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THE ART OF ORGAN-PLAYING

By EDWIN H. LEMARE.

When recently requested to write this article for the "Musical Educator," I replied that I should feel more at home if I could supplement my remarks with a practical demonstration on the keyboard of a good instrument. With this apology for the difficulty I feel in expressing myself in "cold, hard type" I submit these sentences for the benefit, I hope, more especially of the advanced student, who has reached the stage when he desires to study a more orchestral form of organ-playing—a more realistic and life-like style, calling for individuality, accent, and *soul*, as distinguished from the colourless, expressionless, and monotonous interpretations too often heard.

Of course, the first thing requisite is an instrument so designed that these things are made possible. One must have a perfect action in the way of response and touch, nicely-balanced Swell pedals, perfectly sound-tight Swell boxes, a practical arrangement of stops, interchangeable combinations, Willis pedal board (not any of the absurd and unnecessary modifications of same, so frequently to be met with), foot and thumb pistons, full compass of manuals and pedals, good Tremulants, "Celestes" and soft string-toned stops, &c. Much, however, is possible on organs which do not contain all the above-mentioned requisites, except, I fear, the balanced Swell pedal, which in my view is an *absolute necessity* to any artistic rendering of a composition calling for expression or independent "light and shade" on the various manuals.

Before touching on the subjects of registration and interpretation, it may be well to discuss, even in a purely cursory way, a few points concerning the organ itself: to give, as I may put it, an imaginary lesson on the control of the various mechanical necessities of the instrument. First of all take the Swell pedals. The Swell pedal is, unfortunately, the only means so far devised of giving any expression at all to the monotonous or "one-toned" pipes. One of the greatest secrets in the use of the Swell pedal is to so arrange your combinations that you have just sufficient tone when the Swell pedal is closed (I use this expression "Swell pedal closed" meaning, of course, the shutters of the Swell box) so that you have means at your control of making the slightest possible *crescendo* and resultant *diminuendo*. I have noticed many players of the old

school, when they are confronted with a balanced Swell pedal for the first time, forget that it has to be *closed.*[1]

The student must remember that even an eighth of an inch opening in the shutters lets out a great amount of tone, and this comparatively small movement of the Swell pedal means several inches in actual area, when you consider the number of shutters and height of same. Therefore, be very careful of the first movement, and practise opening the shutters the smallest, infinitesimal amount, so that the increase of tone is only just noticeable. To do this it is necessary to place the foot firmly on the centre of the pedal, and, using a slight pressure, let the muscles of the ankle do the rest. There must be no movement from the leg and knee, as is necessary with the old arrangement, but it must be purely from the ankle—such movement as you would use in ordinary pedal playing. To give all the necessary examples so as to become *au fait* at this art would take pages, but I will mention one or two to make myself clear. If the student is good at improvising, let him try the following exercise in the use of the Swell pedal. Prepare on the Choir organ, say, Gamba and Lieblich 8, Flute 4, and Super, and, to give a little more life and interest to the melody, the Tremulant. Couple the Choir to the pedals, and play a melody with the left foot (low down and without any pedal stops being drawn) and fill in a suitable accompaniment on the Swell organ. Place the right foot on the Choir Swell pedal, and use it for *crescendi* and *diminuendi* effects. If the student's strong point is not improvising, let him take a hymn-tune and play the melody on the pedals with either foot: the bass, or usual pedal notes, on a 16 feet stop somewhere, with the left hand, and fill in an accompaniment on another manual with the right hand. Next try a melody on the upper part of the pedal board with the right foot, and use the left on the Swell pedal for giving the expression. Then change about from one foot to the other, until both feet can use the Swell pedal as naturally and as easily as they play the pedals. Try also the "Chant Seraphique," by Guilmant, in the same way, and impart expression to the melody by giving a few taps, with the left foot, to the Swell pedal, to open it slightly or close it (between the detached pedal notes in the Bass). Try a Bach Fugue, and practise *crescendi* here and there whenever you can spare a foot, and never leave the Swell pedal in the same place twice, when you have to resume the pedal part. One of the most "life-giving" effects on a good modern organ is the introduction of *accents* and *sfortzandi.* Practise opening the shutters very slightly, and then play a chord, at the same instant close the shutters, or Swell pedal, rapidly. The left foot must be trained for this purpose

[1] This is the only point I have been able to discover during my professional career that is in favour of the old "pump-handle" contrivance, viz., that it at least has the advantage of remaining *closed* most of the time; unless, of course, the player has *succeeded* in getting it open and the catch has stuck, and he has not had sufficient courage, or strength, to kick hard enough to release it.

as much as the right—a thing, of course, impossible with the old and useless arrangement (sometimes to be met with beyond the top F of the pedal board !).

STOP COMBINATIONS.

And now a few words as regards stop combinations.

An absurd and ridiculous idea is in vogue at the present day, viz., having special pistons for string-toned stops, reeds, flue work, &c. This is almost as bad as the organ-builder's idea of a "suitable bass !" As a matter of fact, to represent anything resembling the strings in the orchestra a *combination* of stops is required. There is much more body in a violin than in a Viol d'orchestre or other imitative stop in the organ. Many such stops in themselves do not resemble their prototypes of the orchestra, but may be made to do so to a certain extent if the organist has mastered the art of mixing his tone-colours. A Gamba, for instance, is a hideous-sounding stop at the best, and is only useful on a Choir organ to give predominance to the 8 feet "thin-toned" work. I have occasionally seen such a stop on a Great organ, where it is *absolutely useless*. In America this unfortunately is only too common. If drawn with the Diapasons, its thin, raspy tone cuts through them and absolutely destroys the Diapason effect. Also it is impossible to use it as a solo stop on the Great organ, when there is no Swell box or any means of giving expression. But to return to "string-toned effects." A mixture of thin-toned "Celestes," with "Vox Humana" (if soft) Tremulant, and the addition of a soft 8 feet Lieblich, is much more realistic than anything I know. But here again so much depends upon the voicing : certain combinations which would be very beautiful on an organ by one builder would be quite the reverse on that of another.

We very often see the instruction, "Swell to Oboe" or "Great to Principal." Whoever heard of full chords on the oboes of an orchestra, even if there were a sufficient number ?

The old-fashioned, what one might call, "Cathedral formula" of Swell Diapason, Principal and Oboe, has been allowed to survive so long as it has only because of the beautiful acoustical properties of our old cathedrals "covering a multitude of sins." I remember once remarking to a friend of mine, who was showing me round the cathedral in which he played, what a beautiful place it was for sound. "Yes," he replied, "if you blow your nose it sounds like a Bach Fugue !" Another point I wish to warn my readers against is that a Principal must be put in the same category as the Mixtures ; it ought rarely to be used unless *capped* by an 8 feet reed. There are certain other imitative stops which are improved in combination with others : the Choir

Clarinet, for instance, which sounds better when a soft 8 feet Lieblich is added. An Orchestral Oboe (properly voiced) with a soft 4 feet Flute can also be very beautiful. My space is limited, otherwise I could give many more examples; these, I fear, must suffice.

Before leaving the subject of stop combinations I should like to say a few words on the use of Subs and Supers.

A Super coupler can never take the place of good Mixtures or "filling up" stops. The principle of the whole thing is wrong, even if there be an extra octave of pipes added to each stop. In the first place the charm of a good Diapason is in its *scale* being kept well up and down, with very little *diminuendo* at the extremes of the keyboard. The same thing may be said of the Principal, although this stop must necessarily be smaller in scale compared with the Diapason, just the same as the Fifteenth must be softer than the Principal. Now if the Diapason and Principal are voiced as they *should* be, and a Super is drawn to give corresponding 4 feet and 2 feet effect, the latter are absolutely out of all proportion in tone to the Diapason, and the effect is heavy, cumbersome, and unmusical. The only reason I have been able to elicit from organ-builders who eliminate Mixtures from their instruments is, that they are so difficult to keep in tune! I am well aware of the inadequate and miserable sums paid to builders for tuning, &c., and this may possibly account for leaving out many effective stops which require careful and frequent tuning; but is it not sad to think that the organ should suffer through the ignorance of many clergymen, churchwardens, and organ committees (so-called), who regard an organ as something pleasing to look upon and an ornament to the church: and who, so long as the exterior of the instrument is sufficiently gilded and decorated, pay little or no attention to the condition and upkeep of the organ itself? Their general and most legitimate use is, of course, in solo work, and for duplicating the melody, either the octave below or above, when there may not be suitable stops to give the same effect. Taking it all round, a Sub-octave is much more useful than a Super, providing there is sufficient overwork and brilliancy in the way of 4 feet and Mixtures. Again, the melody, or upper part at least, is not broken up with the Sub-octave as it is with the Super when playing within the top octave of the keyboard. Generally speaking, the Subs and Supers are most useful in big chords on soft, string-tone stops, when one hand only is available: they ought never to be abused with the full organ or heavy-tone stops. Also, if there is only one 8 feet Tuba on the Solo organ, a Sub and Super are very acceptable, as they practically give an extra 16 and 4 feet reed; but of course the Tuba ought not to be used in more than three- or four-part harmony, when the disproportion of the 16 and 4 feet is not so noticeable.

