Emil Krause, composer pianist and critic of Hamburg, wrote a pamphlet on Brahms, to precede a catalogue of works; I am not sure that this was not written in some trade interest. In the same year Wilibald Nagel of Zürich wrote a small book on "Brahms as Beethoven's successor," in which he spoke strongly in demonstration of that position. In the same year also Mr. Fuller Maitland wrote a Brahms biography and appreciation in the "Masters of Modern Music" series. In 1894 Hugues Imbert of Paris wrote a short pamphlet on Brahms; and it contains by the bye a rather pathetic remark from E. Hanslick the celebrated Vienna critic, to the effect that much as he marvelled at Brahms' art he marvelled still more at his health, for "now at sixty he walked like a student and slept like an infant"; three years later Brahms had died of an insidious malady. In 1898 appeared Mr. Hadow's essay on Brahms in the second series of his "Studies in Modern Music"; if I may take the liberty of making a suggestion to anyone in this room who wishes to read up the Brahms question, it is that they should read that essay, which is not only completely luminous and completely brilliant, but embodies also a feeling for all that is truest and best in music. If I am to make any remarks of my own on this subject it would be to suggest one or two very general reflections for which perhaps the lecture has left room. The first of these would be to point out that Brahms is one

of those composers who have announced their own idiom from their earliest works. This has by no means been the universal rule; it has rather been the exception. In the whole range of great composers from Palestrina to Beethoven, both inclusive, I do not know one who did not begin by showing himself as a mere emanation from some great school then prevalent in his age or country; his individuality was developed later; this was the law that ruled musical mental evolution in those days. I would even say the same thing of three later composers who bear the name of romantic: Weber, Chopin, and Wagner. Weber's early opus numbers, mostly pianoforte variations, have really no distinction whatever about them, and might have been written by nearly anyone of the period. Chopin's Op. 1 Rondo is wanting in distinction, and his early nocturnes were founded on Field. Even the mighty Wagner began at the very first by writing operas which if stronger than those of Marschner, were really in just the same style. The case is quite different with the following four—viz., Berlioz, Mendelssohn, Schumann, and Brahms. One might hesitate perhaps about naming Berlioz, because his "Waverley" and "Francs Juges" do smack very considerably of Cherubini; but still they are this and much more. The case of the others is quite clear. Mendelssohn at seventeen burst on the world with the miraculous "Midsummer Night's Dream" Overture, which was like nothing else that had ever appeared in music. Schumann's miniature-painting on the pianoforte (his "Papillons" &c.) was just an equally novel revelation. Brahms' great C major Sonata with which he began his career had certainly no precedent of any sort in music. It is a fact concomitant with these, and probably it is a corollary to them, that these same composers never changed their style during their lives. Except for progress in the mastery of their tools, I don't think any "periods" can be assigned to the four composers I have last named. I make no deductions here as to the import of this beginning straight away with originality, but it is a very noticeable fact. A second point would be as to allegations of hardness, angularity, ill balance of sound, or such like things, which the lecturer has hinted may be and are made by some people against Brahms. It is possible no doubt to feel like that on occasion. But for those who have qualms in consequence as to the merit of the master, I would offer reassurance in the trite remark that the same thing has happened over and over again in the history of music, very nearly always in fact when something original has been produced, and that such objections have died a natural death with further experience. Roughly speaking I should say it takes a whole generation, which is thirty years or the time for a complete new set of adult men and women to come up,

before anything strongly new is thoroughly assimilated by executants and listeners. Beethoven's Pianoforte Sonatas are an example; taking the whole series, it took at least a generation before these lay under the fingers of the pianists, or were accounted natural music by the public. I have not the shadow of a doubt myself as to the beauties of Brahms' music finally winning their way just like those of any other great master, in so far as they have not already done so. A third point would be as to Brahms as a standard and bulwark. The contest between the specious and the truly and deeply emotional has always been going on. There were vast numbers at the time, musicians included, who genuinely considered Steibelt a better composer than Beethoven; and the same with this or that brilliant pianoforte writer as against Schumann. We have precisely the same danger of glamour at the present day, by those who don't see the truth of things. And this natural tendency is now aggravated by the development of indefinite and undecided theories as to the functions of music, which have started what might be called a programme-music and symphonic-poem movement. I make no objection in the abstract to these. Wagner's "Siegfried Idyll" is by way of being both, and is one of the most beautiful things in existence. But then note two things; first it is replete with Wagner's peculiar vein of beautiful melody, and secondly (what is not generally recognised) it is constructed strictly in "Sonata-form." I say not generally recognised, because the lesson is still very imperfectly learnt that manipulations of tonality lie at the bottom of modern construction more than manipulations of phrase, and that the double-bass tells at least as much of the secrets of the composer's construction as does the first violin. But if we have the "Siegfried Idyll" on the one side, we have unfortunately on the other side symphonic poems, nine out of ten of which have not got the melody, and ninety-nine out of a hundred of which have not got the form. I think these writers however talented do not know which way they are going or what they are doing, and are engaged on a race down-hill. I believe the symphonic poem movement to be in the history of the art little more than a fluff, or a burr floating in the wind. It is needless to say then how cordially I agree with those expressions in the lecture which indicate Brahms as a standard by which loose ideas can be corrected, and a bulwark against erroneous developments. Brahms' advent into the field of musical art has been one incalculable gain. There are other things which I could say, but I will not further detain you.

Dr. WALKER.—I must thank you for the very kind way in which you have received my paper. I am entirely in agreement with everything Dr. Maclean has said, except on one

point. It seems to me you can distinguish at least one definite change of style in Brahms, so far as instrumental work is concerned. The two versions of the B major Trio show a great difference in the command of instrumental structure, and it seems to me that unless he had realised that there were serious structural defects in the early version, he would not have revised it after more than thirty years. It is from about Op. 11 to Op. 18 that there seems to be a special sort of change—about the time when he really realised that Beethoven was the model. I think, as I said in my paper, that Schumann's influence only lasted through his very earliest instrumental works. Now with regard to Mr. Davey's questions, I think that the greatest thing Brahms invented was the return to the Beethoven principle—*i.e.*, the return to the feeling that structure and expression were both necessary. I think if Brahms had never written, music would have lost all sense of structure. And I do not think that a great composer should necessarily have an absolute command of any one department. If one takes almost any one, it is very difficult to find some department in which he was not surpassed in some way or other. We must take the great composers' work as a whole. As regards technical faults in Brahms, Mr. Davey only, I think, mentioned his partial neglect of the upper register of the piano, to which I do not attach much importance. We can find much more serious technical faults in most great men. Mr. Davey mentioned Shakespeare; but I think there was a great deal of truth in the French eighteenth-century criticism, which urged that he was as full of technical faults as a poet could well be—his colossal greatness is in spite of all that. As to great composers always being popular in their day, I think that is an exceedingly doubtful point. Besides, even if they were, I do not think it is a matter of the slightest importance. Music is meant for the musician—in the broadest sense of that word, of course. Referring to what Mr. Southgate said, I do not mean to depreciate emotion in music, but only emotion when undisciplined, and when the value of the particular emotion is not considered at all.

May 9, 1899.

T. L. SOUTHGATE, Esq.,
IN THE CHAIR.

THE SCOPE OF PROGRAMME MUSIC.

BY WILLIAM WALLACE.

IN discussing Programme Music one may consider it in relation to those principles which apply to the conception and the expression of an art, whether that art be music or painting or sculpture. But as such a survey of æsthetical questions would demand for its consideration a space of time far exceeding that at our disposal at present, it seems more appropriate that we should limit ourselves to the purely musical aspects of the matter. I will content myself with saying in this connection, that while the most advanced school of music of to-day—that which begins where Wagner left off—insists on the paramount importance of a literary idea being the basis of the composition, the most advanced schools of sculpture and painting, those of Rodin and Whistler and Degas, assert that the literary idea is the least matter to be considered in plastic or pictorial art, and that the chief if not the only end is the display of technique. I may point out a very curious inconsistency in this connection—namely, that among musicians I constantly find men who, while proclaiming the supremacy of absolute music, see no beauty in absolute painting and sculpture, and admire the most flagrant instances of a programme in these arts.

I must, however, confine myself to those points which concern music only.

It is not easy to give a concise definition of what is meant by the term "programme music," for while some limit it to a class of music in which form is sacrificed to the portrayal of

a definite poetic idea, others apply it to all music which bears a title other than an opus number or a key signature. An overture such as Beethoven's "Egmont" might be regarded by one as programme music because it has a title, and as absolute music by another because it is written in form. It is unfortunate that the term is used somewhat loosely, and as it generally implies music that is not quite orthodox, as it indeed carries with it more opprobrium than praise, it is well that we should at the outset know what we mean when we employ it. For there is no doubt that at the present time programme music has attained such an importance that it cannot be passed by as a means of musical expression unworthy of employment. Whether it is a sign of a retrograde movement, a phase of the hour, or a stage in the transition between two styles, it unquestionably *is* an element in our musical life, and we must recognise it as such if we desire to review dispassionately the works that are springing up around us.

A philosophic definition of programme music might be stated thus: it is music which attempts to excite a mental image by means of an auditory impression. This may be sub-divided into three classes—First, music which attempts to symbolize sounds not primarily produced by musical instruments, as, for example, the wind, thunder, the song of a bird. Second, music which attempts to symbolize in sound visual impressions, such as the flight of a bird, the movement of water or of fire, the tranquillity of nature. It will be seen that these are objective and that they also suggest rhythm. Third, music which attempts to symbolize in sound ideas which are entirely subjective and appeal to the intellect, such as love, revenge, grief—all the emotions, in fact. I scarcely need to point out that the last is of infinitely greater value, musically, than the others.

Before proceeding to discuss the relative value of these categories, let us examine them separately.

