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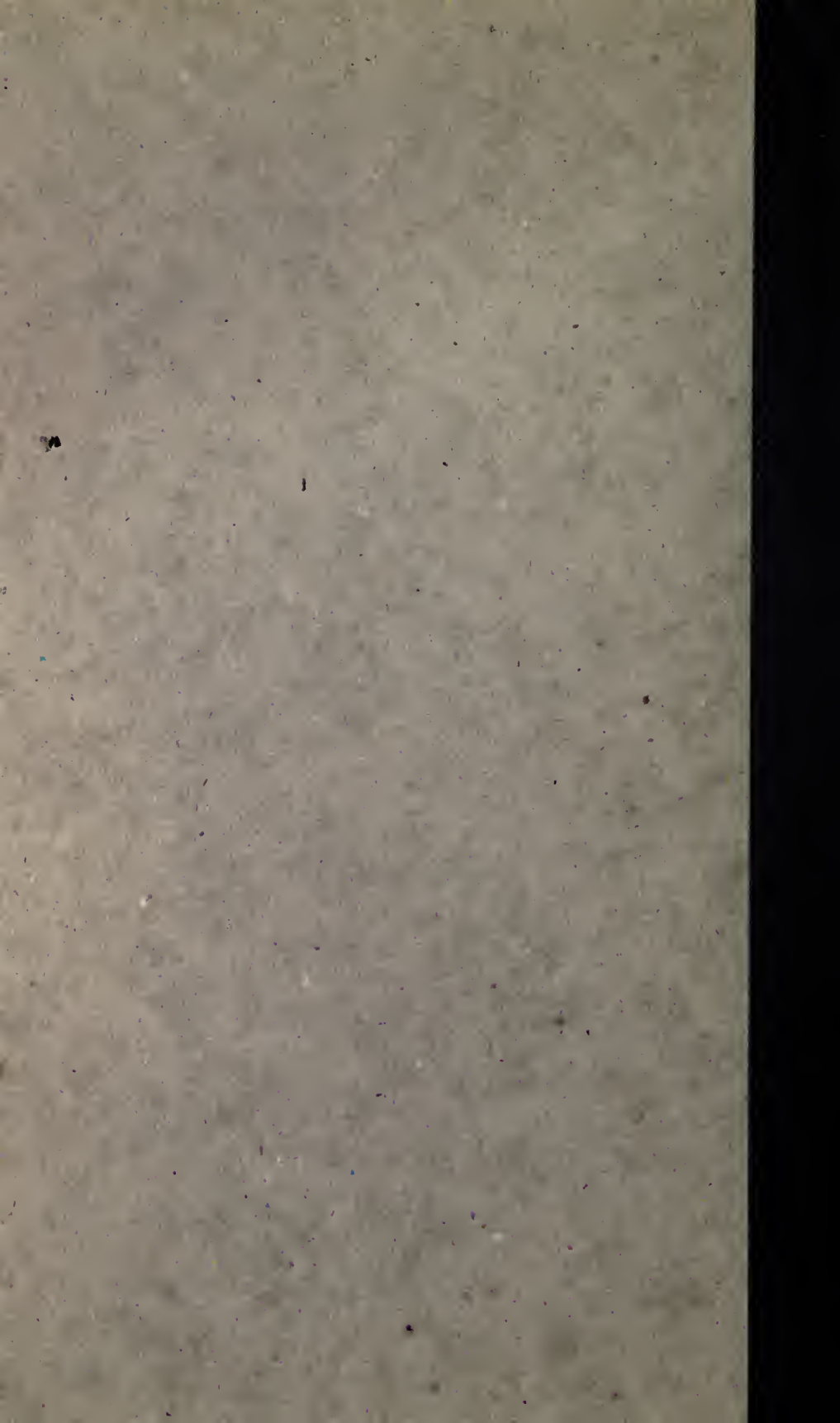
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*New Shakspeare Society.*

SERIES VIII. MISCELLANIES, No. 4.

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CRITICAL AND HISTORICAL PROGRAM

OF THE

Madrigals, GleeS, and Songs

GIVEN AT

The Second Annual Musical Entertainment

AT

UNIVERSITY COLLEGE, LONDON,

ON

FRIDAY, 9TH MAY, 1884, AT 8 P.M.

*REVISED EDITION.*

PUBLISHED FOR

The New Shakspeare Society

BY N. TRÜBNER & CO., 57, 59, LUDGATE HILL.

LONDON, E.C., 1884.

The following Publications of the *New Shakspeare Society* have been issued

For 1874:

- Series I. *Transactions*. 1. Part I, containing 4 Papers, editions of the genuine parts of *Timon* and *Pericles*, and details of that of *Henry VIII*, &c.  
 Series II. *Plays*. The 1597 and 1599 Quartos of *Romeo and Juliet*, in a. simple Reprints; b. Parallel Texts, by P. A. Daniel, [b. presented by H.R.H. Prince Leopold, Duke of Albany].  
 Series IV. *Shakspeare Allusion-Books*. 1. Part I. 1592-8 A.D. (Greene's Groatesworth of Wit, 1592; Chettle's 'Kind-Harts Dreame,' 1593; five sections from Meres's *Polludis Tania*, 1598, &c.) ed. C. M. Ingleby, LL.D.