MANIPULATION OF STOP KNOBS.

Those who have read my article entitled "The Modern Organ and its Possibilities" will know my reasons for advocating the solid ivory, easy moving and accessible draw-stop knob, and it is unnecessary, apart from lack of space, for me to go into the question again in the present article. It is extraordinary what you can do with one hand in the way of rapid changes of stops.

Let me give a few "stop changing" exercises.

First, and most simple of all, we will try the Choir organ (the stops of which ought for convenience always to be on the left of the player). We will presume that the Dulciana, Gedacht, and Viol d'orchestre are next one another, say, the Gedacht is at right angles to the Dulciana, and the Viol d'orchestre above it. Take an ordinary hymn-tune and play it with the right hand and pedals only, the left hand being free to move the stop knobs. Practise drawing out the Gedacht and pushing in the Dulciana simultaneously. This can easily be done by drawing out a stop, say, with the third and fourth fingers, and pushing in the one next to it with the first finger or the thumb. The Gamba above can be treated in the same way by slightly turning the hand over. Play the hymn-tune through slowly, and change one of these stops for every chord, so that the change does not *overlap* the chord, but occurs directly the chord is struck. Such an exercise as this is more or less impossible where there are stop keys *over* the manuals in the place of draw stops, because, apart from the unnatural position of the left hand being *raised* up and extended *forward* (which in itself is very tiring to the muscles of the arm), it is extremely difficult to raise one stop key at the same time that you depress another, unless it so happens that the stop key you wish to raise is on the same side as the thumb of that particular hand. Try it for yourself on some organ and you will see my point. Nay, I will go so far as to say, and I am absolutely convinced I am right, that quick changing of stops, such as can be done with easy-moving, properly-placed ivory draw-knobs, is an absolute impossibility with stop keys, unless pauses are made or a great amount of notes sacrificed. There never ought to be the slightest pause or delay when changing stops, and the audience should never be made aware that there are any stops at all.

Another exercise in what I will call "dissolving tone effects." One of the greatest arts in organ-playing is to make your *crescendi* and *diminuendi* so gradually, and in such a way, that the adding or the putting in of stops should not be noticeable. This may very often be done by the proper use of the balanced Swell pedals. It is possible to start with the Choir Dulciana

and add almost every stop in the organ, thus making a gradual *crescendo* without any one being aware of the fact. To give an idea of what I mean : Couple the Swell to the Choir; hold a chord with the right hand on the Choir Dulciana, with the Swell box closed; place the left foot on the Choir Swell pedal and the right foot on the Swell pedal; gradually open the Choir pedal to its fullest extent and add, say, the Swell Lieblich. Now simultaneously close the Choir pedal and gradually open the Swell pedal. By so doing the tone of the Dulciana will gradually disappear and the Lieblich will come into prominence and take its place. When the pedals are fully reversed, the Choir Lieblich (and perhaps Gamba, if it is soft) may be added, and the pedals again reversed. The new tone added to the Choir will now predominate, and, if the Swell boxes are thick and well fitted, will be sufficient to overpower or cover up, say, the Open Diapason on the Swell. Continue this process until you have full Swell and full Choir, and take the same chord up on a soft Wald Flöte on the Great (with the Swell coupled) and add each stop in proportion to its tone. If you have to make a change which is a big jump in the way of tone (such, alas, as is so common in some of our modern "Mixture-less," "Super-abundant," "Same stop on all manuals," "borrowing and never paying back" organs), add the additional stop always at the beginning of a new phrase, or on some chord on which a sudden accent would be legitimate; in other words, use as much "phrasing" with your stops as you do in your music.

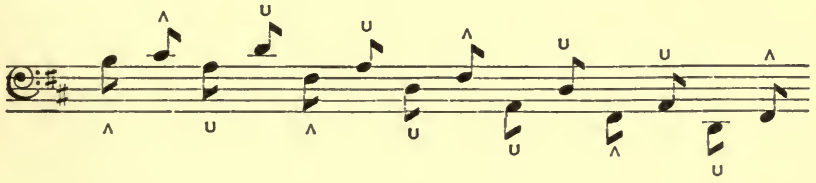
Always remember never to reduce, or put in a stop, or an unresolved discord; unless it is a long one and a *diminuendo*, more than the Swell pedals can give is necessary, or some similar special effect. Above all, beware of an awful invention called the "Crescendo pedal," which is responsible for more inartistic, clumsy, and mechanical performances (especially in the States where, alas for the artist and earnest student, it is very common) than any other contrivance to get over the difficulties of moving the stop knobs in detached consoles, &c. As long as this "aid to ignorance" exists and is used, there will never be any true advancement in artistic organ-playing nor individuality of performance. The same thing may be said of many other deceptive and so-called "helps and accessories."

PEDALLING.

I feel that a few hints on pedalling may be useful to the student, although it is almost impossible to aid him much on this subject without a pedal board on which to demonstrate my remarks. First and foremost, the use of the heel must be cultivated as much as that of the toe. This, of course, is im-

possible with the usual position in which pedal boards are placed, viz., right under the *bench* instead of right under the *keys*. Another point of great importance is that the pedal keys should be sufficiently long to enable the player to place one foot immediately behind the other (the toe of the front foot to be just clear of one of the sharp keys), so that the heel of the back foot is able to depress one of the natural keys. Needless to say, with the exception of the genuine Willis pedal board, such a thing as the above is impossible. It is nevertheless most essential to a good pedal technique. The heel movement must be purely from the ankle, the same as the toe, very little movement of the knee being perceptible. If the student is not so fortunate as to possess a properly-placed pedal board, I advise that the bench be moved back to the utmost limit, so long as it is just possible to play on the highest manual.

Regarding the use of the heel, try to cultivate the habit of striking almost every natural key with the heel—except, of course, when you have a succession of natural keys. Reserve the toe for the sharp keys alone; unless it is essential to pass one foot behind the other, playing a note at the same time, in which case use either, as may be most convenient. In deciding how to pedal a certain passage the best method to adopt is, I think, to dissociate one foot from the other, and after determining which foot is to take the various notes, pedal it toe and heel as if the feet were independent of one another. To make my meaning clear, let us take the following passage :—



The great thing at which to aim is the least possible movement, so that the feet do not shift or swing backwards and forwards. If the heel is nearly always used for the naturals, it will tend greatly to this aim. Practise shakes (commencing slowly and gradually increasing the *tempo*) with each foot separately (the heel being on a natural and the toe on a sharp key), and move the bench back until a free movement of the ankle is possible, whether you can reach the top manual or not! A good practice, when pedalling a passage in which there are no big intervals, is to press the knees together and watch them carefully to see that there is little or no movement. When this free and rapid movement of the ankle is acquired, such things as *Pizzicato*, Double-Bass effects may be obtained by drawing the "Open Wood 16" and tapping the keys very sharply (or *staccato*) with the toe of the foot. I am presuming the organ action is perfect.

One other point to be remembered in regard to the proper use of the heel is that the bench must be raised sufficiently to allow free movement; in other words, the pedal board should be placed considerably lower in relation to the keys than it usually is, owing to so many builders adopting the measurements suggested some years ago by the College of Organists. These measurements, alas, are still to be found on some of our best modern organs; but since the R.C.O. have wisely withdrawn them, I hope they will ultimately disappear entirely.

TOUCH.

It is difficult to lay down any hard and fast rules as to the touch one should cultivate on the manuals. So much depends upon the building in which the organ is placed, the rapidity and response of the action, and, most of all, the character of the music to be performed and the speed at which it is to be played. The first thing to remember, however, is that rapid passages must always be clear and distinct, even though the player may have to resort to a greatly exaggerated *staccato*. Nothing is more painful than to hear an organist play a Fugue, or some other florid composition, with a purely *legato* touch, when there is a certain amount of resonance in the building. The effect is nothing but a smudge, and the charm of counterpoint and construction of the same is absolutely lost. On the other hand, we have the "Staccato fiend," who pecks at the keys as if they were red hot, and never even gives the pipes time enough to speak or "get on" to their full tone. I was at the opening of a large cathedral organ not many years ago, and listened to a player who had a bad attack of this complaint. The poor organ-builder, who was sitting beside me, said, "Oh! if only he would hold on the chord of C for a few seconds, the people would hear some tone and our reputation might be saved."