The instances where it is possible to reproduce sounds which have an existence apart from the orchestra, such as the dynamic sounds of nature, are not many. The effects of a distant cannon, of wind, of thunder, of the song of a bird, are possible. Humperdinck has contrived orchestrally the creaking of the hinges of a door in the third act of "Hansel and Gretel." The Pastoral Symphony contains many well-known examples. The hum of a bee, the whirr of a spinning-wheel have been conventionally treated in the orchestra.

Military music is all objective—it conjures up a familiar image, and dance rhythms come under this category also. A horse gallop may be deftly suggested, but here it is not the actual sound of the hoofs nor the rattle of the harness,

but the rapidity of movement and the reiteration of a series of well-marked rhythms that are conveyed by the music. The flickering of fire, the *κυμάτων ἀνήριθμον γέλασμα*—the “countless laughter of the sea,” the calm of night, the ever-changing aspects of nature have been used again and again as themes for musical illustration. None of these effects, however, are of themselves of any great moment. They are devices subsidiary and incidental to any broad scheme upon which music is placed. It is clear, further, that without continuity of design, without composition, that is to say, they would be absolutely of no value. Their importance is relative to the treatment and style of their surroundings.

Such treatment may bring about one of two results. In one case, an uncompromisingly literal presentment may almost annul all emotion by attacking the objective side and by depicting it so faithfully that the mind is unable to get away from the purely pictorial idea. In other words, the importance of the dramatic or pictorial idea may submerge that of the poetic idea. To make my meaning quite clear, let me refer to two pieces of music with precise verbal interpretations. The Prelude to “Lohengrin” and the “Walkürenritt” resemble one another in that they both illustrate movement and action. But the treatment of each is of so different a kind that while the “Ritt” is objective, appropriately and doubtless designedly so, the Prelude passes from the objective into the purely subjective. Analysing each, we find that both have a structural element in common—each is founded on a single theme which is worked out with certain repetitions; but the organism of the Prelude is the more logical in its conception, and its protesis and apodosis are the more clearly set forth: in the “Ritt” there is scarcely a pause, while the rhythm is hammered out incessantly. Each is in its proper place in the theatre, for the stage presentment justifies the treatment, but in the concert-room we have to seek for something further. The “Ritt,” to my mind, never gets away from the objective side; in the Prelude the objective, as I have said, passes into the subjective. In the one our visual perception is stimulated; in the other, our mental perception, equally with our visual.

The musical treatment of a poetic subject can effect another result—namely, that it is possible for the translation into sound of an impression whose quality is primarily auditory or visible, so to re-act upon the intellect, during the process of listening, that a purely subjective response is aroused by the objective stimulus. To state it in another way, music may represent not only a given physical state, such as a calm sea or moonlight, but also the *emotional result* of such a state. In the art of painting, for instance, an artist may treat a subject familiar to everybody in such a way that one

sees in his picture a depth of feeling far beyond anything we were previously conscious of being present in his theme as we saw it.

In music let me take the Fire-spell in the "Walküre" as an example. No one contends that music can represent fire, but in the situation, comprehending, as it does, all the dramatic side-issues which Wagner did not expressly put into the words of the text, the music supplies us exactly with the emotion of the scene, and, by the avoidance of the use of mere auditory impressions, such as the roaring of the flames, the composer attains in his conception the purely subjective exposition of an objective theme. Beethoven's Pastoral Symphony is also an example of this. In spite of his own statement that the music is "more a record of impressions than an actual representation of facts," we find in it so many evidences of objective ideas that we are compelled to question the accuracy of this statement. For, in the second movement, Beethoven uses a theme which he calls in his notebook "the murmur of the brook"; and again, "the more water, the deeper the note." Farther on we have the "caricature," as Beethoven would have us accept it, of the nightingale, quail, and cuckoo; and, still later, a drunken bassoon player and a thunderstorm. What else are these but actual representations of facts? I wish to emphasise this, for, objective as these ideas are, this Symphony is a pre-eminent example of that class of music in which subjectivity is attained by the due sense of proportion, of structural beauty, of melodic interest and technical development. In other words, the treatment of the themes in the work brings the composition into the category of absolute music.

I shall revert to these points later, when I come to discuss the question of programme music in its relation to absolute music. Meanwhile let me pass to the third and most important section of our definition, which concerns that music which attempts to symbolize entirely subjective ideas, such as love, revenge, grief—all the emotions, in fact.

Now, while we all possess the faculty of visualizing more or less accurately a concrete or objective idea, the process is more complicated in regard to an abstract one, and depends to a great extent upon the balance between imagination and reason. The mind can picture that which is visible, and can grasp and reproduce a mental image of some definite object which another has described. But when the description is of an emotion, of a passion, of a phase of revenge or love, the mind which communicates the idea cannot produce anything more definite than a suggestion or atmosphere of these. It cannot particularise, it can only generalise. The mind which receives the idea can only apply such a generalisation to its

own experience, and its interpretation, its idealisation of the emotion which another has felt, depends upon psychological conditions which lie beyond the control of the individual. To these conditions the word "temperament" is sometimes applied. In other words, the appropriateness of a composer's interpretation of a poetic idea cannot be analysed by the faculty of reason since it appeals primarily to our emotions.

To state the proposition in terms of music, it may be premised that a given section of melody may suggest emotions. Now there are certain emotions which, though allied to what may be called primary emotions, do not always represent identical mental phases. A composer may represent his own idea of Fate by means of a musical phrase. But in the mind of the listener it may excite the idea of Revenge, of Death, of Bondage—three separate and distinct manifestations of Destiny. A phrase which represents Love may be significant of emotions secondary to or derived from it, such as Regret, Absence, Longing, Peace, Quiet Intimacy. An intensely passionate phrase may mean to one person Love Accomplished, just as it may to another signify exactly the opposite—namely, Love Lost.

The programme here is able to suggest the interpretation which the composer desires to be conveyed by his music, and whether we accept or reject his music as a just equivalent of the words which he illustrates, we are in a position to know what *he* at least means.

I spoke of this subjective side of programme music as the most important of the divisions under which we may classify this style of music. It owes its importance to the fact that when a composer comes to treat a literary idea which is purely subjective he is less hampered by any sequence of incidents such as a more objective scheme would offer, and he therefore is the more free to exercise his own judgment regarding the symbolism of his theme as well as the treatment of his musical material. He is further at the advantage of working on the lines of formal construction, without allowing himself to be dominated by the stricter requirements of academic dictates, and he is able to express himself with more latitude than the severe restrictions of classical usages would permit. At the same time, by working to a poetical idea, he is less likely to be led away from the point by attempting to display his abstruse learning, and by piling up effects which are merely the legerdemain of the skilful craftsman and not the moods of the poet in sound. There is nothing more easy to the master of technique than the spinning out of a musical idea on purely absolute lines till it is threadbare, and the plea that his work is abstract may become as shallow a defence for the emptiness of his music

as, in the other class, an elaborate "programme" may be put forward to conceal a lack of ideas. I wish to be quite fair in pointing out that there are pitfalls in each class, but I submit that when a composer sets himself to express *some* definite idea he is in a state nearer salvation than he who has *no* idea to express and triumphantly proclaims himself a writer of absolute music. And I maintain, further, that the treatment of a subjective idea, as I have defined it, is not a whit less important than the treatment of an absolute idea, seeing that the subjective idea can comply with all the canons which regulate absolute music.

So far I have limited myself to the attempt to define programme music. I wish now to set forth some of the conditions which have influenced the modern composer in producing this class of work, the conditions which have favoured its encouragement, and the attitude which the public, the critic, and the composer himself assume towards it.

It may be urged that the public and the critic have nothing whatsoever to do with the composer in his creative work. But he forms part of the public when he listens to the works of composers other than himself; by listening to them he uses his critical judgment. Even though he does not allow himself to be swayed by the works or the opinions of others, still there must have been a time when he studied concert programmes and made up his mind what musical pitfalls he would avoid and what compositions he would strive to produce. At the same time, consciously or unconsciously, he must have exercised some mental effort to grasp the significance of the music to which he listened. On the part of the public there unquestionably is a desire to know what music means, and the analytical concert book has fostered rather than discouraged this. Nor can we blind ourselves to the fact that there is scarcely a work in the orchestral *répertoire* whose poetic significance, apparent or otherwise, has not been discussed. This has been done again and again even in the case of those works which the composer left to speak for themselves; and the obliging writers of musical commentary have racked their brains to supply some plausible explanation of those works which have no descriptive titles.

For we find that while composers of programme music have stated plainly the source of their inspiration, some annotators and programme analysts have not hesitated to explain in a rash fashion the ideas which writers of absolute music did *not* state plainly in words, thus converting presumably absolute music into what is practically programme music. That my statement may not seem to be far-fetched in this regard, let me remind you that in certain analyses of Beethoven's Symphonies, one annotator in particular has

taken upon himself to explain the significance of nearly every phrase. Indeed, there is scarcely an occurrence in Beethoven's life too trivial for notice that has not somehow or other been thrust upon his music. Let me quote the interpretation of a passage in the minor key in the Choral Symphony: "His relations with his nephew had only now sprung up. He will reveal to us the secret of his inmost grief, and we shall see that, great and noble and stupendous as he is, his heart can be a prey to pangs as bitter and as unassuageable as those which rack the fondest woman." Is it not possible that a composer may betake himself to programme music in self-defence, so as to be saved from the balderdash of such an interpretation as this? The absurdity of such a proceeding is self-evident, and yet there are men to-day who attach "meanings" to the orchestral works of the great composers, while in the same breath they condemn composers for preferring to do this for themselves, with, it is needless to say, an authority which these ingenious gentlemen entirely lack. For it is an artistic sin, if nothing more, for anyone to set himself up as a Murray or a Baedeker of classics which were given forth designedly by their composers without comment or annotation. Every art, unfortunately, suffers at the hands of writers bent on displaying their own intuition; and as Beethoven and Mozart are dead, and beyond the snares of the earthly interviewer, some curious persons constitute themselves as the transmitters of their heavenly messages.