For 1875:

- Series I. *Transactions*, 2, 3. 1874, Part II; 1875-6, Part I, Containing Papers by the late Messrs Simpson, and Spedding, and by Profs. Ingram and Delius, &c., with Reports of Discussions.  
 Series II. *Plays*. 4. A revised Edition of the second, or 1599, Quarto of *Romeo and Juliet*, collated with the other Quartos and the Folios; edited by P. A. Daniel, Esq., with Notes, &c.  
 5, 6. *Henry V*, a. Reprints of the Quarto and Folio, edited by Dr Brinsley Nicholson.  
 Series III. *Originals and Analogues*. 1. Part I. a. The Tragicall Historie of Romeus and Juliet, written first in Italian by Bandell, and nowe in Englishe by Ar[thur] Brooke], 1562, edited by P. A. Daniel, Esq. b. The goodly hystory of the true and constant loue between Rhomeo and Julietta; from Painter's *Palace of Pleasure*, 1567; edited by P. A. Daniel, Esq.

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- Series II. *Plays*. 7, 8. *The Two Noble Kinsmen*, by Shakspeare and Fletcher; a. A Reprint of the Quarto of 1634; b. a revised Edition, with Notes, by Harold Littledale, Esq., B.A., Trinity College, Dublin. (The latter presented by Richard Johnson, Esq.)  
 Series VI. 2. a. *Tell-Trothes New-yeares Gift*, 1593, with *The passionate Morrice*. b. John Lyne's *Tom Tel-Troths message, and his Pens Complaint*, 1600. c. Thomas Powell's *Tom of all Trades, or the Plaine Pathway to Preferment*, 1631. d. *The Glasse of Godly Loue*, [1569]. (Presented by 3 Members of the Society.) Edited by F. J. Furnivall, M.A.  
 3. William Stafford's *Examination of vertygne Complaints in these our Days*, 1581; ed. by D. Matthew and F. J. Furnivall. (Presented by the Hon. the Earl of Derby.)  
 4. Phillip Stubbes's *Anatomic of Abuses*, 1 May, 1583; Part I, § 1; ed. F. J. Furnivall.  
 Series VIII. *Miscellanies*. 1. Prof. Spalding on *The First Noble Kinsmen*, and the Characteristics of SHAKSPEARE'S style (1833). With Memoir by Dr Hill Burton, and Forewords by F. J. Furnivall.

For 1877:

- Series I. *Transactions*. 4. Part II. for 1875-6, containing Papers by Prof. Delius, Miss J. Lee, &c., Time-Analyses of the *Merchant of Venice*, *Othello*, &c., Brutus's and Antony's speeches over Cæsar's corpse, from the English *Appian's Chronicle*, &c.  
 Series II. *Plays*. 9. *Henry V*, Parallel-Texts of the First Quarto (1600) and First Folio (1623) editions, edited by Brinsley Nicholson, M.D., with an Introduction by P. A. Daniel, Esq.  
 Series VI. *Shakspeare's England*. 1. William Harrison's *Description of England*, 1577, 1587, edited from its two versions by Fredk. J. Furnivall, M.A. Part I, with an enlarged copy of Norden's Map of London by van den Keere, 1593, and Notes on it by H. B. Wheatley, Esq.

For 1878:

- Series I. *Transactions*. 5. Part I. for 1877-9, containing Papers by Mr Spedding, Mr Rose, &c.  
 Series VI. *Shakspeare's England*. 5. William Harrison's *Description of England*, 1577, 1587, Pt II, with Maps and Engravings, ed. by F. J. Furnivall, M.A.  
 Series VIII. *Miscellanies*. 2. Robert Chester's *Love's Martyr*, 1601, in which Shakspeare's lines on the 'Phoenix and Turtle' were first published, edited by the Rev. A. B. Grosart, LL.D.

For 1879:

- Series I. *Transactions*. 6. Part II. for 1877-9, Mr Daniel's Time-Analyses of Shakspeare's Plots.  
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 Series VI. 6. Stubbes's *Anatomic of Abuses* (in Dress & Manners), Part I, Section 2, with extracts from his Life of his Wife, 1591, and other Works, with many woodcuts; ed. F. J. Furnivall, M.A.

For 1880:

- Series I. *Transactions*. 7. Part III. for 1877-9, Papers by Miss Phipson, Mr Ruskin, &c.  
 Series II. *Plays*. 10. *Henry V*; e. a revised edition of the Play, by Walter G. Stone, Esq.  
 Series VI. *Shakspeare's England*. 7. The Rognes and Vagabonds of Shakspeare's Youth, ed. by E. Viles and F. J. Furnivall. (Presented by Mr Furnivall.)

For 1881:

- Series I. *Transactions*. 8. Part I. for 1880-2, Papers by Dr B. Nicholson, Dr Tupper, &c.  
 Series VI. *Shakspeare's England*. 8. Harrison's *Description of England*, 1577, Sect. Part III, with Engravings, and a Paper on Elizabethan Houses by W. Niven; ed. F. J. Furnivall.

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1884**FIRST PERIOD. EARLY CONTRAPUNTAL.****TO MIDDLE OF SEVENTEENTH CENTURY.**

THE vocal pieces which are included in this program are arranged not in strict chronological order, but so as to illustrate, to some extent, the artistic development of the different schools of music. As illustrations, however, they cannot all be considered typical and complete. Shakspeare music forms but a small part of music in general, the great composers having usually been satisfied with texts of inferior literary value. English musicians, indeed, have not neglected the capabilities of our best poetry; but then English music is not a very important element in European art. Our composers have seldom exercised much influence abroad; while they, on the other hand, have often been indebted to continental masters. It is true that in the Tudor times England produced a native and original school of music, but this school does not present many peculiarly English features. Distinctions of national style could not become marked until a more advanced period in the history of composition had been reached.