The step from a clear and legitimate *staccato* to exaggeration and burlesque is but a small one. Like everything else, discretion must always be used. I would advise the student to cultivate both the wrist and the finger *staccato*. In some instances both can be used alternately, and, for very special *staccato* effects, they can be used together.

Take, for instance, the well-known Toccata in F, by Widor, and play the first page with the finger *staccato*, the second with the wrist *staccato*, and so on, being careful that the one is as clear as the other. This has also the advantage of giving both the fingers and the wrist an occasional rest. I think one of the best examples, where three different touches can be used in the same work, is the "St. Anne" Fugue of Bach. The first movement (Diapasons and heavy 8 feet flue work—no Gambas, reeds or "Great to

Principals!") cannot, in my opinion, be played too *legato* (and I might also say too slowly). The second movement (full Swell, closed, without 16 feet reed), being of an entirely different character, may be played very rapidly with finger *staccato*. In the third and last movement (beginning on Great 8 feet work, coupled to full Swell, without 16 and gradually and carefully adding reeds, mixtures, &c., *al fine*) a medium touch should be used, as it slows down in speed and requires more *legato* playing. Never use any 16 feet work during the exposition of a Fugue, as is so often done.

Speaking of Bach, I may add that I am strongly opposed to the modern craze for constant change of manuals, and idiotic and almost irreverent combinations (even out of place in less legitimate works) which, alas, exists at the present day. A thousand times no! Let us pay our respect to the greatest master and monument in the whole realm of music by letting his superb counterpoint speak for itself, and not ruin it by introducing stop combinations which he never intended, nor insult an intelligent audience by the use of a different stop nearly every time the "subject" appears. It is as bad as labelling a Wagner Motif! To play a Bach Fugue in an orchestral way is as ridiculous as playing the Vorspiel to "Parsifal" principally on the Diapasons, which I once actually heard in one of our old Abbeys in England! What, for instance, is more noble than the great Bach Toccata in F, starting on the Diapasons and full pedal flue work, coupled to full Swell (closed), and gradually building up your *crescendo* on the long "Tonic pedal" until the Pedal Solo thunders forth in its own majestic grandeur? Compare this with a rendering, frequently to be heard, beginning on Flutes "Swell to Oboes," Choir Clarinet, and finally "Great to Fifteenth!" Throw your whole heart and soul into the music, realise its grandeur, and do not let the general effect suffer for fear of making a few slips in the Pedal Solo. I would rather hear a performance full of technical slips, where the player's individuality and soul shone through it, than one of absolutely flawless technique and mechanical, soulless, and almost *monotonous* correctness.

TEMPO RUBATO.

I would like to say a few words here concerning the use of the *rubato*, although this art is so subtle and almost *mystic* that it is very difficult, and well-nigh impossible in writing, to give much help to the student. There are, indeed, few who understand or can fathom the depth of this delicate art without ruining it by exaggeration. Its legitimate and proper use is always welcome, but when carried to extremes it is almost worse than playing a beautiful

and inspired melody in absolutely strict time. To return to Bach. There are many of his Preludes (notably the exquisite and pathetic one to the B minor Fugue) where, I consider, a slight use of the *rubato* is not only effective but legitimate. This Prelude, with its mournful and pathetic cadences, always seems to me to have been written more for the strings of the Orchestra than the Organ, and I always play it in a more or less orchestral way on the soft string-toned stops. There are also many instances in Mendelssohn's Organ Sonatas (particularly in some of the slow movements) where the *rubato* can be discreetly used; and, of course, in Rheinberger and the more modern writers it is quite permissible.

The idea of using the *rubato* in Mendelssohn and Bach will, I fear, make many red bricks in my old musical home in Hanover Square turn blue; but I contend it is the *character* of the music which justifies more modern and soulful treatment, and ought to be considered rather than the stage of development of the organ at the time in which the composer lived. Bach, for instance, occasionally gives us glimpses of Wagner—nay, more than Wagner; something not of this world. On the other hand, he is hard, cold, and sometimes almost painful in his crude and harsh discords (the Prelude to the great G minor Fugue, for instance). So we must analyse and interpret the composers' various moods, and not treat all their works in the same spirit.

ORCHESTRAL EFFECTS.

A word or two, in conclusion, on Orchestral effects.

Of the many Orchestral effects possible on a well-designed instrument, I think perhaps the most effective and realistic is that which may be produced on what I will call "The modern Choir organ." The Choir organ, in my opinion, ought to supplant what is wrongly called the Solo organ. In the first place, the usual heavy wind-pressure of the latter destroys the quality of such stops as Oboes, Clarinets, Flutes, &c. Apart from this their charm lies in the player being able to use them in *combination* with other softly-voiced stops. For the same reason a Vox Humana is absolutely useless when isolated on a Solo organ, with only loud Flutes, hideous and screechy Gambas, &c., on the same manual.

If the student has a fine Choir organ (of course, it must be enclosed in a separate Swell box), with plenty of string-toned stops and one or two soft orchestral reeds, above all, a good Tremulant, which affects the *whole* of the Choir, some most wonderful effects can be produced in playing the music of such writers as Wagner and Tschaikowsky. Take, for example, the Andante Cantabile from the Fifth Symphony of Tschaikowsky, or the Overture to "Romeo and

Juliet," and play those lovely, heart-stirring melodies scored for Violins (G string), Cellos, Horns, &c., on such a Choir organ as the above with Swell coupled, using the latter for the accompanying harmonies. Not only may the great melodies of Wagner and Tschaikowsky be treated in this way, but many others of an orchestral character, by such writers as Rheinberger, Widor, &c.

One great thing to remember is contrast, viz., to endeavour to make your accompaniment of a different tone-colour from your Solo.

The so-called Vox Humana stop (if it is voiced very softly) used with the Celestes, Tremulant, and a soft Lieblich, to give a little body, is a valuable addition to "String" or "Harp effects."

Speaking of Harp effects, I find that a soft Lieblich 16 feet, combined with it, helps the illusion.

Space prevents me from going into further detail on these and many other points of interest in connection with the science and art of organ-playing. I shall be content if such hints as I have been able to give may prove useful to any one who, like myself, ever desires to remain an earnest student. The more experience I gain in my work in different parts of the world the more I realise that we are as yet but on the brink of what, I hope, will be a revolution in the science and art of both organ-building and organ-playing. Generally speaking, organs have been, until very recently, so imperfect in the way of action, and the means of giving expression have been so limited, that notable performances on them have been possible only to a very few players possessing exceptionally rare skill. But with better instruments at his command, it is incumbent on every organist to raise the level of his playing to a high standard, such as will appeal to the true musicianly and artistic mind. Let the inspiration of the composer bear fruit in the individuality of the player who interprets his music.

I am satisfied that many men have spent the most valuable years of their professional life in the effort to obtain musical degrees and distinctions, on lines which are often recognised as being out of date, and this often at the sacrifice of their artistic development. Rather let me beg you to devote everything that is best and noblest in you towards the development of an artistic spirit in its *highest sense*, remembering that every beautiful thought and expression sown in this world are immortal, and that their influence will never die, but will always bear fruit for good. What more can we wish to do?

THE MUSICAL EDUCATOR.

THE PIANOFORTE.

By WILLIAM TOWNSEND, A.R.A.M.

CHAPTER IX.—(*continued.*)

Tone-Producing Exercises.

(Preliminary.)

118. The student has now acquired some mastery over those movements used in connection with the staccato-touch, which can be practised *without* tone. But movements which are not directly instrumental either in producing tone or in stopping it, cannot properly be classed as piano-playing. And tone, in the case of the piano, and apart from the action of the *pedal*, is produced by pushing down the keys, and stopped by letting them rise. Therefore the *action* (fall) of the keys, as well as their capacity for *re-action* (rise), constitute additional elements in any consideration of the staccato-touch.

Among the tone-producing exercises there are several preliminary ones which, though not used in their entirety in piano-playing, still are helpful in developing the elasticity of the wrist.

Ex. 11.—*Motion* 1.—Keeping the upper-arm still, lift the fore-arm as in Ex. 1, par. 113, and then pause. *Drop* the hand from the height on to the notes (No. 1.) and for the left hand (No. 2),

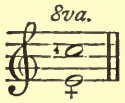
No. 1. No. 2.

bringing the two keys down to their *low* level, and thus producing sound. At the instant that the keys reach this level, the hand will vibrate slightly. The utmost care must be taken not to *throw* the hand down, thus causing the keys to be *struck*. The tone produced by the drop on the keys ought at first to be only a small one. Premature attempts to get a strong tone will result in the production of a harsh strident quality, and the loss of elasticity of wrist. Experience and practice alone will teach the student how to let the hand drop to the keys correctly, and then, *when the surface of the keys is reached*, to suddenly quicken the rate of the hand's downward motion, and deliver, at the last moment, that extreme rapidity of push which is required for *fortissimo*.