I have already said that when a composer deals with an objective idea he is limited in his expression, and that too close an adherence to a literary text will preclude any strict musical structure, unless it so happens that the poetic idea is laid out on lines corresponding to musical form. I have also said that when the idea is subjective the music can conform to technical requirements, and can be worked out on lines exactly similar to those used in the treatment of absolute music. For the elaboration of definitely named emotional ideas can be just as consistent, just as academic, just as absolute, if you will, as the elaboration of indefinitely named and abstract emotional ideas.

Surely such qualities as melodic interest, working out, the balance and proportion of sections, and the unity of the whole merit some recognition in a composition, despite the fact that its several subjects bear distinguishing titles.

Is it not carrying bias and prejudice to an extreme to say that because a composer chooses to work to a poetic theme, his material cannot be laid out in musical form? Why is it that he should be effectually damned because he seeks for the emotion which the contemplation even of an objective idea may suggest? Let us suppose that a composer sets

himself to write a symphony: he observes all the canons laid down by the great masters, he adheres rigidly to form. Let us suppose, moreover, that he has a definite dramatic or poetic scheme before him as he writes, but that from caprice or for some other reason he withholds the basis of his work from the public. He gives his work an opus number and it is accepted as absolute music; he gives it a name and it is instantly condemned as programme music. To defend such a position is absurd. In the one case the composer may be exalted by the critic as a great or indifferent tone poet, in the other case he may be reprimanded for a slavish adherence to a style of music that is not quite orthodox. Or, it may be, he is condemned for not giving any clue to his intention, or he is equally blamed for frankly declaring what he means. If he calls his work by an opus number the critic will say that it was impossible to grasp the work on a first hearing; if he calls it by a name, the critic will quote the story as given in the concert book, and say nothing about the music.

It is not by criticism of this sort that the cause of music is advanced.

This inconsistent attitude towards the two styles of music is doubtless due to the fact that even with a concert book to guide them, there are not so many people who are able to discern in a lengthy orchestral work the treatment of the themes. They can only apprehend the more simple parts, those indeed that are purely melodic, while the working out, and the places where the composer is able to show his highest technical powers are passed over as incomprehensible. In the consideration of music of any kind, the composition itself is no less important than the theme it is meant to illustrate, and it is only reasonable to ask that some attention be paid to the musical workmanship as well as to the literary aspect of the subject.

In all music, whether programme or absolute, there is the difficulty of arriving at the composer's meaning. If he work close to a literary theme, he has to assume that his audience possesses an acquaintance with his subject equal to his own, while, if he choose a poetic scheme out of the beaten track, his listeners will be occupied with reading what it is about when they ought to be paying attention to the music. They know that his music has a definite meaning, but in trying to grasp it their mind is diverted at important moments, so that they are bewildered.

The writer of absolute music has a similar difficulty to encounter; he runs exactly the same risk of not being understood. The bald details of a technical analysis are of little help to any save those who can read the various quotations as they are played, and no doubt to some this is

an exciting exercise. But the average listener, unless he is moved by the emotional quality of the music, feels bored, and regards the performance as a waste of time.

The merest *suggestion* of an emotion will guide the mind of the listener into paths not so very wide of that on which the composer himself is travelling, and if the music has any poetic, dramatic, arresting quality, its value as a thing to be listened to, and not to be read in silence by an expert, will be materially increased.

The psychology of listening to music is a question as wide as the psychology of composing it, but this is not the time to enter upon its consideration. I would only ask how many are there in an audience who, even with a technical analysis to guide them, can follow an elaborate orchestral work.

There are, however, examples of programme music so direct in their ideas that an explanation seems unnecessary, while at the same time the structure is so apparent and based upon so logical a plan that they may rank as absolute music. In the Preludes to "Tristan," "Lohengrin," and "Parsifal" we find a perfect consistency of musical workmanship. Nothing extraneous to the themes is heard as they unfold themselves to our ear. The musical pattern in each is alike: a given subject is worked out, not, as the books tell us, in free fantasia—that blessed phrase which means that padding may be resorted to—but with the closest application of the mind to every aspect of its capabilities. In each of these Preludes there is scarcely a bar which does not contain a reference to the theme; there is no rigid repetition of sections, no filling up of the score with matter already stated; but, better than these, every recurrence of the theme is clad with some new beauty, some unexpected transition, which increases the interest and carries the work through ever-changing passages of development.

Surely this is composition of a highly organised kind; it is emotion of the utmost purity in thought and aim; but because Wagner did not call the one a Prelude in A and the others symphonic movements in A minor and A flat, your yearner after the absolute in music will scarcely accept them.

An ideal conception in music will stand high whether it be founded on a poetic idea which belongs to all the world or springs spontaneously from the composer's imagination; and, although the way in which he may state his theme is peculiarly his own and no one else's, it is absurd to contend that his habit of thought has withstood every outward influence, whether in experience or in the contemplation of phases of life which may be conveyed to him by the medium of another art. But if he choose to veil his inner thoughts and give them to us in the language of music, we are bound

to respect his reticence, just as when he declares the emotional basis of his music we are bound to accept it from his, not our own, point of view.

We have, thus, the composer assuming one of two attitudes towards his work—in the one case his music may be the result of his inner feelings, a phase of emotion which he cannot, or prefers not, to express in definite terms of words; in the other case his music may be the result of his inner feelings regarding an emotion which he or anyone else can state or understand in definite terms.

We have another element to consider in the matter, and that is, that the composer of to-day stands in a very different relation to his art than did his predecessors. We too often forget the fact that music as we know it to-day is but a hundred and forty years old. Bach and Beethoven had no classics to refer to, in the sense that they themselves are classics to us. For, no matter what vestiges of older styles do exist in their works, they were innovators whose aim was to develop the structural side of music. Such set forms as they had to work with they elaborated and organised, so that, in the treatment of their musical material, their minds were occupied with seeking for a means which should enable them to give forth their musical thoughts in a complete and symmetrical form. The formal structures upon which they worked did not come to them suddenly in all perfection: they had to find out, to invent, to amplify, and the maturity of their conceptions maintains to-day in that balance of proportion and design which none of their successors have attempted to displace.

We know what music and temperament were before Bach set himself to expound his theory. For as theory and as nothing else were the Forty-eight Preludes and Fugues written. The beauty that they possess came there because Bach could not help making them beautiful. His primary aim was to demonstrate a technical matter, not to expound an abstract philosophic conception, despite the fact that we to-day can put the technique on one side and admire only that aspect which appeals to our senses.

Beethoven, too, had to seek for some ampler method of expression than the symphony, as he knew it at the hands of his predecessors, could supply. Here again his task, in part at least, lay in the direction of structure, although we have his own clear statement that he never composed without a definite pictorial idea in his mind at the time.

The point which I am anxious to establish is this: that in judging music of modern times by standards which maintained in the Bach-Beethoven period, many are apt to overlook the fact that the conditions are very much altered. In one essential the spirit of the age cannot be disregarded

to-day any less than it can be ignored in a consideration of the music of the "romantic" period. For the fine arts are prompt to respond to the stimulus of contemporary thought. The creative instinct for all its independence is peculiarly alive to the current of opinions around it; and while it calls upon no outside help for the effecting of radical changes, still the artist, in his seclusion, can rule the affairs in his own realm, can cause, single-handed, a bloodless revolution which may be felt throughout Christendom.

In the modern world of art no two men have had wider influence than Whistler and Wagner. In the domain of politics, of science, of theology, wider spheres in comparison, the only men who have had an influence equal to these are Darwin, Lister, and Kelvin.

The composer, I say, like every other thinker, must feel the finger of the time he lives in touching him in some personal way; and at present, when there is scarcely a rule of living or a habit of thought that is not combated and assailed on all sides, it is inconceivable that a man can pass his existence without being affected in some way by the mental phase of the moment. He is bound to consider his work in relation to the products of other brains; and, consciously or unconsciously, he expresses himself according as he feels the influence of his surroundings.

That such an influence does exist is shown by the enormous numbers of books which deal with music from its purely philosophical or psychological side; and, whether the result be regarded as bad art or as good, there is unquestionably a desire to impart to music a significance which in earlier days few people had any time to consider, even if they possessed the mental calibre to grasp it.

To-day we find the craft of music in a highly organised state. The composer sets to work with the technical side simplified, and, with the precepts of the classical masters to guide him, with forms conventionalised and fitted to his purpose, he finds himself driven to seek for something more than abstract structural beauty. Resting secure in his conviction that the various musical forms have reached their highest technical development, he strives to impart to his work some new, some modern quality, and this he discovers by giving to his composition a definite poetic significance.

In his daily life he comes in contact with the great thoughts of men who were not all composers; he is struck by the fact that he finds himself constantly reminded of some poetic idea which he has met with in his reading; almost unconsciously his music grows round that idea, interpreting it, becoming identified with it, till he finally calls his new work by a name and not by an opus number or key signature.

In the schools of composition of the present day, programme music holds a very high place. Indeed, it may be questioned if there is a single living composer who has not employed it to express his ideas. But too often is the form known as the "Symphonic poem" resorted to as a refuge by those who are destitute of the power to handle the formal structure with confidence and freedom. No matter how poetic the subject of an orchestral work may be, it will always be judged primarily from the point of view of composition, and it does not follow that because a literary idea is poetic, its musical treatment consequently must be symphonic. A string of slight pianoforte pieces, with a good deal of splashing in the orchestra and an elaborate programme, can never conceal the lack of formal construction. That is to say, points of musical interest, apart entirely from all poetic significance, call for the first consideration. For, to go to another art, no matter how beautiful or poetic the *idea* of a painter may be, if the picture shows dirtiness of colour, ugliness of construction, and bad drawing, nothing on earth will make the work great.