At the Renaissance almost every species of art had already acquired elaborate technical resources, and was capable of expressing the energetic thought and vivid feeling of that creative time. Music alone was in a backward state. It did not possess the material means of raising itself to the level of other arts. The form of the scale was still unsettled; few appropriate and connected successions of chords had been discovered; key-relationship and modulation were only half understood; and instrumental accompaniment was in its infancy. In part-music the treatment of the voices was

contrapuntal : *i. e.* each part was of equal importance in producing the general effect, but was not always of a melodious character if taken separately. The absence of marked accent and definite phrase often causes the rhythm of the old contrapuntists to appear vague to modern ears. *Imitation* was the chief structural principle, and was worked out in many species of fugue and canon, the different voices taking up the same theme one after the other, in different parts of the scale, so that the latter portion of the theme often formed a harmony to the beginning. The forms of composition were comparatively few and rudimentary, Church music being usually founded on the pattern of the motet, poetic on that of the madrigal. Extended pieces, whether solo or concerted, vocal or instrumental, were as yet unthought of.

The graphic means then at the musician's disposal were very defective. Till the middle of the seventeenth century, barring was not usual in English music, and the text often did not show even where accidental flats, naturals, and sharps were to be used. All these the singer had to supply mentally according to traditional rules. Indications of speed, loudness, phrasing, style, and expression, were likewise absent.

These difficulties have not prevented modern musicians from appreciating the esthetic value of the early school, its sustained style of grandeur and pathos, its liturgical solemnity. Sacred themes engrossed the best talents of a large number of English composers ; and as the Church was then the only school of technical music, its style pervaded other branches of the art, where subjects of purely poetic interest were dealt with. Many of the cathedral services and anthems of Tallis, Farrant, Byrd, Bull, and Orlando Gibbons are still kept alive by their merits ; while only a few of the songs and madrigals of Ward, Wilbye, and Weelkes are now sung, except for their historical value.

But while the learned musicians had been laboring at heavy counterpoint, the natural, untrained genius of the people gave rise to an endless number of gay dance-tunes and expressive songs. Something of this gift of melodious invention appears in the works of Dowland, Ford, and Morley. But the union between



the popular and the technical elements was hardly accomplished till the eighteenth century, when every available form of dance tune was eagerly caught up by composers, and worked into the Suite, from which sprang the great designs of later instrumental music.

I. MADRIGAL. *Et blacke morne* F. *Passionate Pilgrim*, xvi. b.  
By THOMAS WEEKES.

The date of this composer's birth and that of his death are unknown. In 1600 he was organist of Winchester College, and in 1608 organist of Chichester Cathedral. In 1597 he published three sets of madrigals, of which the second begins our program. The words are taken from the *Passionate Pilgrim*, a collection of poems published by one Iaggard, with Shakspeare's name as author; though most of them, including nos. 1, 17, and 18 in the present program, were by other writers.

Weelkes composed two more sets of madrigals between 1597 and 1608.

This madrigal is a good example of the style, being full of ingenious contrapuntal imitation. The omission of the Third in several chords, and the use of the triad of E<sup>b</sup> in the key of F, are noteworthy.

The derivation of the word *madrigal* has been much disputed. Passing by the conjectures of unscientific writers, it will be enough to quote the opinion of Diez (diits). He gives an earlier form of the word as *mandriale*, and considers that it is 'not improbably' descended from Latin *mandra*, a flock, or a shepherd's song.

2. SONG. *Et was a louter and his lasse*. *As You Like It*, V. iii.  
By THOMAS MORLEY; born about 1550, died 1604.

In 1591 he was organist of S. Paul's Cathedral, and in 1592 Gentleman of the Chapel Royal. His compositions were more melodious than those of most of his predecessors, and many of his madrigals and 'ballets' have obtained lasting popularity. This song, no. 2, was printed in 'The first book of ayres or little songs to play on the lute,' 1600. A copy in MS. of at least as early a date is preserved in the Advocate's Library, Edinburgh.

3. HARMONIZED AYRE. *Full fathom five. Tempest, I. ii.*

By ROBERT JOHNSON.

Arranged for three voices by Dr. John Wilson.

Robert Johnson, in 1573-4, was a retainer in the household of Sir Thomas Kytson of Hengrave Hall, Suffolk. He afterwards moved to London, and became a composer for the theatres. In 1611 he was in the service of Prince Henry, eldest son of James I., at an annual salary of £40. In 1612 he composed music for *The Tempest*, from which we take 'Full fathom five,' afterwards arranged for three voices by Dr. John Wilson (born 1597, died 1673).

A special interest attaches to the first three pieces in our program, as they were all composed in Shakspeare's life-time. Dr. Burney, indeed, does not attribute the melody of 'Full fathom five' to Robert Johnson, but considers the whole to be the composition of Dr. Wilson. But in Wilson's work, 'Cheerful Ayres or Ballads, first composed for single voice, and since set for three voices,' it is printed under Johnson's name. Wilson's statement that 'some few of these ayres were originally composed by those whose names are affixed to them, but are here placed as being new set by the author of this work,' appears to mean that he did not invent the melody, but only harmonized one already existing. The use of the word *set* in this sense is peculiar, and may easily have misled Burney. See Roffe's 'Handbook of Shakspeare Music.'

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**SECOND PERIOD. LATE CONTRAPUNTAL.**

FROM MIDDLE OF SEVENTEENTH TO MIDDLE OF EIGHTEENTH  
CENTURY.

THE influence of the Puritans, though unfavorable, was not fatal to English music. The quires were dispersed, the training of singers and players interrupted, cathedral scores lost, and organs destroyed; yet private cultivation did not cease, and there was no break in the history of composition. Many who had been brought up in the traditions of the early school, were able to resume the

exercise of their art on the fall of the Commonwealth. Among these were Henry Lawes, Christopher Gibbons, William Child, John Jenkins, and Benjamin Rogers, whose lives extended through the greater part of the seventeenth century. But with Charles II a new taste came in, which transformed first the style of performance and then that of composition. Evelyn thus describes the service at the Chapel Royal on Dec. 21, 1663:—

‘One of his Majesty’s Chaplains preached; after which, instead of the ancient, grave, and solemn wind-music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical, light way, better suiting a tavern or play house than a church. This was the *first* time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful!’