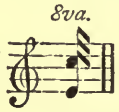
Motion 2.—As an adjunct to the preceding motion, the student may here practise the following one: Lay the fingers on the two notes used above, resting them on the keys at their

high level. Give the hand a smart *shove-off* in an upward direction, the fore-arm rising suddenly to a height of ten or twelve inches above the keyboard, and remaining poised there. At the moment of the shove-off, the keys, being points of resistance, yield to the push given them by the fingers, and descend quickly enough to produce tone. *While* the fore-arm is rising, the wrist will be seen to be higher than the other parts of the hand, which come into line with the fore-arm only *after* the latter has finished moving upwards. The wrist therefore appears to lead the way.

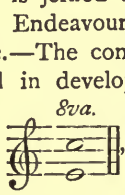
Motions 1 *and* 2 *combined.*—After practising the two halves of this exercise separately, with *two* productions of tone, as described above, practise them with only *one; i.e.*, making the *end* of the first motion (the pushing down of the keys) serve for the *beginning* of the second (the shove-off); and making the *end* of the second motion (the arrival of the arm at its highest point) and the *beginning* of the first (the drop) one continuous action. The motion of a pendulum may be taken as a model for the execution of these two halves when merged into one whole.

119. Ex. 12. *Motion* 1.—An exercise which is useful for teaching the action of the hand, independently of that of the fore-arm, may be got by varying Ex. 3, paragraph 114. Place the hand on the two notes 

(left hand three octaves lower,) the keys being at their high level.

Keeping the fore-arm and all the finger-joints still, lift the hand from the wrist, so high that the tips of the fourth finger and thumb may be about a couple of inches above the keyboard, and hold it there a moment before beginning the exercise. Count slowly "One—and—Two—and." At "Two," *throw* the hand smartly down on to the keys, the thumb and fourth finger *striking* 

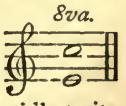
and instantaneously raise the hand to the level from which it descended, keeping it poised there absolutely still, till the "Two" of the next repeat is counted. The less the fore-arm is jerked during the motion, the more independently has the action of the hand been made. Endeavour to move the wrist-joint alone.

Motion 2.—The converse of the above motion is the following one, which also will be found useful in developing the strength of the wrist: Lay the fourth finger and thumb on the notes 

, the keys being at their *low* level. Count slowly "One—and—Two—and." At "Two," lift the hand smartly to the height of a couple of inches above the keyboard, and, without a break, throw it down again equally rapidly on to the same two keys, producing tone—the fore-arm and finger-joints, during the action of the wrist, remaining *still.* The fingers must remain on the keys till the "Two" of the next repeat is counted.

Extensions of this exercise can be made by executing each of the motions one and a half times, or twice, or two and a half times, &c. Thus, if motion 1 be executed one and a half times, it will end with a down-stroke, *i.e.*, with the finish of motion 2; and if motion 2 be executed one and a half times, it will end with an up-stroke, *i.e.*, with the finish of motion 1.

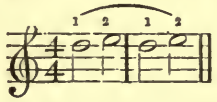
When the student can execute the motions correctly with the stretch of a sixth, as given above, he must then practise them with the octave stretch. See paragraph 124.

120. Ex. 13.—The following exercise is the same as Ex. 7, paragraph 117, with the addition of tone, and with the acceleration of the arm-action. Place the thumb and fourth finger on 

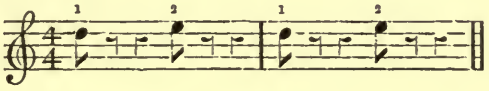
the keys being at their high level. Push the fore-arm down rapidly, and let it rise as rapidly to its

old position, the action being most apparent at the wrist. The two motions must be executed so quickly as to seem to be one. *All* the finger-joints must remain at rest. The tone is therefore created by the arms pulling the fingers (and with them the keys) rapidly downwards. Care must be taken not to let the *keys* rise along with the elastic rise of the wrist. Practise the left hand three octaves lower.

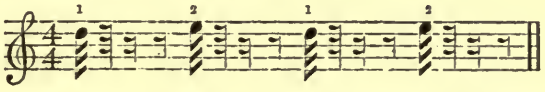
121. Ex. 14.—An exercise having special reference to fugue-playing is the following one, in which, movement entirely from the knuckles is employed. In this respect it therefore resembles the exercises given in paragraph 52, where independence of finger was the object. But in all of those, Legato-playing was used, which entails the keeping down of each key at its low level until the next is pushed down.



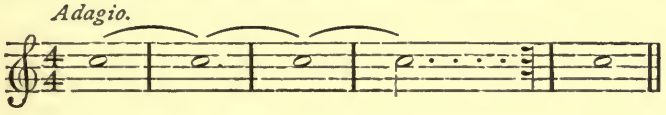
In the present action, the aim of the student must be not only to make one key rise before the next one is pushed down: as—



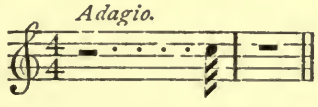
but to compel the key to rise *instantaneously:* as—



"Staccato" being the effect of the damper's action and not of the hammer's, the *rise* of the finger must be attended to more than the fall. But a rise of the finger, even a very quick rise, may take place without producing any effect of staccato. For example, a player may raise his finger from the note C at the rest in the fourth bar without producing the effect of



staccato; yet the rise of the finger has to be executed very smartly, if the dotted minim in that bar be given its full value, and the semibreve in the next bar be played in strict time. In other words, the finger has to be raised at that rest as quickly as it has at the rest after the demi-semiquaver in the following example:—

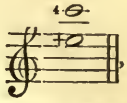


But here, the rise of the finger, though made no more quickly than in the former example, does give the effect of staccato. Therefore it is not alone a quick rise of the finger which produces that effect.

The real power of staccato lies rather in the sharp contrast between "Tone" and "No-tone." As tone on the piano begins to die away immediately after its production, and soon becomes inaudible, and as the contrast of No-tone with Tone must (in the case of the piano) be best heard as soon as possible after the tone has been produced, the shorter the duration of that tone is, the better is the staccato effect following it. Therefore whatever tends to produce the most *instantaneous re-action* (rise) of the key, after its *action* (fall), will necessarily make the best staccato, whether the tone produced be loud or soft.

All the conditions of arm, wrist, hand, and fingers, given for the execution of legato—para-

graph 46—must be carried out here also. The exercises in paragraph 52 ought all to be practised with this finger-staccato touch. The chief difficulties in connection with this are, (1), to keep the hand from being shaken or jolted by the instantaneous rise of the finger, and (2), to keep the finger from jumping away from the key during this rise.

122. Ex. 15.—A final preliminary exercise is the following one:—Place the hand on 

all the fingers being on the keys at their high level. Before beginning the exercise, raise the wrist about two inches above its normal level, keeping the finger-tips on the surface of the keys. Count slowly, "One—and—Two—and." At the numbers give the fore-arm a sudden shock or jerk downwards (the wrist falling), and *as nearly as possible at the same instant*, let it rebound (the wrist rising) with an elastic motion to the position from which it descended. When the sudden downward jerk of the wrist is made, the keys E and C are pushed down, and tone is produced; and when the elastic rebound of the wrist takes place, the keys rise instantaneously, thus causing the effect of staccato. Practise the left hand three octaves lower.

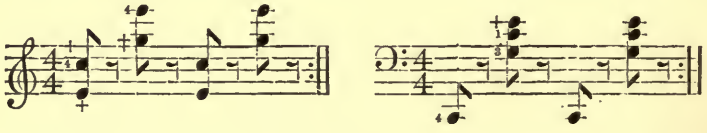
CHAPTER X.

PRACTICAL STACCATO TOUCH.

123. The previous fifteen exercises—without tone and with it—have been preliminary merely, inasmuch as no one of them is used, *in its entirety*, in piano-playing. But though some of them are not used at all, and others are only partially made use of, all of them together will have taught the student something concerning the control of his hands and arms; and he will therefore be in a position to select from them material which will, with thoughtful practice, enable him eventually to overcome the difficulties belonging to this special department of piano-technique.

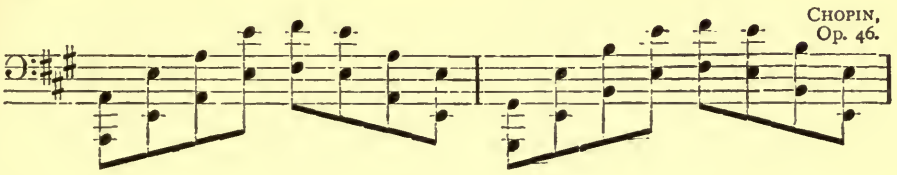
He must now retrace his steps for the purpose of seeing which of these exercises come into use in piano-playing, and to what extent each is used. The first ten may be at once passed over, as they are purely gymnastic.