A further point is that if a composer must write programme music, he should show distinction in selecting his theme. In composing to a set idea there is as much need for the evidence of a keen and dignified appreciation of that which is good in literature, as for musical technique. There must also be added the instinct that the theme admits of musical treatment and deals strongly with the subjective side of poetic conceptions.

In these days of ours, a musician must show that in his general way of thinking he is as distinguished as he is in his musical equipment, and the most brilliant musical technique will not always avail to redeem a threadbare subject, or the turgid style of a deservedly-forgotten poetaster. Dramatic fire, passion, grim tragedy, the lightness of humour will always reach the listener, but the composer must be on his guard lest his exaltation of some trivial unworthy theme result in bathos.

And what is pertinent to programme music is also applicable to absolute music. For an equally vicious tendency may arise, when, in order to observe some insignificant detail of form, the composer may suppress his own emotion at places where life and freedom are essential. For, as I have endeavoured to suggest, the fact that a composer refrains from labelling his themes, does *not* imply that his work must be of the highest excellence. Certain kinds of absolute music can be just as intolerable as certain kinds of programme music. But in any art the evidence that a man is thinking for himself is infinitely more exhilarating than the signs that he has, like a good schoolboy, learnt his lesson well, but

cannot adapt it to the play of his imagination; and blind acquiescence in a dogma will never make for advancement in any direction whatsoever, in life as well as in art.

Whether a composer works to a definite idea or not, the effort of composition is purely psychological. He cannot, like the painter, go to nature; he has no form to work close to like the sculptor. These men in their creations must embody objects which other people can behold, and whether they employ models or deal only with *chic*, the result will be judged according to its fidelity and truth.

But a composer's work is like nothing else, there is no means for estimating it; it is thought transformed into sound. Whether he weaves a beautiful web of melody which comes forth from his inner consciousness as the expression of a psychological state, or represents a definite emotional idea, with words supplied to guide the listener, the mental condition favourable to such creations and the effect upon his listener are the same.

The last thirty years have seen an enormous development, not only of the creative but also of the appreciative faculty, and it is a question for our consideration whether the most recent phase of music has not been influenced by the attitude of modern audiences as much as by composers themselves. It is also a question whether the trend of modern music has not been dictated by many who are given to exaggerate the power which music has of conveying a poetic idea. We may ask if the particular has not been confounded with the general, for too often it is forgotten that music is not an articulate language and that it is incapable of reasoning.

But music can and does convey a dramatic image, it can and does awaken an emotion and aid the listener to realize more vividly a poetic idea which has previously been suggested to him by means of words. And to many, when the idea is imparted, the enjoyment of the work is enhanced by their own ideas being stimulated.

The issue between absolute music and programme music is to my mind a small one. The objections to the one hold good in the case of the other. The facility for trivialities of expression, the knack for contriving learned effects, an excess of emotion, an entire lack of it—these are faults common to each. But between the music of unframed speech and too often of academic discussion, and the music that appeals to the heart and finally moulds the thought of the listener, there is no difference of any moment. It is a matter for the composer to decide whether he will suggest to his audience what his meaning is. If he does not do this, then no one should attempt to do so for him. But it is inconceivable that a composer, even though he lack the gift of clear verbal expression, should go to work without feeling

his emotion so stirred that he must give utterance to his thoughts. There are emotions intangible just as there are others tangible, and their depth and intensity, tangible though they might have been at one moment, are able to elevate them beyond the range of articulate expression. But primarily it is scarcely possible and most improbable that they were conceived without some articulate idea asserting itself at the beginning or during the progress of the work. The range of the composer's thought extends this and reaches into intangible regions; but to affirm that his conception never at any time came within the range of a verbal interpretation in his own mind is to endow him with faculties far beyond the most consummate intellect that ever existed.

All music was at one time purely objective. Eliminate certain concrete features and work entirely upon imaginative ideas and it becomes subjective. Between this and absolute music there is little to choose, except that the composer declares or withholds his primary idea, or the emotion which he felt on entering upon, or subsequent to the accomplishment of, his work.

DISCUSSION.

THE CHAIRMAN.—I am sure you will all heartily join in passing a vote of thanks to Mr. Wallace for the interesting and excellent paper that he has read. I think we may say that he has placed the matter before you somewhat as a judge does when summing up a case. He has not entirely condemned programme music, and he certainly has not entirely praised it. He has, as it were, brought the matter before you as a jury to decide whether it is advisable to use that type of music or whether it is not. One thing, please, let me remark—that music, *per se*, must sound just the same whether it has a programme or not. I think the point to decide is whether our enjoyment of the music is enhanced or not by the statement of what the composer has meant by his text. So far as my own experience goes, it is sometimes enhanced and sometimes not. Let me give you briefly two examples: you all know that very poetical overture of Sterndale Bennett's, "Paradise and the Peri"—confessedly that is programme music. Bennett has attached to the score a note of the various incidents which moved him in that beautiful poem of Moore, and this is usually printed in the programme book. I must say that to my mind it enhances the enjoyment of the music, especially in that charming passage at the end where the little soft bell comes in.

Almost the same may be said of a piece that I regard as detestably—I may say “devilish”—clever. I refer to the last movement of Berlioz’s “Episode de la Vie d’un Artiste” Symphony. You may remember that the hero has done various very awful things, or believes that he has, and eventually has his head cut off; he then goes to the place of torment. In the fourth movement, “March to the Scaffold,” the *Dies Iræ* is introduced, and in the last movement this solemn chant is travestied in the most clever but most brutal way. The movement is called the “Witches’ Revel,” and the old church hymn is turned into a vulgar dance tune, and worked up in an unrestrained demoniacal orgy to illustrate the revels in hell. I remember Sir Arthur Sullivan showing me the score and pointing out various passages against which Berlioz had written “This is to represent the jumping of the devils,” yells of the imps, shouts of murderers, and so on. It is a detestable piece of music; but I must say, after reading the programme, that it seems to give it additional power of graphic illustration. These are two varied examples of the uses of the programme. I cannot help making a few remarks on the programme books that our lecturer has spoken about. Programme books have to be bought—sometimes one shilling, sometimes only sixpence has to be given by the public for them—and so some amount of matter (besides advertisement) has to appear in them, and when the annotator has to produce a certain number of pages he must say something. It has almost come to this: if the composer has not given a story, the writer must invent one, and I often think the inventions are very clever indeed; but whether they represent what the composer himself thought as to the intent of his music is quite another matter. In the case of Beethoven’s “Pastoral” Symphony he says it is a record of the feelings produced by the scenery rather than a portrayal of definite occurrences; but, as Mr. Wallace has very aptly pointed out, when we get the notes of the birds, the storm, the dance of the peasants, and so on, these are definite and appreciable episodes. Although Beethoven did not indicate in words in his score, I think the music makes them so very apparent to us that we cannot help feeling its meaning. Certainly the C minor and the A Symphonies are works from which we derive as listeners just as much pleasure, and in these examples no programme is supplied. I cannot help thinking it is somewhat beyond the province of the programme writer to attempt an interpretation in the case of works of this kind, and it is not helpful to our enjoyment of them. Then with regard to music which conveys some definite impression, let me call to your mind a work that is very frequently heard now-a-days, Professor Stanford’s “Revenge” Ballad. That is a most stirring piece of music, and most suggestive. It is impossible for a musician to hear that

without feeling very strongly the emotion which Professor Stanford must have felt in reading the poem. Suppose you take away the words and hear the music alone, will it excite as much interest and will you feel the same? I think not. Of course in this case it is distinctly set to words, and therefore we know what he means; but there are cases, as I said, where a programme is discovered and set forth by somebody else. There is another feature of programme books to which our lecturer alluded. He expressed a little sarcastic doubt as to whether an audience can follow the subjects and the musical text printed. I know from experience what a deal of trouble it takes to condense and clearly set out these things, particularly when one has about a day to go through the full score. I often think these examples are distracting to the general public, and are really of little value. Very many persons, I am sure, do not understand them, or do not see the import of what is said. Surely a great number of persons are grossly ignorant, and cannot even follow the music when they have the score before them. I remember a member of the Shinner Quartet telling me of a concert they gave, at which they had announced a quartet of Schubert, but found it necessary to make a change, and played one by Mozart instead. A lady was there with a score of the Schubert quartet with which she followed the performance of the Mozart quartet, evidently quite unaware that it was not the text of the same music that she was listening to. Our lecturer said that Bach and Beethoven had no one to look back to—I think that was his expression—that they had to form their own style. One can hardly agree with this. Surely the later symphonies of Haydn—I will not say the earlier ones, but those that he wrote after he had become acquainted with Mozart's method of working—were very excellent examples for Beethoven to follow, and as far as form goes they were perfect. There are many passages, especially in the openings to some of Haydn's symphonies, which are quite sublime, and which Beethoven might very well have written himself. They must have had some influence on Beethoven then. Only the other day I was playing some charming little pianoforte pieces entitled "Kirmess," by H. Hermann. Of course they had titles and titles only. I think the set begins with a march showing the arrival of the people, then comes "The strong man," "the Chinese juggler," "Drinking Song," "In an arbour," "Sword dance," "The Farewell," and so on. They are only small pieces, but a title is given to each, and I cannot but think that they give greater pleasure to us from our knowing what was in the mind of the composer when he wrote these particular pieces, than if they bore no titles. They are not really programme music, but still they derive an advantage from having definite titles given to them. I am sure when this paper is printed we shall all read

it with great advantage, so I will ask you first to pass a vote of thanks, and then discuss this interesting subject which Mr. Wallace has so ably brought before us.