Of the older composers Henry Lawes was the most successful in adopting the new style. But he, like the rest, had soon to give place to the rising talent of Pelham Humfrey, Michael Wise, and John Blow, choristers in the Chapel Royal. Humfrey was sent by the King to study in Italy and France. On his return he brought an important element into English music, viz. declamatory power. The forcible expression of the words, the careful observance of quantity and stress, and the discovery of dramatic effects in progressions and modulations, fascinated and absorbed this fresh and vigorous school. Their productive time was destined soon to end, for Humfrey died in 1674, and Purcell, who imitated and excelled him, died in 1695. Each showed, even in a short career, remarkable creative powers, attended of course with some defects as regards continuity and design, since these qualities are usually absent at the beginning of a new æra in music, and only reappear when the style arrives at maturity. This stage the English school did not reach in the later contrapuntal period. Purcell left no equal, and the prospects of native music were not improved by the introduction of Italian opera, and the advent of Hændel. This composer almost fills up the musical history of England till the middle of the eighteenth century. In his oratorios the contrapuntal style received its highest development, the most artificial devices of imitation being used with admirable effect in many styles, epic, lyric, and

dramatic. Many of Milton's finest passages form the foundation of his works. We must regret that he was not also attracted to Shakspeare.

4. SONG. *Come unto these yellow sands.* *Tempest*, I. ii.

By JOHN BANISTER; born 1630; died 1679.

His father, one of the waitts of the parish of S. Giles-in-the-Field, was his instructor in the rudiments of music. Having become a good violinist, he was sent by the King to France, and in 1663 was appointed 'chief of his Majesty's violins.' It is said that he was dismissed from this post for saying, in the King's hearing, that the English violinists were superior to the French. He gave afternoon concerts at his house in White Friars every day during the last seven years of his life. He was buried in the cloisters of Westminster Abbey. A MS. copy of the 1st act of Banister's music to 'Circe,' a tragedy, performed in 1676, is still preserved. In the same year was also performed Banister's and Pelham Humfrey's setting of the *Tempest*, from which the above song is taken.

5. SONG. *Where the bee sucks.* *Tempest*, V. i.

By PELHAM HUMFREY; born 1647; died 1674.

He was one of the Children of the Chapel Royal, re-established at the Restoration. His talent for composition was early displayed, and when about 17 years of age, he was sent by Charles II. to the Continent to study the new style of music brought in by Carissimi and Lulli. During his travels, which lasted three years, he received £450 from the Secret Service fund. We find the following description of Humfrey on his return, in the diary of Mr. Samuel Pepys:—

15th Nov. 1667 . . . . . 'Home, and there find, as I expected, Mr. Caesar and little Pelham Humfrey, lately returned from France, and is an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's musick here, as Blagrave [Gentleman of the Chapel of Charles II.] and others, that they cannot keep time nor tune, nor understand anything; and that Grebus the Frenchman, the King's master of the musick, [= Louis Grabu, defined in Grove's Dictionary as an 'impudent pretender']



how he understands nothing, nor can play on any instrument, and so cannot compose: and that he will give him a lift out of his place, and that he and the King are mighty great! I had a good dinner for them, as a venison pasty and some fowl, and after dinner we did play, he on the theorbo, Mr. Caesar on his French lute, and I on the viol, and I see that this Frenchman do so much wonders on the theorbo, that without question he is a good musician, but his vanity do offend me.'

Humfrey was appointed 'Master of the Children,' and 'Composer in Ordinary for the Violins to his Majesty' in 1672. He died two years later, aged 27, and was buried in the cloisters of Westminster Abbey.

His works consist mostly of anthems and songs.

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### THIRD PERIOD. EARLY HARMONIC.

#### SECOND HALF OF EIGHTEENTH AND BEGINNING OF NINETEENTH CENTURY.

THE periods of musical history cannot be defined exactly by dates. Before the contrapuntal style had even reached perfection, another style, the harmonic, began to appear; and when the latter became predominant the former did not die out, but has lasted, in certain branches of the art, down to our own time. Although the different schools overlap in this way, there is a marked distinction between the style characteristic of the earlier part of the eighteenth century, and that which afterwards prevailed.

The change was connected with the rise of the great solo singers and solo violinists, who then appeared in many countries, but principally in Italy. Their powers could not be exhibited to advantage in contrapuntal music, for this was essentially a *choral* style, without contrast or variety between one vocal part and another. The melodic interest now became concentrated in a single part, to which the rest merely supplied a harmony. In this way the prominence of the soloist was secured; and a style of melody far more brilliant and ornate than any previously known, came into fashion.



The growth of instrumental accompaniment also helped forward the new school. In the contrapuntal system, the different capabilities and resources of the various orchestral instruments were but slightly studied or utilized. The same kind of treatment was applied to the accompaniment as to the voice, although many passages, too difficult to be sung, might be safely assigned to the violin and oboe; while, on the other hand, the trumpet and horn were not at all adapted for playing contrapuntal themes, but chiefly for sustaining single notes in the harmony. Thus a complete transformation was brought about, when composers began to discover the endless effects of ornament and expression which could be obtained from orchestral coloring.