Ex. 11 (combination-motion), paragraph 118, is utilised in the execution of all passages of the following nature:—



The arm-action necessary for the execution of these is an extension of that described in Ex. 6, paragraph 116 (first part). It is particularly to be insisted on by the student that the line described by the hand in its passage "through the air," from chord to chord, or from single note to chord, and *vice versâ*, be that of a *curve*. The descent to, and the ascent from the keys, described in the concluding portion of par. 118, is somewhat difficult to accomplish. Each time the hand pushes down the chord or single note, it receives an impetus *upwards*, and also *in the direction of* the next chord. The distance between each chord, the balance of arm while proceeding from one chord to the next, and the aim at each chord from the preceding position, must all be carefully studied. Examples of this kind of technique in all degrees of difficulty are of frequent occurrence in the works of the modern composers. To name a few:—Chopin: Studies, Op. 10, Nos. 2 and 5; Op. 25, Nos. 4, 8, and 9; Polonaise in E♭; Impromptu in A♭ (F minor subject); and most of the Waltzes and Mazurkas. Schumann:—Traumeswirren; Carneval; Etudes Symphoniques, &c. Liszt's works also contain many passages demanding a similar technique. The

combination-motion of Ex. 11 is available also for octave passages in which the notes lie at some distance from each other, as in the following one :—



as well as for those which contain rapid leaps from one part of the keyboard to another.

124. Ex. 12, par. 119 (in both motions of which an absolute stillness of the fore-arm was *attempted*), is to be regarded more as a study in muscular control than as a preparation for staccato, seeing that the "throwing down" of the hand from a height, and the consequent *stroke* on the keys, have to be relinquished when any staccato suitable to the nature of the piano is to be executed. In paragraph 24 it was pointed out that the key of the piano is a lever. It is the medium through which is transmitted to the hammer the power of the hand and arm; and to most effectually transmit this power (of all degrees) is the object which the player has in view. But if the lever (key) is *struck* from a height by the hand, the latter has to travel some distance before it comes into contact with the body on which its power is to be applied. This is work lost, since the application of force cannot commence until the material body has been touched, there being until then no "resistance." The resistance which the hand has to encounter is the weight of the lever (key), added to that of whatever the lever has to lift: the hammer, &c. An important quality of any lever is its mobility, or *yieldingness*. On its fulcrum, the lever should move with as little obstruction as possible, having thereby every facility for doing its work, namely, *lifting* something. The mobile nature of a lever destroys to a great extent the value or utility of any *blow* given to it—the momentum communicated by a blow requiring considerable resistance to become effective. Much, therefore, of the effect of a *stroke* from the hand on the key (lever) is lost, since the yieldingness of the latter causes a partial *sharing of* (instead of resistance to) the momentum.

As has been said, the key-lever is a medium—the medium by which the hand causes a blow on the string to be given by the hammer. This duty of originating percussion is performed then less effectively if percussion be administered to the medium itself. If the hand gives a blow on the key, the latter sustains a shock, which it sends on to the hammer. But the hammer of the piano, which is set in action by the quiet and rapid pushing-up of closely underlying mechanism, should receive no shock until brought into sudden contact with the wire, the extreme tension of the latter enabling it to effectively resist the stroke of the hammer. Any shock given to the key-lever throws it out of balance by jolting it suddenly, and destroys to some extent the rest properly belonging to its centre at the fulcrum.

The student must also take into consideration the fact that the act of throwing the hand from a distance on to the keys creates an unpleasant clatter, the striking of the keys by the fingers causing the former to rattle more or less. If possible, the only sounds which ought to be elicited from the piano are *those got from the wires when struck by the hammers*. The descent of the hand from a distance on to the keys, here spoken of as making an incorrect use of the keyboard, must be carefully compared by the student with that spoken of in par. 118, Ex. 11, motion 1.

A further reason why the stroke from a distance ought to be rejected is, that it injures the tone-production. If the student will play any passage of reiterated chords—as, for instance, any part of Mendelssohn's 26th "Song without Words," or of Rubinstein's "Study in C"—first with the hands well raised between each chord-stroke, and then with the finger-tips kept close to the surface of the keys, he will notice that, in the second trial, he obtains tone of a better

quality. It is purer, being free from the noise produced in the former trial by throwing the hand on to the keys from a distance.

Other considerations are: that this purer quality is more penetrating, and has the property of *carrying* farther—a matter of great importance in public performance—that it is got with less physical exertion to the player, and that the appearance of the hands when producing tone of this finer quality is more graceful than that which they present when striking the keys from a distance.

125. The student, having thus far had warning given as to what he should avoid, must now turn his attention to the practical question of what to do, in order to acquire a good *staccato.* And first, he must learn to regard the arm—and specially the fore-arm—as the most important factor in the execution of this difficult touch. It is customary to look upon the wrist as holding that place of honour—as being the base of operations. But if that view of the matter were the correct one, then, in any staccato passage, *the fore-arm would remain always at the same level,* and the hand alone would be compelled to rise from and fall on to the keys at every recurring single note, octave, or chord in the passage. And this would be to disregard what has just been said about the necessity for avoiding that method of action. This necessity—which is synonymous with that for preserving always both tonal beauty, and an accurate employment of mechanism—by obliging the player then to reject the wrist as the base of operations in the staccato-touch, compels him to fall back on the only other joint available for this purpose, viz., the elbow. In speaking of this latter as the joint from which originate the motions used in the staccato-touch, it is not meant to be implied that *it alone* must be used. To use the elbow without the help of the wrist would be a greater mistake than to use the wrist without the help of the elbow, since that would be merely to substitute a heavier body for a lighter one, without altering the method of using it.

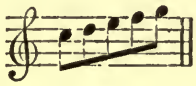
The employment of only one joint being found to be incompatible with an accurate method of using the mechanism of the piano, recourse must be had to two joints, to see whether by that means a satisfactory way of accomplishing a good staccato may be found. In paragraphs 47, 48, and 51, it was taught that the descent of any finger in the act of tone-production should be made from no higher level than the very surface of the key itself. That was for the legato-touch. In paragraph 124, it was shown that, for the staccato-touch also, the nearer the surface of the keys the finger-tips are kept, the better it is for the tone, for the mechanism of the piano, for the comfort of the player, and for the look of the performance. The question then is: Will a combined action of two joints allow of the finger-tips being kept near the keys, and at the same time execute a true staccato-touch? As to the question of which *other* joint must co-operate with the elbow, it will readily be granted that the knuckles are for this purpose not available, and therefore that it is the wrist upon which the duty will fall. The elbow and wrist then must be tested, acting together.

If the student turn back to paragraph 116, Ex. 7, he will find that he has there made acquaintance with an action consisting of combined elbow and wrist work—though indeed a merely gymnastic one, and with *no tone-result,* on account of the extremely slow rate at which it had to be executed. Again, if Ex. 13, par. 120, be referred to, it will be found that the action of elbow and wrist, previously described in Ex. 7, was now made rapidly; and that, in addition to this increased rate of arm-movement, the finger-tips were impelled downwards, and tone was accordingly produced when the keys reached their low level. This exercise included also a quick reaction of the fore-arm, and a keeping down of the keys at their low level *after* that reaction had taken place. There was therefore no staccato-touch as yet. In Ex. 15, par. 122, the wrist was raised somewhat above its normal level before the shock of the arm was given, and the keys were made to rise *simultaneously with the reaction of the fore-arm,* the result being the staccato-touch, as described in paragraph 121.

126. The staccato-touch is then the result of a compound action of *fore-arm* and *hand,*—the junction of these two parts, viz. the wrist, being the point at which the motion of both is most

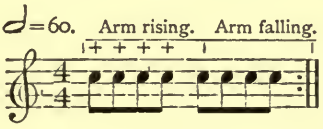
easily seen. In proceeding to make practical acquaintance with this touch, the student must recognise that *the special duty of the wrist is to submit unresistingly and passively to every shock given by the fore-arm.* This passivity, or, in other words, perfect looseness of the wrist, allows each arm-shock to pass into the hand, where it is communicated to the particular finger or fingers used in playing the passage, and by them to the keys of the piano.