Mr. BARRY.—There is one thing that struck me. Quite lately I came across a saying of Count Tolstoi's to the effect that every piece of music represents the mood of mind of the composer at the time of his writing it. If this be true, it follows that there is no such thing as "abstract" music, and that every piece of music must have its meaning, though none may have been intended by the composer. Whether Count Tolstoi is to be believed or not I will not undertake to say. Another thing I wanted to mention was that Mr. Wallace said nothing about the antiquity of "programme" music. It is generally supposed by the majority of people to be a modern innovation—the invention of Berlioz and Liszt. But that is not at all the case. One has only to go back to Bach's *Capriccio on "The Departure of his Brother"* to find an early instance, and there are some very much earlier ones than that. In the sixteenth century we have Jannequin's description of a battle and his imitation of the songs of birds. In the seventeenth century there was the great organist, Froberger, who was able, as Matheson has told us, to improvise whole histories on the harpsichord, and describe personages and their peculiarities so that they were readily recognised by the audience. Then we come to the "Biblical Histories" of Johann Kuhnau, which were edited by one of our members, Mr. J. S. Shedlock, a few years ago; they were originally published at Leipzig in 1700, and are in sonata form. The "Battle of Prague" (1792) is a more modern instance of "programme" music, and it would be easy to multiply examples both ancient and modern.

Miss OLIVERIA PRESCOTT.—I am very pleased to find that Mr. Wallace agrees that programmes, unlike typical charity, do not cover a multitude of sins. I like the idea that musical form can be worked out in conjunction with a programme. Key form can be made to enhance the programme and emphasise it. It was also interesting to hear the distinction between the art of painting or sculpture and that of music—that painting and sculpture begin by speaking to the imagination and subsequently play upon the emotions, while music begins by playing on the emotions, and afterwards leads to a clear poetical idea.

Dr. MACLEAN, invited to speak, excused himself, as the ground had been completely covered by the lecturer and the Chairman; the former had "blessed" and "cursed" on the subject which he had chosen with absolute impartiality. Dr. Maclean pointed out that the lecturer, who was a stranger to this room, was a proficient in other arts besides music, and in music was a considerable composer.

Mr. LANGLEY.—The question really is whether we object to listen to music analytically as regards form—whether it would not be far better that we should leave ourselves subject to the impressions of the music and not be thinking of other things—not forcing our minds into any course that the music does not suggest. And then with regard to one other point. We were told that it is very difficult to know to which side Mr. Wallace leans, his summing up being so impartial. I thought myself that there might be a little leaning against absolute music. Absolute music suffers somewhat from the fact that it is so often purely formal, a creation of the intellect without any emotional element. But in justice to it we must draw a line between such dry technical stuff and that absolute music that conveys emotion. In other words, we must recognise a middle course between programme music on the one hand and merely formal composition on the other. Between them comes, I think, the only true absolute music—that music which, without a programme, nevertheless expresses emotion, and is not merely formal. Such is most of Beethoven's music.

Mr. COBBETT.—I should like to ask the lecturer whether he considers dance music, and mazurkas and waltzes, such as Chopin wrote, as being to a certain extent included under the general title of programme music; and whether in abstract music, when you play a piece languidly or vigorously, as the case may be, that does not come for the moment under the head of programme music.

The CHAIRMAN.—Although there has been no musical illustration to this lecture I am anxious to give you one. I remember many years ago a fierce discussion occurring in this Society between Mr. C. E. Stephens and another, and I think the idea uttered by one of the disputants was that, whatever music expresses, he did not believe it could tell you anything definite, and the question was put—Can music invite you to dinner? No, said the other, but it can tell you what the dinner would be (playing on the piano), B E E F, C A B B A G E. It so happens that those letters happen to be used in our notation. I may add that this practical illustration did not settle the question.

Mr. WALLACE briefly acknowledged the vote of thanks. He said that he had chosen his subject as one that was contentious, but the discussion had been the quietest that he had ever listened to.

JUNE 13, 1899.

A. H. D. PRENDERGAST, Esq.,
IN THE CHAIR.

*THE PHILOSOPHY OF THE HIGHER BEAUTY
OF MUSIC.*

BY JOSEPH GODDARD.

PART I.

THE SOURCES OF MUSICAL CHARM AND
EXPRESSIVENESS.

MUSICAL æsthetics is admitted to be a peculiarly occult branch of philosophy, and one in which little progress has been made. Prominent thinkers have wrestled with it without conclusive result. Among scientists and philosophers who have recently attacked it are Bain, Helmholtz, Darwin, Weissmann, and Herbert Spencer; and although their respective views remain authoritative utterances on the subject they still fail (probably because none of these thinkers gave more than a fraction of his attention to the problem) to supply a complete and convincing rationale of musical influence. The thinker on music perceives at the outset the distinction that music does not draw its general form from nature like painting and sculpture do, or from language like poetry does, but that this general form has been shaped gradually by man. But then he is confronted by this question: how is it that an arbitrary, humanly devised form rises to the ineffable beauty of inspired music? how comes it about that man in the sphere of his own creation, without borrowing any form, "cast by nature's heavenly hand," is able to stir such emotion as that which fine music creates? The music may be purely instrumental—quite free from incidental associations—yet it may arouse feeling as transcendent as that inspired by any natural influence.

THE SEEMING ANOMALY BETWEEN THE HUMAN ORIGIN OF
MUSIC AND ITS ELEVATED BEAUTY.

Now a sense of this unaccountability—of that insufficiency between the visible process and the full result which gives rise to the foregoing questions—seems to have possessed some of the thinkers whose names I have mentioned. Thus, Herbert Spencer, in "The Origin and Function of Music," says: "In the absence of this (Herbert Spencer's) theory the expressiveness of music appears to be inexplicable." Darwin, in "The Descent of Man," says: "As neither the enjoyment nor the capacity of producing musical notes are faculties of the least use to man in reference to his daily habits of life, they must be ranked amongst the most mysterious with which he is endowed." And August Weissmann, in "Thoughts on the musical sense in man and animals," says: "The questions treated of lie on the boundary between science and philosophy, and can hardly be solved from either province alone." The present investigation is an attempt to make some further advance towards the solution of this difficult problem. You will observe that, as I have stated it, it has two aspects—the difficulty has two parts. There is to be accounted for—first, music's abstract beauty; secondly, its inordinate power of stirring feeling. Though music always affects us emotionally it does not always do so in the degree that it unfolds the quality of charm. A strain may be of such a character as to rather delight and elicit admiration than stir profound feeling, whilst, on the other hand, all music that does the latter must have a certain beauty—in short, the two qualities, though largely connected, do not always attend one another in equal proportions. In speaking of the influence of music I refer at once to this duality in its nature in order to fix it on your attention at the outset, as I shall return to it; I shall attempt to account for music's abstract charm on one principle, for its moving power on another; the statement of these two principles will constitute an important part of this enquiry.

I have referred to the fact that music does not draw its structural material in completeness from nature. Everyone must be aware that *some* lineaments of musical form appear in nature. We will first glance at these with a view to ascertain how far they go to explain music.

Music may be defined broadly and briefly as an effect consisting of musical sounds with a tendency to symmetry in their arrangement. I say a *tendency* to symmetry because in music, as in nature generally, symmetry is seldom perfect; in both the great charm is, it is always being departed from but never lost. We meet in nature, though somewhat rarely, with musical sounds produced independently of man,

as in some bird-notes ; also with unmusical or semi-musical sounds having a certain symmetry and produced both independently of man as well as by man—examples produced independently of man occur in the beatings of waves, the falling of water, the sounds of insects, and in the singing of birds. In all such effects as these, however, except perhaps the last, the symmetry is mainly in the form of regularity. The last, the singing of birds, is generally regarded as something approaching music. Yet notwithstanding it has its own charm, this effect is essentially different in character from music. In the first place, the quality of its sounds is only partly musical ; other elements of effect enter largely into it—a liquid whistling as well as peculiar kinds of reediness difficult to describe in words. Yet it is largely in virtue of these latter elements—so redolent of the free world of nature—that such sounds possess for us their character and beauty. In the second place, in the singing of birds, musical intervals are rather suggested than defined. The actual interval is generally indeterminate. Though it may approach a musical interval the ear can seldom definitely fit it to one. Often it resembles an inflection or *modulation* of the human voice, and sometimes a chromatic effect in music. But there is generally a want of musical definiteness. On the other hand, the rhythmic effects in bird songs are always clearly defined. On the whole, it seems that it is in a certain combination of qualities involving a departure from the conditions of musical effect with suggestions of music where the charm of the singing of birds resides.

MUSIC IS LARGELY ADUMBRATED BY LANGUAGE, BOTH AS
REGARDS PRINCIPLES OF FORM AND EXPRESSION.

Only in human language do we find a tendency to tonal symmetry bearing an appreciable likeness to that which music involves. In spoken language we find design in the following kinds of effect : inflection or modulation of the voice ; the time a syllable is dwelt upon ; pause, accent, and speed of utterance. Now there is a certain likeness between these and the following structural elements in music. Thus—(1) inflection or modulation of the voice in language resembles melodic change in music so far that it involves change of pitch producing a certain expression ; (2) the time a syllable is dwelt upon in language might be regarded as a rude likeness of *value* or length of note in music ; similarly, (3) the pause in language might be looked upon as a rude likeness of the rest in music ; (4) accent in speech is not only the same principle of effect as accent in music, but in the metres of poetry it assumes forms precisely similar to certain forms of time in music ; (5) the regulation of speed

of utterance in language is obviously the same principle of effect as pace in music.

But there are more points of connection between music and speech than these.

The principle of the keynote may be observed in language. It is present where the tone of the terminating portion of a passage is felt as having a definite and clear relation to the tones in which other parts of the sentence have been spoken. So much as to lineaments of form; now as to principles of expression.

In both instrumental and vocal music may be observed the likeness of certain modes of utterance connected with inspiration, the holding in of the breath, and expiration. A likeness of the tendency in sorrowful utterance to take in full but laboured inspirations which escape suddenly, may be observed in the opening symphony of Gounod's song, "There is a green hill far away," where the long wailing notes of the subject break off suddenly as if breath failed or a speaker were overcome.