It is unfortunate that there is no accurate and popular name for the style of music that succeeded counterpoint. The terms 'Homophonic' and 'Monodic,' besides being pedantic, are incorrect, as they imply that the new compositions were all in unison, or for a single voice. To speak of counterpoint as 'Strict,' and the new style as 'Free,' is equally inappropriate. Every rising composer is supposed to violate rules, until his methods are understood and systematically defined. The name 'Massive,' again, is often opposed to 'Contrapuntal,' because the harmony was now arranged in prolonged masses supporting the melody, instead of incessantly changing with the movement of each voice. But this name, as well as that of 'Harmonic,' which we here employ as the most familiar, is inaccurate if it leads to the supposition that the contrapuntal period was distinguished by solos and not by part-music. The contrary was the case.

The most suitable names yet found for the two styles are 'Horizontal' and 'Vertical.' The contrapuntist regards music as an affair of themes; he fixes on the subject and countersubject beforehand, and only uses such chords as can arise from their combination. The harmonist starts with the conception of chords; often he takes a chord in arpeggio as theme, and gives the accompanying parts only as much melody as is compatible with the harmony he has designed. However, it is not yet usual to talk of the 'hori-

zontal' and 'vertical' styles in music, though every one knows the 'perpendicular' style in architecture.

The treatment of Form also underwent a great change at this time. In counterpoint, variety was obtained chiefly by making one part imitate another at a greater or a less distance of time, or in notes of twice or half the length. Often the theme was treated first direct and then inverted, moving down where it had formerly moved up, and conversely. Again it might be reversed, the end being taken as a beginning. Mechanical devices like these could be carried out by a deaf-mute, provided that he could read and write. When the contrapuntists, while obeying these rules, succeeded in producing music that the world cared to hear, it was not by reason of their training.

The new structural principle was that of *Variation*. At each repetition, new ornament was added to the theme, or the harmony was changed, or one particular phrase was taken as a suggestion for a long development through many keys. In this way arose what is called the 'Sonata form,' which, however, only applies to the *first* movement of the Sonata, Quartet, Symphony, &c. The opening theme is soon followed by a second and contrasting theme. Then both are varied or 'developed' in the 'free fantasia.' Next the first two themes reappear, and lastly comes the 'coda.' Between each of the main features, episodes were usually introduced. The analogy of this procedure with that of oratory and poetry, has often been pointed out.

The Early Harmonic period is sometimes called, in the restricted sense, 'Classical.' It was the period when most of the designs of pure music, such as the Symphony, Concerto, Overture, became recognizable. The best works of that time are distinguished to modern ears by moderation, sanity, and perfection within limits: the inferior works have no worse quality than florid conventionality; all well-known characteristics of 'Classical' art.

Since the decay of the Madrigal style in the first quarter of the seventeenth century, no form of poetic part-music for unaccompanied voices was cultivated in England till the beginning of the eighteenth

century, when the 'Glee' arose. The characteristic of the Glee is the succession of several short melodies, often in different keys and different metres, never contrapuntally treated, but only harmonized in the modern manner. These repeated changes often produce a disconnected impression, which, in comparison with the later contrapuntal music, must have made the Glee appear a rather rudimentary style of art. The best effects in this form of composition are obtained by sustained or contrasted chords, always beautiful when rendered by well-trained and unaccompanied voices. The Madrigal, on the other hand, was founded on a few themes elaborately combined in imitation, making little use of the progression known as the 'perfect cadence,' and being generally independent of modern ideas of harmony.

The Glee style was founded and most successfully practised by Samuel Webbe, who gained twenty-seven prizes for his works. Other writers of Glee's were Stevens, Calcott, Horsley, Attwood, Battishill, Cooke, Lord Mornington, Spofforth, Stafford Smith, and Sir Henry Bishop.

6. SONG. *Blow, blow, thou winter winde. As You Like It, II. vii.*

7. SONG. *When daisies pied. Love's Labour's Lost, V. ii.*

8. SONG. *Under the greene wood tree. As You Like It, II. v.*

By THOMAS AUGUSTUS ARNE; born 1710, died 1778.

Arne was intended by his father for the profession of the law, and on leaving Eton College was placed in a solicitor's office for three years. But his love for music prevailed, and instead of applying himself to legal studies, he secretly conveyed a spinet to his bed-room, and by muffling the strings with a handkerchief, contrived to practise during the night undetected.

He took lessons on the violin from Festing, and would occasionally borrow a livery in order to gain admission to the servants' gallery at the opera. He made such progress as to be able to lead a chamber band at the house of an amateur, who gave private concerts. There he was accidentally discovered by his father, who made fruitless efforts to induce him to become a lawyer, but at

last gave up the attempt. Being free to practise openly, he charmed the whole family by his skill on the violin.

In 1738 he established his reputation as a lyric composer by the capital manner in which he set Milton's 'Comus.' In this he introduced a light, original, and pleasing melody, different from that of Purcell or of Hændel, whom all English composers had hitherto either borrowed from or imitated. Till a more modern Italian style was introduced in the *pasticcio* English operas of Bickerstaff and Cumberland, Arne's melody was the standard of all perfection at our theatres and public gardens. (See Burney's 'History,' vol. iv. p. 659, &c.) Arne composed music to some verses called 'Rule Britannia,' written by a Scotchman, Thomas Campbell. In 1746 he set several of Shakspeare's songs, from which we select the above.

On July 6, 1759, the University of Oxford created Arne a Doctor of Music. He was the first who introduced female voices into oratorio choruses. This he did at Covent Garden Theatre, Feb. 26, 1773, in a work of his own, *Judith*. Five years later he died, at the age of sixty-eight.

9. SONG. *Full fathom five. Tempest, I. ii.*

By JOHN CHRISTOPHER SMITH; born 1712, died 1795.