This direct transmitting to any finger, of the shock given by the fore-arm may best be studied by means of the exercises given in paragraphs 47, 52, and 57. Let the student begin with the thumb exercise in paragraph 47. Place the tips of the fingers on the notes—



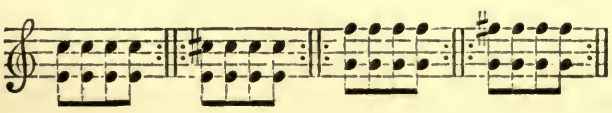
Give the arm-shock, letting the weight of the hand centre in the thumb. This will cause the note C to sound. The action and reaction of the fore-arm must be made *as quickly as possible*, and the key must be allowed to rise *simultaneously* with the rise of the fore-arm. The first, second, third, and fourth fingers must hang loosely, but must be kept from being pushed down along with the thumb at the moment of the shock. Play the note C ten or twelve times in succession, at the rate of one a second, and then proceed to the first finger. The weight of the hand will now be transferred from the thumb to the first finger, and centred there, while the thumb, and second, third, and fourth fingers must hang loosely. A good control over these unemployed fingers must be exercised, in order to keep them from pushing down their keys during the shock of the arm. All the exercises in paragraphs 47, 52, and 57, must be practised first with the fore-arm in its normal pose, viz., that in which the line from the inner angle of the elbow to the knuckles is horizontal. At each shock, therefore, the wrist is depressed below, and brought back to (but no higher than) that level. The same exercises ought also to be practised with the arm posed at other levels besides the normal one—as one inch below, and one and two inches above normal. The exact retaining throughout of the level selected is imperative.

127. A development of this changing of the arm-level is got by means of exercises played in the following manner:—

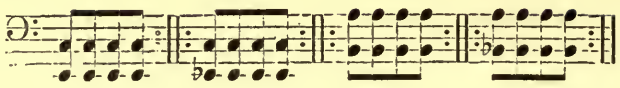


The quavers must be sounded at the rate of four a second, and the fore-arm must continue rising during the first half of the exercise, and falling during the other. There will therefore take place a double-action of the fore-arm : a continuous, *equal* rise (or fall), along with the usual action and reaction which occur at each shock. The left hand ought to be specially exercised in this difficult motion. See Ex. 9, par. 117.

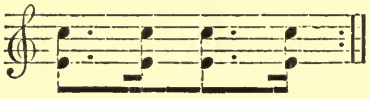
After the student has become thoroughly familiar with the transmitting of the arm-action to the fingers while the hand is in an *unstretched* pose, he must learn how to keep the wrist loose when the hand is more fully extended. This is the problem to be solved in all rapid octave-playing, and it is best done by a preparatory course of stretches of the sixth and seventh—both major and minor—before the octave stretch is attempted. Let him therefore practise the following figures in every key:—



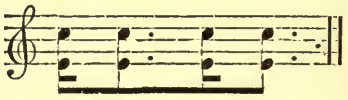
and for the left hand:—



with the fingering $\frac{4}{+}$, afterwards with $\frac{3}{+}$, and lastly with $\frac{2}{+}$. They ought also to be practised with every variety of tone-shading: as, with a crescendo while the arm is rising, and a decrescendo while the arm is falling; with a decrescendo while the arm is rising, and a crescendo while the arm is falling; with an accent on every fourth note, on every third note, on every second note; with the first and third note dotted, as (No. 3); with the second and fourth note dotted, as (No. 4).



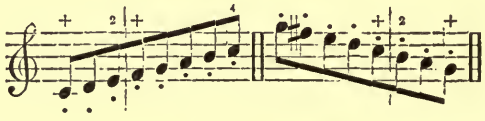
No. 3.



No. 4.

128. The student, having been taught how to combine the shock of the arm with the latter's continuous *vertical* action, must now learn how to combine the former with a continuous *lateral* action of the arm. This is the combination used in *staccato* scales and arpeggios; and it is more difficult to master than the previous one, the two elements of vertical and lateral action, of which it is made up, having a tendency to interrupt or break the continuity of each other. In practical octave-playing the whole pose of the hand (that is, the height of the wrist—whether normal or slightly above normal—the exact distance the tips of the acting fingers may leave the keys between each arm-shock, and the disposal of the unemployed fingers), will depend greatly on its size, and on the requirements of the passage. At the same time, the following two recommendations may be kept in mind: (1) that the wrist be held slightly above normal height, and (2) that the finger-tips be kept as near the surface of the keys as they can be got without impeding the lateral movement of the arm.

It will be best to begin the practice of this lateral arm-action with passages of the following nature:—

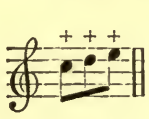


that is, with passages in which single notes only are used, and in which no extension of hand is needed. Afterwards let the student take up the arpeggio in all forms and keys.

In *staccato* scales and arpeggios it is not necessary to use the turn-under of the thumb, or the turn-over of the hand, which were cultivated in the *legato* scale and arpeggio. In each of the above exercises, there is therefore but one lateral action necessary, viz., between the third and fourth degrees of the scale, the hand and arm springing lightly from the note (E) immediately preceding the thumb-note in the first exercise, and from the thumb-note itself (C) in the second, into the new position for the concluding portion of the scale.

129. The student is recommended to make a thorough study of the following octave exercises. In them it will be found that *no black keys* occur; and the exercises for this reason are more difficult to play rapidly than they would be if written in any other key than that of C major. They have been written as single notes, but are also meant to be played in octaves, with the fingering $\frac{4}{+}$, $\frac{3}{+}$, and (if possible) with $\frac{2}{+}$, in both hands. At the same time they ought to be practised first with *single notes* in each hand—every exercise being played with each of the five fingers in succession. When they are played by the single fingers, let the student keep his

whole hand stretched out as for the "octave pose." For example, when the first exercise (No. 5) is played by the thumb of the right hand, the tip of the fourth finger must be poised in turn over the notes (No. 6); when it is played by the first finger, the tips of the fourth finger and thumb must hover over the notes (No. 7); and when it is played by the third



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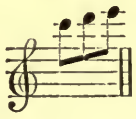

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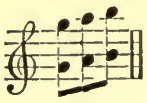