On the other hand, the tendency of all feelings of a joyful nature to stimulate a free and strong action of the muscles concerned in breathing, prompts naturally those unfaillingly sustained sounds which occur frequently in songs and choruses of an enthusiastic character. In such circumstances we not only take in deep inspirations, but we hold them in as with a feeling of fulness of life—let them escape slowly—express much in a breath. A good example of this occurs in the first chorus of Handel's "Acis and Galatea," where the ejaculation "O!" sustained by all the voices during the total time occupied by a minim, semibreve, and crotchet stands out from the rest of the text as a parenthetical expression of life and joy. The effect of the major chord which opens the *Finale* of the Overture to "Der Freischütz" is a likeness in instrumental music of the same tendency.

Again, the fervour which prompts stress in speech may give birth to effects in music of peculiar beauty. A fine example occurs in the song of Gounod to which I have just referred, where the word "dearly," beginning at the end of a bar, is sustained into the next; and though here is the touch of genius, it is genius armed with the feeling for expressive utterance.

We know that whilst the foregoing rudiments of effect have in language no independent existence, they are in music extended and developed into independent forms. Yet they are connected organically in language—they define a certain form, though it can have no existence apart from the language. This is strikingly instanced in fine elocution. The elocutionist of genius adds to the language he utters a special influence. It may almost be said that he sets

language to elocutional effect as definitely, if not as deliberately, as a composer sets his text to music. Those who heard Charles Dickens read certain portions of his works must have been struck with the power and beauty of the special vocal effect with which he environed his utterance. They must have felt that this was as much a new creation demanding genius to conceive as any musical setting of language. Elocution is a different thing from music. At the same time it is related to music so far that in it certain effects resembling the rudiments of musical form are organically connected, and that it is a special influence of which the particular shape assumed demands genius to conceive, and thus is always unanticipated.

Certain forms of plural utterance in life appear in music transfigured and beautified. When, for instance, themes answer one another, dialogue and discussion are suggested; whilst in choruses the shouts, exclamations, and expressions of a crowd may be reflected.

THE INFLUENCE OF THE RHETORICAL IMPULSE ON MUSIC.

We see then that language and music approach at several points—that there is a broad though very imperfect resemblance between them. But imperfect as this resemblance is—virtually different as two effects may be even at the points that approach: for instance, as an inflection of the voice may be from melodic change—it is scarcely possible to over-rate its importance. Its cause is of course the fact that language and vocal music involve largely the same machinery in us for their production, and fall within one broad region of our sensibility. This statement alone suggests that music must owe much of its influence to language, and the suggestion becomes stronger when we consider that language is a fundamental faculty—that every individual uses it and is more or less moved by it. This is why language influences music more than music influences language. One may be a great and moving speaker without being particularly sensitive to music. But every musician has some experience of the use and powers of language. Thus it is that every composer is to some extent influenced in his work by his feeling for language. As a matter of fact, we find that graphic musical expression often moves in such forms as might be suggested by the feeling of utterance. Two simple instances of this from Gounod have been given. This feeling of utterance is, in fact, an important element in his genius. Out of numerous other instances which occur in his works I may refer to the tribute to the Cross in the second act of “Faust,” the form of which is so suggestive of long breathed, full souled speech. I have always felt that a distinguishing feature in the genius

of Handel is his large dramatic feeling—the aiding expression by rhetorically conceived effects of rhythm and accentuation. There can be little doubt that where a strong rhetorical impulse accompanies the musical creative faculty the circumstances are favourable for the exercise of the latter. Perhaps it is not too much to say that such a combination is an essential condition of great musical genius.

The question now arises—Is the solution of the problem which occupies us to be found in the connection between language and music? Many years back in an essay on this subject I pointed out that as the burthen of language becomes elevated the musical rudiments in it, and more particularly those that relate to rhythm, assume a more artistic form. This, I thought, suggested that in music where those rudiments have an independent existence and assume highly developed forms we have a pure language of feeling. I considered further that the remarkable power with which music expresses religious feeling and idea was due to the circumstances that in that expression the appropriate language and the highest burthen were met together.

Mr. Herbert Spencer, in his essay on "The Origin and Function of Music," also explains music's influence upon us on the ground that it is a vehicle of feeling. He says: "As strong emotion produced song, so still stronger produced the elaboration, the variety and complexity of musical expression having become developed through the intensely susceptible temperaments of musical composers. . . . This greater versatility of feeling on the part of composers explains the fact that music not only excites so strongly our more familiar feelings, but also imbues us with feeling we never had before. The difficulty, not to say impossibility of otherwise accounting for either the expressiveness or genesis of music is indirect confirmation of the truth of the foregoing theory."

Subsequent reflection on the subject has led me to feel that, notwithstanding the connection between music and language explains much in the influence of music upon us, it does not go to the heart of this part of the problem—it does not explain the abstract beauty of music—that beauty which, as I have said, though emanating from man, influences us as deeply and seems almost as unique as the beauty of nature.

ABSTRACT MUSICAL, LIKE NATURAL, BEAUTY IS A CHANCE FITNESS OR COINCIDENCE, OF WHICH THE VISIBLE CONDITIONS ARE THE PLASTICITY IN HUMAN FACULTIES AND THE DIVERSITY IN OUTWARD NATURE.

My explanation of this abstract beauty in music will consist to a great extent of an attempt to bring it into line with natural beauty. Now natural beauty has been regarded by

great thinkers as at bottom an ultimate fact. This Darwin seems to imply in the sentence: "But if it be further asked why musical tones in a certain order and rhythm give man and other animals pleasure we can no more give the reason than for the pleasantness of certain tastes and smells."

I venture to think that though this beauty of nature may be inexplicable in detail, its existence becomes less surprising if we take a broad view of the circumstances. The view to which I allude is this: we, with all our varied capacities, are surrounded by a, to us, infinity of agencies, with a portion of which we are necessarily in harmony. But beyond this necessary adaptation there are certain fitnesses between our nature and the outer world which appear to be simply coincidences arising out of the variety and plasticity of our faculties, and the far greater diversity without. The faculty of scent may at one time have been useful to us, but this fact does not explain fully why the scent of the violet and may-blossom are such delicious experiences. Again, take the effect of these or other wild flowers on the eye, and exclude all that influence which such familiar beauties may owe to association, there remains a unique effect of absolute beauty. We know that wild flowers have in their appearance a distinct use in the economy of nature, but does it not seem that a lesser beauty would have sufficed for this use? Even that fitness that exists between our visual endowment and the complex constitution of light strikes Professor Tyndal as being beyond what the occasion demands—that is to say, as inexplicable by the principle of utility. He says in reference to this fitness: "If what are called material purposes were the only end to be served a much simpler mechanism would be sufficient. But instead of simplicity we have prodigality of relation and adaptation, and this apparently for the sole purpose of enabling us to see things robed in the splendours of colour."

Some striking illustrations of this principle of coincidence may be given in connection with our voice and auditory susceptibility. The foundations of these faculties were laid in the past. Even those inarticulate inflections which we hear in the vocal expression of animals involve a general form of vocal and aural endowment which lies at the root of the musical sensation. They involve in a rudimentary form the power of producing timbre and a gliding change of pitch as well as the corresponding auditory organization for being sensitive to these effects. Now we know that these powers exist in man in a far more developed form, and it is not difficult to understand that this has been brought about by vocal intercommunication, on the principle of utility. We can even conceive that the highest musical qualities of the speaking voice may have been largely

developed on this principle. But between the finest effect of this kind, with its influence upon us, and the effect and influence of, say, a fine tenor voice in the simplest snatch of melody, there is not simply a jump, but a translation in the capacities both of the vocal organ and the auditory sensibility; and we find ourselves in another world of being. The last mentioned fact may, I think, be regarded as drawn from nature. A fine singing voice is often a purely natural thing, and the exercise of such a voice in a few musical notes must often take place quite spontaneously. Now take our power of feeling harmony. Here is a wonderful instance of a natural fitness! The nervous apparatus which, in far back ages, enabled man to distinguish different vowel sounds—or the quality of the sound in even the *audible breathing* of another individual—is now the exactly fitting means by which we become sensitive to the effect of harmony! An organ developed and shaped to discriminate the qualities of purely natural sounds being acted upon by an artificial influence, unfolds a new function, lifting its possessor into a new world of sensation and feeling! These various illustrations show that above that necessary harmony that exists between us and our environment, there is in several directions a higher harmony not subserving our material needs, and which reason can only regard as a coincidence the visible conditions of which are—(1) the wide margin that nature as a rule allows in the powers of our necessary faculties; (2) the infinite diversity of the outer world.

Thus, although we cannot explain natural beauty, we can form a vague idea how it comes to exist.

I referred to primal song, and the powers of being sensitive to it and to harmony as having come about naturally. On this the following argument might be built. If these are coincidences which have occurred in the play of chances between our plastic faculties and outward effects, why should not the finished melody be another, although a more special coincidence?

To this there is no effectual reply. It can only be said that the circumstances are not quite analogous, the finished melody being the result of special art-effort.

THE PARALLELISM BETWEEN MUSIC AND ARCHITECTURE.

There is a true parallelism between music and architecture, in so far that in architecture we have more or less elaborate constructions made by man—differing from anything to be found in nature, yet affecting in a deep way our æsthetic sensibility. No doubt the influence of association enters largely into architectural beauty. The *use* of a structure may lend to it a certain sentiment, as

in the case of a cathedral or an abbey. Nevertheless, this being deducted, there remains in fine examples of architecture a certain abstract beauty of a distinct and elevated character.

Now it would not be considered very fanciful to say that in the architectural work of genius man had discovered certain effects of form, between which and his sensibility in this department a special relation was found to exist. It is significant that whereas in music we use the word *compose* largely in the sense of *invent* or *create*, in architecture we seldom, if ever, use any of these words; but it seems fitting to speak of an architect as having conceived a design—that is, thought of certain combinations in the elements of form which are calculated to elicit general admiration.