His father, a German named Schmidt, acted as Hændel's treasurer. He himself was Hændel's amanuensis during the blindness of the great composer. Smith's style often resembles that of his master, but in the present song it belongs to the more modern harmonic period. He composed two Shaksperian Operas, 'The Tempest,' and 'The Fairies,' which is the *Midsummer Night's Dream* altered.

The compositions of Christopher Smith and Purcell have sometimes been confounded: for instance, in an arrangement by Loder of Smith's 'Full fathom five,' Purcell's chorus has been added without any remark as to the real authorship; while Smith's 'No more dams,' has been twice reprinted with the name of Purcell attached to it. Dr. Clarke in his 'Beauties of Purcell' has made this mistake.



10. GLEE. *The cloud capt towres.* *Tempest*, I. ii.

By RICHARD JAMES SAMUEL STEVENS; born about 1753, died 1837.

Stevens was a Londoner, and was educated in St. Paul's Cathedral. His first appointment was as organist to the Temple Church. In 1795 he became organist of the Charter House, and in 1801 was elected Professor of Music at Gresham College. His glees speedily obtained public favor, and have retained it till now.—'English Cyclopaedia,' vol. v. p. 718.

11. SONG. *When that I was and a little tinè boy.* *Twelfth Night*, V. i.

By J. VERNON.

William Linley in his 'Dramatic Songs of Shakspeare' attributes this song to Fielding, but Dr. Rimbault states that it was really composed by J. Vernon, a well-known tenor singer at the theatres and concerts, about 1760—80.

12. GLEE. *Tell me where is fancie bred.* *Merchant of Venice*, III. ii.

By R. J. S. STEVENS. (See above, no. 10.)

13. SONG. *Willough Song.* *Othello*, IV. iii.

By JAMES HOOK; born at Norwich 1746, died at Boulogne 1827.

He was for many years organist of S. John's, Horseley Down. From 1774 to 1820 he was organist and composer at Vauxhall Gardens, and wrote a large number of glees, catches, and songs. He published an oratorio, the 'Ascension,' in 1776. His 'Lass of Richmond Hill,' 'Twas within a mile,' and 'A little farm well tilled,' continue to be popular; and many of his other pieces, such as 'Sweet Lilies of the Valley,' 'The Maid of the Green,' only require to be revived to gain equal favor.

14. GLEE. *Hearke, hearke, the larke.* *Cymbeline*, II. iii.

By DR. BENJAMIN COOKE; born 1734, died 1793.

At twelve years of age he became deputy-organist of Westminster Abbey, in 1757 was appointed master of the choristers there, in



1758 lay vicar, and in 1762 organist of the Abbey. In 1775 he passed as Doctor of Music at Cambridge, and in 1782 was admitted to the same degree at Oxford. Dr. Cooke's compositions, which are voluminous, are for the Church, concert-room, and chamber. The works by which he is best known, and which will hand down his name to posterity, are his numerous and beautiful glees and canons, for seven of which he gained prizes. Apart from his eminence as a practical musician, Dr. Cooke was one of the most learned theorists of his time. He died September 14th, 1793, and was buried in the cloisters of Westminster Abbey, where a mural tablet recounts his merits and exhibits one of his canons in three parts by 'augmentation' and 'diminution.'

15. DUET. *Æ know a banke. Midsummer Night's Dream, II. ii.*  
By CHARLES EDWARD HORN; born 1786, died 1849.

Horn was a singer. His voice was poor, but of such extensive compass that he was able to take baritone as well as tenor parts. He also displayed considerable ability as an actor. He composed many small operas, in which some of the songs remain popular to the present time; as, for instance, 'Cherry ripe!' 'I've been roaming,' and 'Thro' the wood.'

16. SONG. *Should he upbraid. Taming of the Shrew, II. i. (altered).*

17. SONG. *Faire is my loue. Passionate Pilgrim, VII.*

18. DUET. *As it fell upon a day. Passionate Pilgrim, XX.*

By SIR HENRY ROWLEY BISHOP; born 1786, died 1855.

He early showed a talent for dramatic composition, and when he was eighteen years old wrote his first work, which was performed at Margate. He became Bachelor of Music in 1839, and was knighted in 1842.

Bishop wrote more music to Shakspeare's words than any other composer before or since. His pieces show capital spirit and character. His 'Home, sweet home' and 'Mynheer Van Dunck' are not likely to be soon forgotten.

## Intermezzo.

In Memoriam Miss Tecna Rochfort-Smith.

19. PART SONG. Feare no more the heate o' th' sun.  
*Cymbeline*, IV. ii.

By JAMES GREENHILL.

Miss Rochfort-Smith planned a Four-Text edition of *Hamlet*, which she intended to give to the New Shakspeare Society. She hoped also to compile for the Society a fresh Concordance to all Shakspeare's works, giving references to lines, as well as Acts and Scenes. Her death, after a week's severe suffering, took place on Sept. 4, 1883. The Committee of the New Shakspeare Society, at their first meeting last October, passed a Resolution expressing their sense of the great loss which the Society and the progress of Shakspeare study had suffered by the sad death of their gifted helper. Mr. Greenhill has composed this elegy for the present occasion.

**FOURTH PERIOD. LATE HARMONIC.****NINETEENTH CENTURY.**

EARLY in the present century, music passed entirely out of the preparatory stages, in which it had so long remained, and made a fresh start, less to discover new kinds of technical resource, than to apply in detail those already known. Instruments of all the necessary types having been invented and improved, the time was ripe for an immense growth of orchestral writing. As a means of pure expression, every instrument was obviously inferior to the voice ; but this defect could be compensated by the endless contrasts of orchestral tones ; by great varieties of speed ; by the continual use of chromatic chords, very distantly related to the key ; and by a similar freedom of modulation. The forms of accompaniment reached a degree of elaboration never before known, and not seldom surpassing in importance the melody itself. Thus the reaction from the method of two centuries before, was complete. Instead of treating instruments as if they were voices, it now became the practice to write for voices as if they were instruments. The influence of the Italian style, formerly so powerful on the side of vocal melody, had grown too feeble and trivial to resist these modern tendencies.