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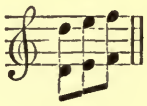
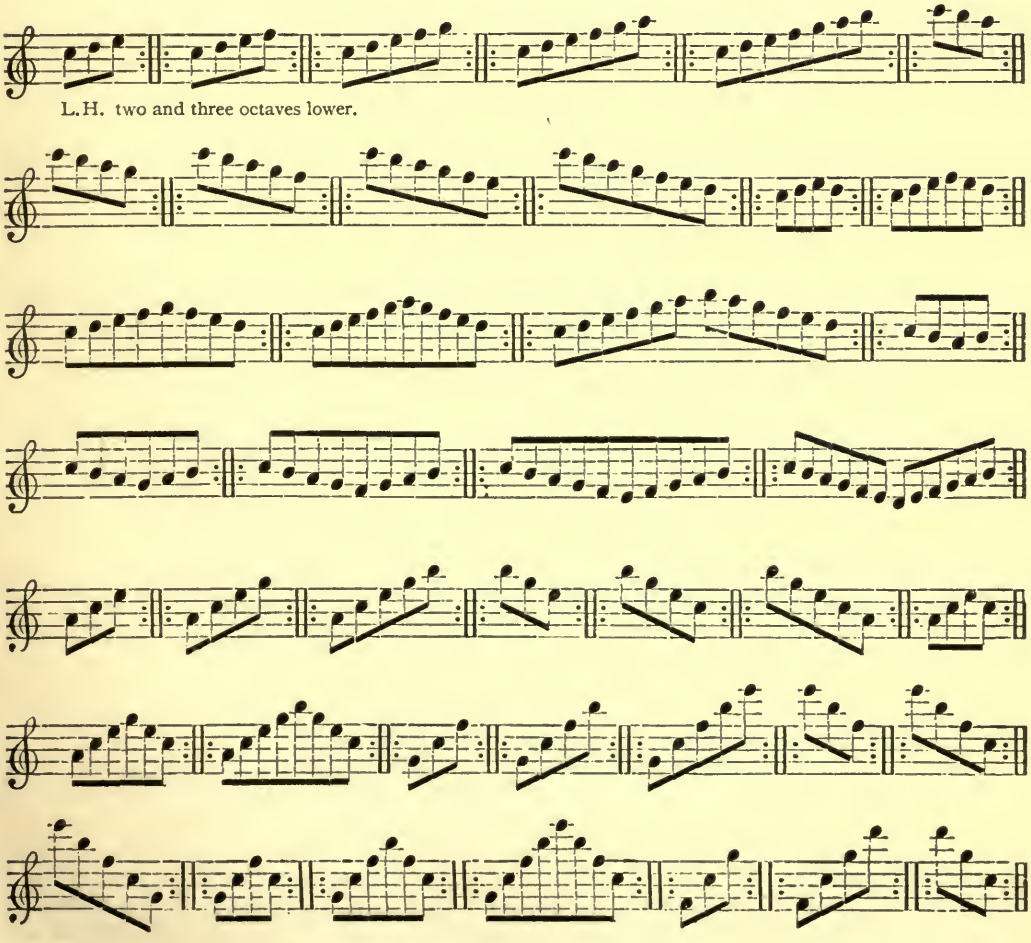
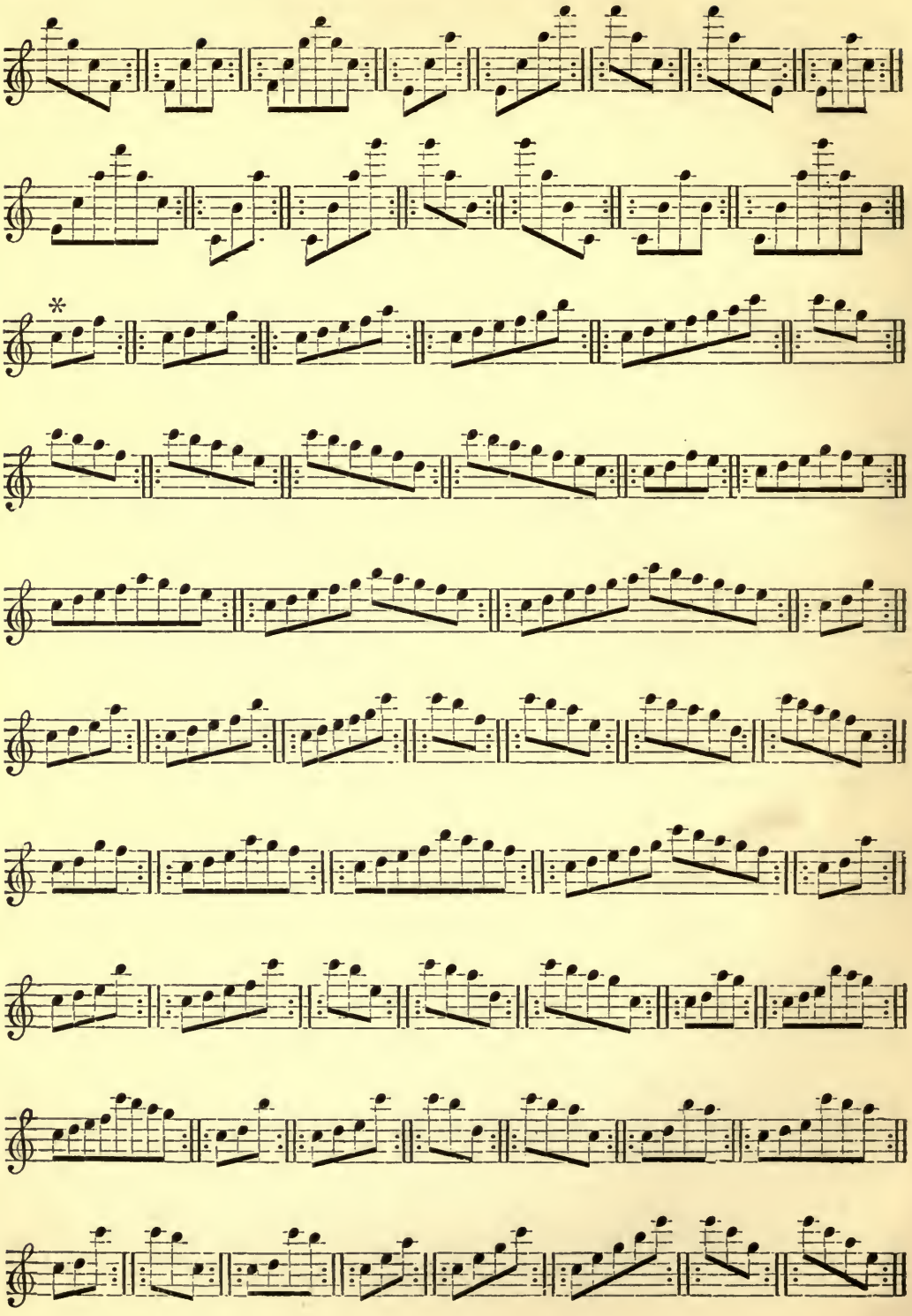


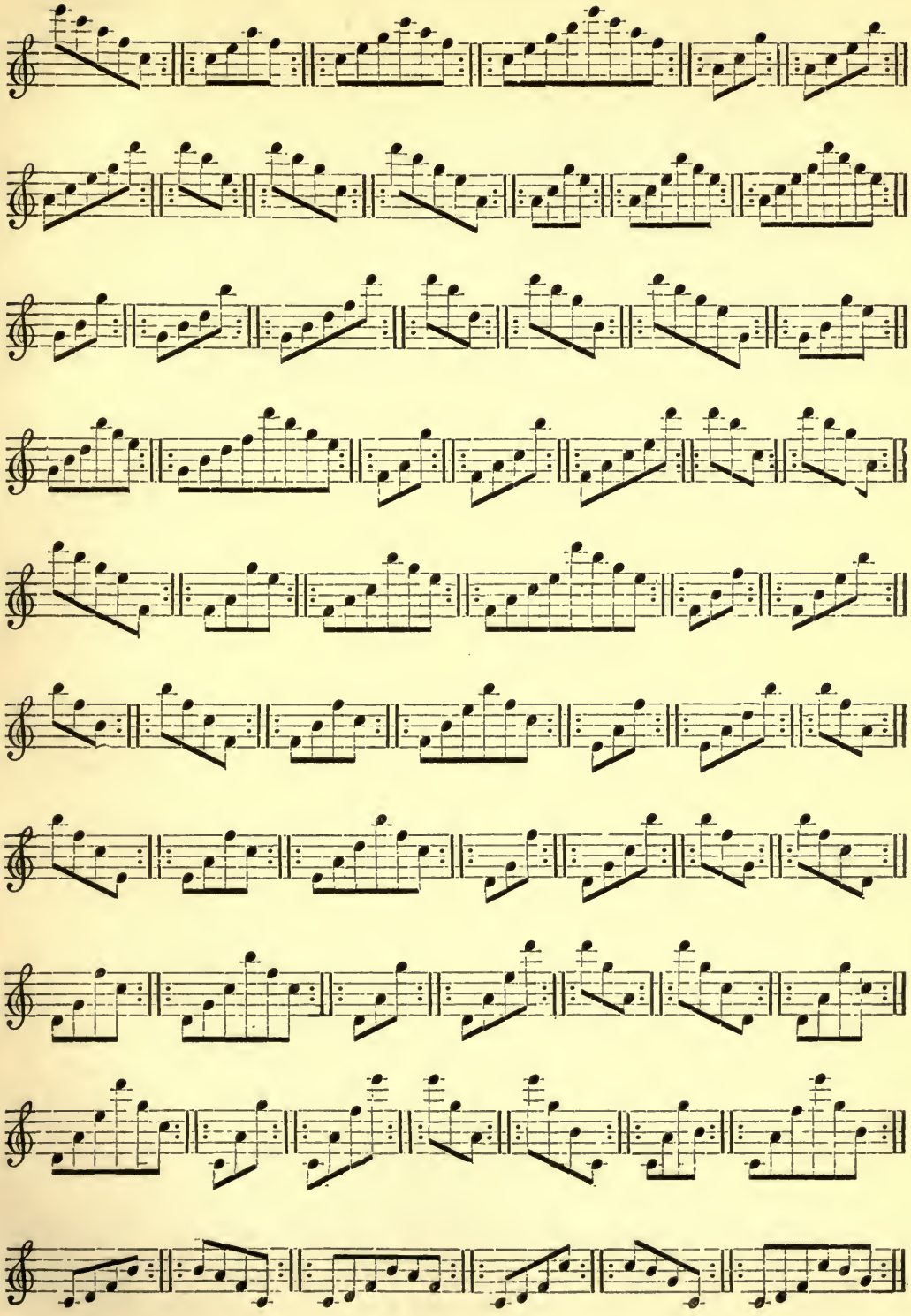
No. 8.