The question now suggests itself: Why have we a tendency to feel architectural beauty as being less a mere fancy—as having more basis in the necessary order of things than musical beauty, seeing that both are devised by man?

I think the reason of this (and, as I shall show in the second part of this paper, much else in musical influence) may be seen from a point of view which, I believe, to be new in this field of study—namely, the position of hearing in relation to the other senses—particularly vision.

THE RESPECTIVE CONDITIONS OF NATURAL BEAUTY AND MUSIC COMPARED.

There is a central and prevailing source of light which the surfaces of the various objects in nature reflect in ways corresponding to their character. Our organ of sight is unintermittingly active during our waking hours, and is so far sensitive to the differentiation of light coming from objects as to receive a picture standing for the variety without. Further, through that continuity which distinguishes our visual impressions, with the form and colour of objects have become associated experiences of the other senses acquired desultorily. Thus the sight of water suggests the unique consistence and feel of water; the sight of stone or iron suggests hardness; the sight of leaves, the cool feel of leaves; the sight of a violet, lily, and rose, the scents of those flowers. A sight is thus as a rule more than a sight—being an ordered combination of many experiences and associations. Vision is thus our leading sense—our main feeler in our exploration of the outer world.

Thus the result of nature's preparation of the conditions of form and colour, worked out in the course of measureless time, is revealed to us as a visual impression; and in this impression are the fitnesses of natural beauty. Nature is thus the appanage of the beauty of form and colour, and thus

the conception of the greatest artist is confined to the reproduction of natural features in natural order.

Now the work of the architect has this much in common with the work of nature: though devised by man, it is part of the visual world—it appeals to other senses besides pure vision; it is an object, whilst the principal elements of its form are drawn directly from nature. Thus, unique as it may be, it does not strike us as unaccountable; we feel its beauty as in principle belonging to the visual world.

I have glanced at the relation in which we stand to vision and how that affects our conception of visual beauty. I will now glance at our relation to sound.

Sound not being a permanent influence, the sense of hearing is only consciously active for comparatively short periods of time. Although sound is more or less absorbed and reflected as it moves among objects, the result is to modify the general stream of sound—as when music is performed in an empty or full room—not to give us impressions of those objects. Only when objects emit sound does sound suggest an object or the qualities of an object—as in the thundering of the surf, the whistle of the wind, the song of the lark; and then we can separate mentally the sound from the object without destroying in idea the integrity of the latter.

Thus it is that in musical art sound is essentially an abstract effect. We only realise it as objective in relation to its first source—that is, a voice or an instrument. Beyond its source we regard it as something unlocated—pervasive—ethereal.

Sound in the form of music contrasts markedly with visual form, in that whereas the latter (as we have seen) arouses definite past impressions relating to the other senses, music does not. There is thus a peculiar singleness of character in the sensations directly due to music.

To recapitulate the principal points in this comparison of visual and auditory effect, we see that in virtue of the relations between light, the objective world, and the visual sense, the latter has become our main feeler, giving us not only impressions proper to itself, but sensations and feelings relating to the other senses. The result is that ever present scene which stands for our outer visible world and which embraces infinite varieties and degrees of beauty. Thus, in the visual direction, man's scope for æsthetic feeling is, so to speak, filled by reality, he being passive.

On the other hand, the ear in its natural action gives us only partial and intermittent suggestions of the objective world.

The character of the sensation due to music is single—that is to say, the ear alone among the various senses is called into activity.

At the same time, the ear has been so far developed by nature as to have unfolded a definite æsthetic capacity; man is taken by nature to just within the borders of the world of music.

When then we regard music from the point of view of the position of hearing among the senses, we see that the tendency to feel music as a pure emanation of man's mind, and thus wholly artificial, arises mainly from the different relations which eye and ear occupy respectively to things without. Visual beauty stands for part of the objective world, is permanent and self-revealed. Music is an abstract influence, is dependent on man's volition, and intermittent. A mountain daisy, a violet, effects of light in sky or on the earth, of the colouring of insects or of the plumage of wild birds, as well as being beautiful, are necessary facts of the objective world, whilst an inspired effect of music is a conformation of sound conceived by man. Yet in both cases the beauty is at bottom a special relation—an inexplicable fitness between an outward effect and a susceptibility pervading all minds. From this point of view the work of the composer may be regarded like that of the poet, painter, and sculptor is regarded—that is, as rather the revealing of beauty than the creating it.

On the foregoing grounds I submit that the abstract beauty of music is so far explicable that it can be regarded as partly in line with natural beauty.

MUSIC'S INDWELLING EMOTIONAL INFLUENCE.

I now pass to the second part of the problem we are discussing: the cause of that emotional expression which music possesses in such a high degree. The consideration here arises that all beauty arouses feeling in us to a certain extent: we may be moved to smiles or tears by quite impersonal influences—by abstract nature or simply beautiful music—the reason being that feeling rests immediately upon certain physical conditions. In the instances just referred to the striking influence so affects our senses as to produce some of those physical changes which attend sympathetic feeling. A pure æsthetic impression has thus necessarily more or less a mingling of sympathetic feeling according to the intensity and massiveness of the impression. In the case of music to this inherent expressiveness may be added that which, as has been shown, is due to the fact that music is based on the same faculties and sensibilities as language.

We now come to the question: Does the combination of pure beauty and that rhetorical fervour with which music may be informed suffice to account for the remarkable emotional influence of music, even when unattended by words, as

shown not only in the imbuing sympathetic feeling and mere force of feeling, but more particularly that exaltation of feeling as of an enlarging of the whole nature—feeling elevated and triumphant rather than passionate—which answers to the gracious glory of sound? We feel the more what a remarkable influence this is when we consider how little the greatest artist, by means of any abstract combinations of form and colour, could imbue anything like it.

DARWIN'S HYPOTHESIS OF INHERITED ASSOCIATION.

A profound hypothesis of music's expressive power here presents itself for consideration. It may be regarded as supplementary to the foregoing explanation, or as an alternative solution of the whole problem. I refer to the hypothesis of Darwin, which it may be desirable to here quote: "Music arouses in us various emotions, but not the more terrible ones of horror, fear, rage, &c. It awakens the gentler feelings of tenderness and love which readily pass into devotion. . . . It likewise stirs up in us the sense of triumph and the glorious ardour for war . . . the sensations and ideas thus excited in us by music, or expressed by the cadences of oratory, appear from their vagueness, yet depth, like mental reversions to the emotions and thoughts of a long past age.

"All these facts with respect to music and impassioned speech become intelligible to a certain extent if we may assume that musical tones and rhythm were used by our half-human ancestors during the season of courtship, when animals of all kinds are excited, not only by love, but by the strong passions of jealousy, rivalry, and triumph. From the deeply laid principle of inherited associations, musical tones in this case would be likely to call up, vaguely and indefinitely, the strong emotions of a long past age."

We realise the deep suggestiveness of this hypothesis when we consider the extensive backward range of sentient being throughout which sensitiveness to sound more or less musical has not only existed, but been of capital importance—throughout which the emotion due to this sensitiveness has been peculiarly pervasive, and the moments in life occupied by it of raised, if not highest consciousness. It may be urged against the hypothesis in question that the past feelings referred to being those relating to love and courtship, are of too special a nature to form the basis of expression so manifold as that of music. But when we consider the long channel of association through which the quickening thrill is supposed to travel, and the variety of phase which the ultimately awakened feeling would thus tend to assume, this objection loses force.

SPECULATIONS ON THE POSSIBILITY OF A WIDER EMOTIONAL
RESUSCITATION THAN THAT SUGGESTED BY DARWIN.

Possibly the above theory of inheritance demands that the past feeling be of the master nature and unlimited backward stretch predicated. Otherwise it might be open to surmise that other kinds of ancestral feeling tend to be roused by the searching thrill of song—such feelings, for instance, as those excited by the mother's song, whether soothing or exhilarating; by the ardour of the chase, or by the raging of the storm, all of which are associated with certain characteristic effects of sound. Also it might be open to doubt whether music is alone in this power of re-stirring the tremors of past feeling—whether some such action is not aroused in us (though perhaps far more vaguely and faintly) by the visual world. May not day and night, the glory of the sun, the starry heavens, forest, mountain, sky or ocean have a faint retrospective influence?

Many years back I published a theory of the emotional influence of music and scenery which may be thus stated: The multitudinous feelings that have ebbed and flowed in man throughout past ages have left certain allied modifications in his nervous organisation capable of descending hereditarily. These being re-stirred into activity by some special influence, the original feelings are more or less vaguely revived. That ancestral feeling may be revived through the ordinary action of the senses in the case of an inferior animal is evidenced in the monkey's natural fear of the snake; and possibly some of our humane tendencies, such as tenderness towards children, the aged, and the weak, may be due to the definite revival of feeling on this principle. But if some feelings are capable of being revived definitely in this way, there may be a great variety of others only capable of resuscitation by the strong stimulus of striking auditory or visual effects.

This hypothesis seemed to throw light upon the indefinable power of nature and art, by suggesting that our sentient capacity is far deeper and more varied than we should otherwise conceive. For if the varied feelings that throbbed through former lives for countless generations are not passed quite away, but re-arise in fainter tremors and changed complexions, how deep and complex must be the conditions of feeling within us!—what a vast potentiality of feeling do we inherit!—what a world within us have nature and art to illumine! This, I thought, suggested some explanation of that feeling as of an enlarging of our being when under the spell of nature and art. Two facts in particular, otherwise difficult of explanation, seem somewhat less surprising in the light of this hypothesis. One is the curious differences

between individuals as regards sensibility to nature and art. If we are all born with retrospective emotional sensibilities—that is, subject not only to natural differences in feelings due to the present, but also in feelings due to the long past—how much greater the possibility of difference between us! The other fact relates to music. If we alter a fine effect by a single note we may take away all its beauty and expression—as, for instance, suppose we substitute some other note for the accidental in the first strain of the prayer in “Moses in Egypt.” Why then does one succession of notes thrill and enchant, whilst another of the same general character fails to charm or move? Well, if in the action of our musical susceptibility there are possibilities of past feelings being awakened, it may be that only special conformations of effect will meet these possibilities. The surface, to put the matter simply, is so arbitrarily differentiated that the one effect touches the terminals of past feeling, the other escapes them—as in the case of two keys that differ but in the slightest particular, one will undo the lock whilst the other will not enter the wards.