From a more general point of view, the present period seems characterized by an entire disregard of the authority of the past. Traditional rules, however ancient, are never observed, if they interfere with any effect which the composer desires, in order to increase the attractiveness of his work. Banished from living art, these rules may yet be discovered in the divergent creeds of teachers, theorists, or critics.

Of Church music according to the established pattern, little has been produced in the nineteenth century, and that little rather as an imitative archaism than a free invention. Sacred works which represent modern tendencies, like Beethoven's 'Missa Solennis,' deviate from every ecclesiastical style. The faithful transmission of stereotyped forms has ceased to be the aim of composers, and has

given place to the forcible rendering of new poetic conceptions. Music, indeed, is no longer dependent for subject-matter on either liturgy or drama. Instead of being a decorative adjunct, a translation of literary ideas, music has become an original structure, an independent creation. It presents itself as a new language for thought and emotion; not possessing the definiteness of speech, but far surpassing it in range and power. The first composer who thus drew his inspiration direct from life was Beethoven; and the world is so familiar now with the style of music brought in by him that one can hardly realize how startling must have been its apparition, eighty years ago.

Released from so many conventional trammels, music could not fail to be soon transformed by the 'romantic movement.' Every phase of this influence, long ago recognized in other arts, had its analogue in music. 'Local color' was closely studied, with a new and deeper feeling for the characteristics of folk-song. The Bohemian, Suabian, and Spanish elements were brought into cultivated music by Weber, the Hungarian Gipsy by Schubert, the Highland Keltic by Mendelssohn in his Scotch Symphony and his Overture, 'Fingal's Cave.' The Slavonic temperament has also arrived at artistic expression; seeming to promise a renewal of European music, now that the decay of German originality has followed the decay of Italian. In the study of dramatic appropriateness, even savage music has not been neglected. One of the first successes in this branch was the Chorus of Dervishes in Beethoven's 'Ruins of Athens.' A native Arabic melody is taken as the foundation of an elaborate finale in Weber's 'Oberon,' and the same opera contains an unsurpassable picture of Islamite truculence, in the chorus, 'Glory to the Khalif.' If the scene of a new operetta is laid in Japan, and the composer does not produce some eccentric effects, capable of being interpreted as 'local color,' he is at once denounced by the critics.

Weber, again, was the first in music to adventure into the realms of diablerie and fairyland, and to call up the forms of fiend, wizard, sprite and mermaid, with the living and fascinating reality of folklore. Mendelssohn, whose *Midsummer Night's Dream* is also



inspired by the magical style, was perhaps too 'classical' an artist to meet with such perfect success in this purely 'barbarian' mystery. Later composers have often followed in the steps of these two, and the manufacture of the supernatural is now a well-understood and formulated process.

While the nineteenth century has seen an untiring search after every possible or impossible beauty, after every kind of ornate or picturesque material, it has also been marked by a strong taste for the sombre and the grotesque. The exciting and exhausting effects of romantic art necessitate the use of violence and ugliness as means of contrast and relief. To Mendelssohn, this aspect of the romantic movement appears to have been repulsive. But the nervous excitability of his style, its fanciful elegance, elaboration of detail, and breathless speed, mark it clearly enough as an offspring of the nineteenth century. Possibly, future music may go so much farther in the same direction, as to make the works of the present day seem colorless and pedantic, by the side of the more drastic and original effects which then may be discovered.

20. SONG. *Hearke, hearke, the lark.* *Cymbeline*, II. iii.

By FRANZ PETER SCHUBERT; born Jan. 31, 1797; died Nov. 19, 1828.

Lichtenthal, near Vienna, was Schubert's birth-place, but his ancestors came from Moravia. Beginning to compose when only thirteen, his progress as a musician was interrupted by his turning school-teacher, in order to avoid the conscription. When seventeen, his first mass attracted the attention of Salieri, an old Italian composer, long resident in Vienna, who took him up and gave him lessons. Schubert lived for many years in great poverty, supported sometimes by the friends he had made by his music. He attracted little public notice till about 1816, when Vogl, a Viennese Opera singer, made his acquaintance, and was fascinated by his songs. In 1818 he became teacher of music in the family of Count Johann Esterhazy; and retained this situation for seven years. The summers were passed at the Count's Hungarian country-seat; the winters in Vienna. His stay in Hungary made Schubert



acquainted with the remarkable dances and songs of the Magyars, which he turned to account in many of his best instrumental works.

Schubert was by far the most prolific of composers. He wrote several operas, masses, symphonies, string quartets, and a multitude of pianoforte pieces and songs. Few, however, were published while he was alive, and these were miserably paid for. He sent three of his songs to Goethe in 1819, but the poet took no notice of the composer, who was afterwards to give some of his songs a wider popularity than they might otherwise have obtained. Though Beethoven's stay in Vienna coincided for so many years with Schubert's lifetime, they only met twice. On the first occasion, Schubert's nervousness overcame him, and he rushed out of the room before he had written a word for the deaf Beethoven to read. On the second, Beethoven was hardly conscious, being then in his last illness. But he had become acquainted some days before with a selection of Schubert's songs. These excited his admiration, and caused him to say, 'Truly, Schubert has the divine fire.'