In connection with the possibility of both visual and auditory effects possessing beyond their direct action the retrospective emotional influence which has been referred to, the probability suggests itself that auditory effects would exercise the latter power more strongly than visual, and not solely in virtue of the special character of the feeling supposed to be stirred by sound. The world of present feeling which is associated closely with outward nature would interfere in the case of visual effect with the retrospective emotional tremor. But in the case of music, which has, as we have seen, little power of definitely suggesting outward nature, this vague tremor, this re-born, etherealised pulsation of passion and feeling, would have a clearer stage.

THE PROBABLE REASON WHY DARWIN LIMITS THE ACTION OF
INHERITED ASSOCIATION TO EMOTIONS CONNECTED WITH
THE SEXUAL PASSION.

These reflections bearing upon the possibility of a wider emotional resuscitation than that indicated by Darwin are put forth with diffidence and by the way. As I have intimated, it may be that the inheritance of emotional susceptibilities could only occur where the feeling is of the master nature, and has the limitless past life of that referred to by Darwin. It will no doubt have occurred to you that the explanation I have submitted of the totally different influence upon us of two generally similar musical effects is justified under Darwin's hypothesis. It also may have occurred to you that the hypothesis of the awakening of past feeling (particularly the wider

resuscitation which I have ventured to suggest) helps that of "coincidence," as giving a larger field on the subjective side for coincidences to occur.

It is not difficult to conceive the musical circumstances in which the principles of coincidence and inheritance may jointly operate. Absolute musical charm, in which expression is either absent or not the characteristic element, we may regard as mainly the result of a coincidence; but that higher effect in virtue of which musical art is what it is to us—in which beauty and expression coalesce—we may consider to be due to both principles in combination: here at certain points in the formative design the association with past feeling is assumed to be struck. That Darwin does not intend to suggest an explanation of the beauty of music generally, but only of its deeper expression, appears from his remark: "But if it be further asked why musical tones in a certain order and rhythm give man and other animals pleasure we can no more give the reason than for the pleasantness of certain tastes and smells."

HIS HYPOTHESIS DOES NOT REQUIRE A LIKENESS OF EFFECT BETWEEN THE INSPIRED STRAIN AND THE TONES AND RHYTHMS OF OUR HALF-HUMAN ANCESTORS.

I have endeavoured to answer one objection to Darwin's theory of musical expression—that relating to the special nature of the original feelings—I may here attempt to reply to another. It may be said that those vocal expressions of the past which he refers to, having been, in all probability, wild and semi-savage, far ruder effects than the select effects of musical art would suffice to re-stir their inherited impressions. To which it may be replied, that the above hypothesis does not necessarily involve the assumption of a likeness of effect between some past form of kindling sound and the inspired, artistic strain. Into the latter of course enters largely the influence of accumulated originality and formative development. The retrospective sensibility may be only touched occasionally by some deep, pervasive tremor; yet on such touches may depend the music's kindling power, and to consummate them the systematic stimulation involved in a more or less lengthy musical construction may be necessary.

DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, I think the first thing we have to do is to thank Mr. Goddard for his very interesting paper. The next thing is to ask whether anyone would like to make any remarks upon it. There are several points, I think, on which someone or other of you may have something to say. I may perhaps be allowed to make just one or two suggestions on the subject. I think that the tension of feeling produced by a musical composition comes to a great extent from the fact that the composer, when he wrote it, was himself under the influence of strong feeling. We all know that Beethoven was a man of very strong feelings, and I think we most of us find that his music usually produces a strong effect upon the feelings of the listener. Wagner was also a man of very strong feelings, and his music affects us proportionately. A similar point occurs in the case of poetry. We know there is a great deal of very smooth versification, which does not affect our feelings in the least; whereas poetry which has been written under the influence of strong feeling affects us strongly, though the vehicle in both cases is, on the face of it, the same—viz., simple words. Again, as regards composers being influenced by words. I suppose Mr. Goddard meant to limit this to vocal music, as we call it, like a song or a chorus; for as regards instrumental music, though of course the composer may have a poem in his mind when writing, yet he is not setting the words to music. I should imagine that the late Johann Strauss, in writing the Blue Danube Waltz, had a Viennese ballroom in his mind and no words at all, and yet we all know it is a most beautiful composition. As to the revival through music of feelings incidental to ages long past, I think that may have some weight as regards melody; but I suppose the pleasure derived from harmony cannot in any way be referred back to that point, but must be taken to be in the main the result of cultivation and study; for though certain people take a natural pleasure in harmony, even without much study, yet there is no doubt that the pleasure one gets from it is immensely enhanced by a clear understanding produced by study. Mr. Goddard has kindly promised to continue his paper next session, and when we thus have the complete paper before us we shall be in a more advantageous position for

considering the whole subject; but I shall be very glad if these remarks of mine should lead anyone to criticise them or to add anything to them.

Mr. GODDARD.—I think it would be better to delay having a discussion until the second part of the paper has been read. As regards your remark that a composer of instrumental music would not be likely to be influenced by language, I think that is a great mistake—that is to say, I do not think that you quite understood my argument or what I intended to express. The *feeling* for language is what I principally referred to. I am sure everyone must feel in Beethoven's symphonies that there is often the effect as of utterance. Certainly I have only heard it once, but in the symphony of Tschaiñkowsky (I allude to the popular one in B minor) language seems to be suggested very definitely. I am not referring exclusively to the form of language, but largely to the spirit of language. It is obvious that as sound is the medium by which music is expressed and as it appeals to our hearing it necessarily assumes occasionally the form of language. As a matter of fact, some definite forms of language are certainly assumed in instrumental music, but beyond these there is the spirit of utterance. I do not think the symphonies of Beethoven would be so graphic as they are but for that kind of expression that I have alluded to. However, it is a subject that is quite open to discussion, but I certainly did not intend to limit the influence of language upon music to vocal music.

The CHAIRMAN.—Do you mean it is generally supposed he had a poem or some story in his head, for instance, on which he based the symphony?

Mr. GODDARD.—I am not referring to that. I gave definite examples of the resemblance to language in certain forms of musical effect; also examples where the music seems to be inspired by the spirit of language. Then I expressed my own strong impression that this spirit is a great factor in the feeling of the composer.

The CHAIRMAN.—That I quite admit: but your examples were taken from Gounod's songs and from vocal music.

Mr. GODDARD.—But I gave some examples from instrumental music. I gave an example from the Overture to "Der Freischütz," and also from the independent opening symphony to a song, and I still think that general feeling and consideration of the subject would endorse my view—namely, that the feeling for language largely influences music.

Mr. LANGLEY.—Does not Mr. Goddard mean to say that the impulse which teaches us to choose language is finally the same impulse that teaches us to select musical sounds? Is that the point? He does not, I think, mean to say that it is necessary to have any words before us, but that the impulse

which teaches us to pick out and form the words is the same impulse which teaches us to express ourselves in musical sounds.

MR. GODDARD.—Yes, largely; I mean quite independently of words at all.

MR. LANGLEY.—There is one other point on which I should like to ask Mr. Goddard his opinion. He said something about the beautiful in music—what we may call the element of the beautiful. I did not quite catch all he said, but am I right in assuming that it is somewhat thus? We all feel that we and all the world of nature come from some one source. Then, is not everything we call beautiful the extent to which we are in harmony with that common source? We are all agreed about the beauty of nature—for instance, a sunset. But when we come to musical works and other works of art we find much variety of opinion. We must remember that art only comes *indirectly* from the same original source, that man creates it himself, and, therefore, that a work of art may contain much imperfection, much that is not inspired from the common source. Does not this comparison between nature and art lead us to the conclusion, then, that beauty is something that *always* exists in nature, but which may be *partly* or *wholly* wanting in works of art? And what is that something but that touch of the Divine which belongs in common both to nature and to man, as emanating from the same source? I do not think it is worth while to flood all our reports with these casual remarks, but I thought that, by mentioning it, Mr. Goddard might be induced to say something about it now, or in the second part of his paper.

MISS E. A. CHAMBERLAYNE.—Might I say it is rather the language of the soul? Language is the expression of the body, but music seems to be above that; although it does express something definite. For instance, in writing a symphony—I have written two myself—I do not always have a poem in my mind when I write, but it seems to come to me from another source. Having my idea, I consider first the architecture of the work, such as form in the different movements, then harmony, detail, &c.; but the actual music seems to come to me altogether from a different source. I should think abstract music is a kind of soul language, and that it all depends on the nervous system of the writer. If you possess a very refined nervous system, I consider you are more likely to write an altogether higher class of music. Beethoven's symphonies appeal to those whose nervous system is attuned to them, but many a man would find a deal more pleasure in an ordinary march, because his soul is in a lower type of development. This is an exceedingly interesting paper, but it is quite impossible to offer any suggestive remarks upon it until one has read it in its entirety.

Mr. GODDARD.—I was going to make that remark. My objection to immediate criticism (particularly in connection with such a subject as this) is that an answer requires reflection. I do not think it can be done spontaneously. At all events, I do not think that I myself could say anything of any value unless I had time to think over both the point itself and what I had to say about it. I remember a remark that Gounod once made to me: "You cannot improvise the good."

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