Though Schubert's name was now becoming more widely known, he was still in poverty; sometimes on the brink of starvation. He died of typhus fever at the age of thirty-one. Of his many works only a small proportion was publicly performed during his life. Schumann was the first to force the world to listen to the treasures it had disregarded. Liszt also aided the success of other works of Schubert; and in England a similar service has been rendered by Sir George Grove.

Schubert set two of Shakspeare's songs, 'Hark, hark, the lark!' and 'Who is Sylvia?' Some believe him to have also set 'Come, thou monarch of the vine.' The first of these is included in our program. In this song a happy use is made of the dominant pedal, and of the modulation into the key a major Third below.

'The isolated songs of Schubert, from their beauty, fitness, freshness, and number, place him in general estimation, and deservedly, at the head of all song-writers of whatever age or country. As a practitioner on a more extended scale, a composer of symphonies and chamber-music symphonic in its scope and character, his place is lower. He is rich in—nay, replete with—

ideas of which he is rather the slave than the master. . . . He is diffuse to an extent far beyond the practice of any composer of like power. . . . If ever Schubert's reputation as a symphony writer dies, it will be of the plethora of invention exhibited in' his works. (Hullah, 'Lectures on Musical History.')

The best account yet published of Schubert's life and works is by Sir George Grove in his 'Dictionary of Music and Musicians,' Parts XV, XVI, pp. 319 to 381.

21. PART SONG. *Tell me where is fancie bred.* *Merchant of Venice*, III. ii.

By IL CAVALIERE CIRO PINSUTI; born May 9, 1829.

He is a native of Sinalunga, Siena. He came to England in 1830, and remained here fifteen years, carrying on his musical studies. In 1845 he returned to Italy and became a pupil of Rossini. Three years later he again came to England, and started as a teacher of singing, sometimes residing in London, sometimes in Newcastle. Many eminent singers, including Grisi, Bosio, Patti, Mario, have come to him for direction. Several of his operas, of which one is founded upon *The Merchant of Venice*, have been produced with success in Italy. His part songs are melodious, spirited, and popular. The present one, in the key of G, starts in a modern and striking manner with the chord of D<sub>4</sub><sup>♯</sup>, A, F<sub>4</sub><sup>♯</sup>, C.

22. SONG. *Willough Song.* *Othello*, IV. iii.

By SIR ARTHUR SEYMOUR SULLIVAN; born May 13, 1842.

He was a chorister in the Chapel Royal till 1857. He was elected Mendelssohn scholar at the Royal Academy in 1856, and was the first to hold that distinction. Goss and Sterndale Bennett were his teachers. Two years later he went to Leipzig, returning to London at the end of 1861, and bringing his music to Shakspeare's *Tempest*, by which his first public success was obtained.

An Overture, 'In Memoriam,' written in 1866 on the death of his father, is still often heard. In 1873 he composed an Oratorio, 'The Light of the World;' and in 1880 another, 'The Martyr of Antioch,' received with applause at the Birmingham and Leeds Festivals respectively.

Of late years the names of Gilbert and Sullivan have become fixed in the public mind as author and composer of a series of comic operettas, 'Trial by Jury,' the 'Sorcerer,' 'H.M.S. Pinafore,' the 'Pirates of Penzance,' 'Patience,' 'Iolanthe,' 'Princess Ida.' The farcical absurdity of the words and the pretty ingenuity of the tunes have led to the most successful runs in English and American theatres.

Sir Arthur Sullivan is also universally known as the favorite composer of the modern English drawing-room ballad. His part songs, hymns, and anthems are of equal merit.

He was knighted on May 15, 1883.

23. SONG. *When that I was and a little tinf boy.* *Twelfth Night*, V. i.

By JOHN LIPHOT HATTON; born at Liverpool, 1809.

As a musician he was almost entirely self-taught. His songs and part songs have become very popular. In 1844 he went to Vienna to bring out his Opera 'Pascal Bruno.' On his return to England he took the pseudonym of 'Czapek,' meaning 'hat on' in Hungarian, and published under it several of his works. He was director of the music at the Princess's Theatre under Charles Kean, and during this engagement produced settings of *Macbeth*, *Henry VIII.*, *Richard II.*, *Lear*, *The Merchant of Venice*, *Much Ado about Nothing*, etc. In 1877 his sacred drama, 'Hezekiah,' was performed at the Crystal Palace.

24. TRIO. "How sweet the moone-light." *Merchant of Venice*, V. i.

By JOHN GEORGE CALLCOTT; born 1821.

Organist at Teddington. For twenty-four years he was accompanist to Henry Leslie's choir. He has published two cantatas, 'The Golden Harvest' and 'Halloween,' as well as many part songs and pieces of dance-music.

25. SONG. *Orpheus with his lute.* *Henry VIII.*, III. i.

26. SONG. *O Mistris mine.* *Twelfth Night*, II. iii.

By SIR A. SULLIVAN. (See no. 22.)

27. PART SONG. *Will you buy any tape?* *Winter's Tale*, IV. iii.  
By CLARA ANGELA MACIRONE; born in London, 1821.

Miss Macirone is of Roman descent. She received her musical education at the Royal Academy, London, where she was afterwards appointed to a 'professorship.' Her 'Te Deum' was the first composition by a woman which was performed in the Church service. Her setting of the 'Benedictus' obtained the admiration of Mendelssohn. But she is chiefly known by her part songs, many of which have been sung with success by various London choirs. Of late years Miss Macirone has organized a school of musical instruction.

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*The accounts given of the lives and works of composers are compiled from Baptié's 'Biographical Dictionary,' by permission of the publishers, Messrs. Morley and Co., Regent Street; also from Grove's 'Dictionary of Music and Musicians,' published by Messrs. Macmillan and Co., Bedford Street.*





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