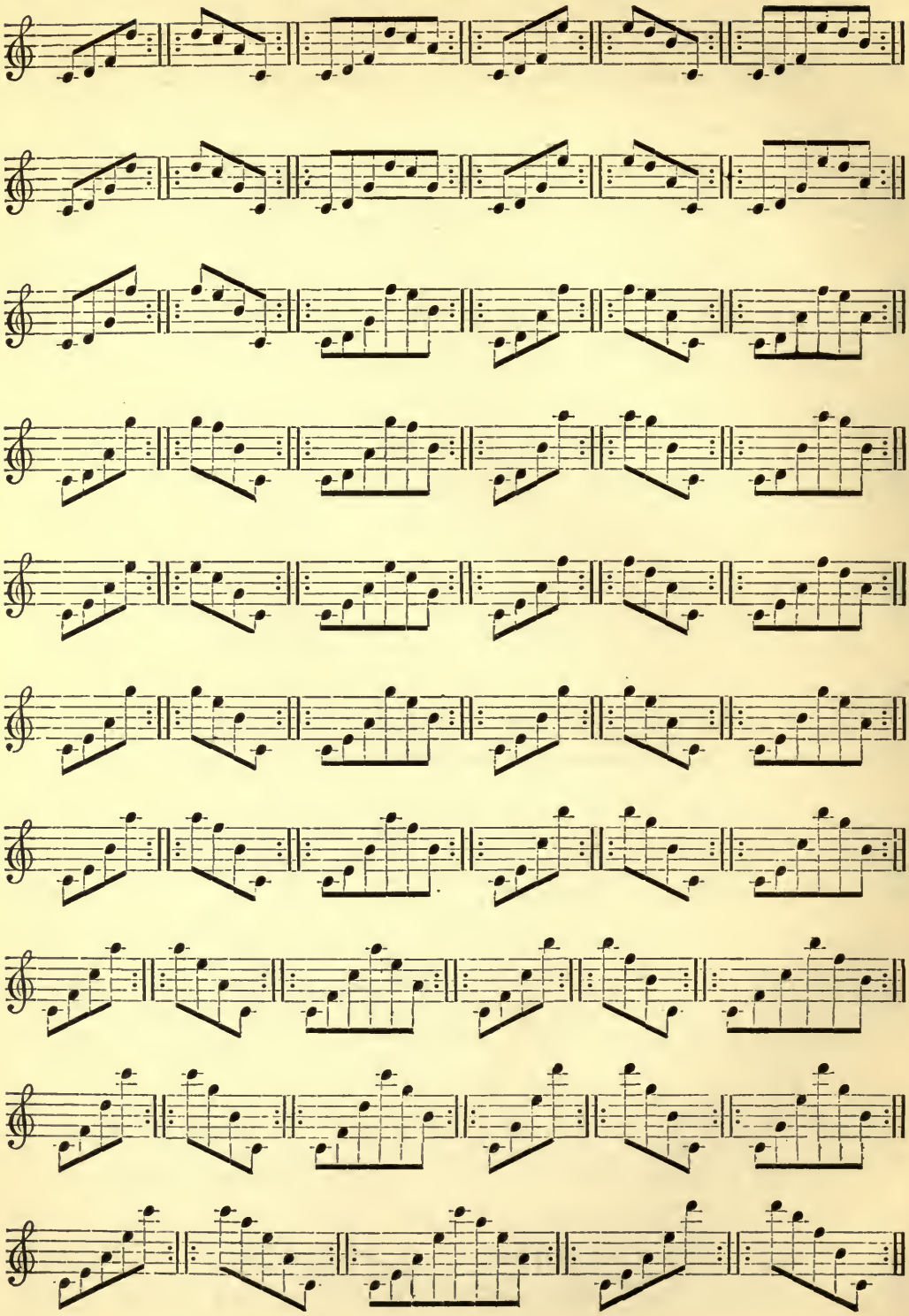
finger, the tips of the thumb and fourth finger must be over the notes (No. 8). All the exercises from the sign ✻ onwards, ought also to be practised beginning with the last note and playing backwards. The exercises given in par. 52 should also be practised in octaves, and in every key.

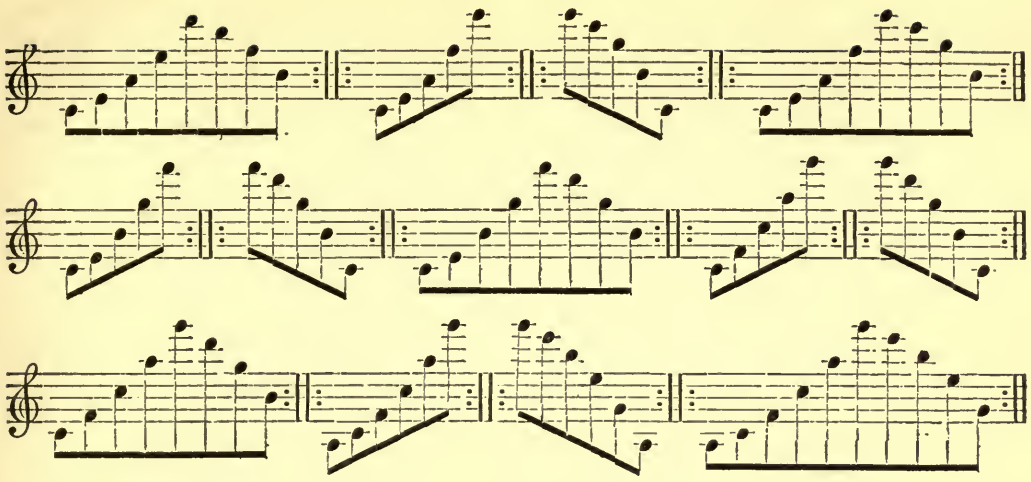
Octave Exercises.



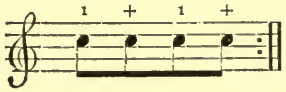
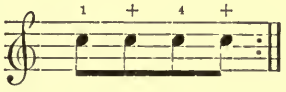




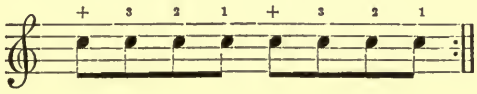




130. In connection with the study of the staccato-touch, let the student exercise his wrist by means of passages in which a quick repetition of the same note is made with *changing fingers.* Each change of finger necessitates a change in the position of the hand: the farther apart on the hand any two fingers lie, which may be needed for any two contiguous notes in the repetition, the greater is the change of hand-position required.

Compare  with 

Exercises with changing fingers may be practised in three ways; for the illustration of which, let the following one serve as a model:—



1. Without contraction of the fingers. Thus, in the above exercise, when the thumb plays C, the second finger will be over E, and the fourth over G. When the third plays C, the thumb will be over G, the second over B, and the fourth over D. And so on: the five fingers being always at an equal distance from each other, and the lateral motion of the arm being very apparent. The thumb to be held straight.

2. With a sideward contraction of the fingers—the tips approaching each other—combined with a drawing downwards of the finger-tips towards the palm of the hand. The thumb to be held straight.

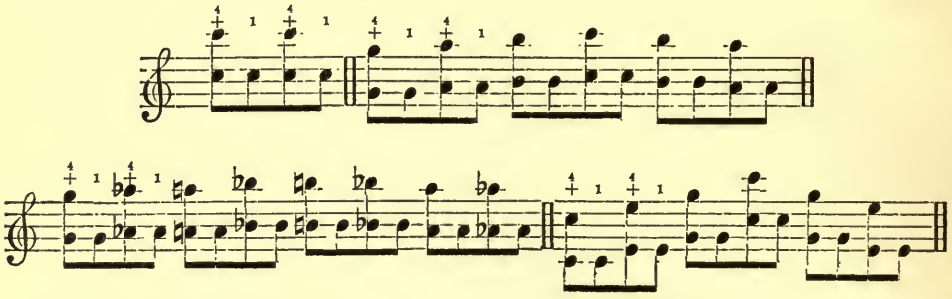
3. With a sideward contraction of the fingers, combined with a raising upwards of each one as it leaves the key to make way for the succeeding finger. The thumb to be held straight.

In each of these methods of cultivating the repetition-action, great care must be taken that the rate at which any exercise is practised does not cause stiffness of wrist. Let the student remember that rigidity of hand, wrist, and arm is an effectual barrier to his progress. Even if he should, by the exercise of will-power, and *in spite of* stiff muscles, be successful in forcing the *tempo* up to a high speed, he must remember that increase of speed is no sign of real progress, unless it is accompanied by beauty of tone-production.

For a study of the repetition-touch, let the student practise the combinations mentioned in

paragraph 106. They ought all to be studied on a black key, as well as on a white one. Examples of this touch, in its single-note form, are of somewhat rare occurrence in the works of the great composers. Perhaps the best one on a large scale is the Study in A minor, by Thalberg. Liszt also, in his "Midsummer Night's Dream" paraphrase, and Moszkowski in his "Caprice Espagnol," use it with marked effect. But though it is seldom met with, the repetition touch deserves to have a thorough study given to it, on account of the beneficial effect it will have on the student's octave-playing, and on his wrist-work in general.

Among the forms of this touch more frequently used by modern compsoers are the following:—



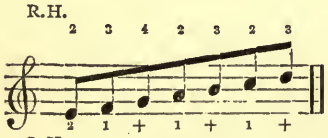
All scales and arpeggios may be used after the above models, for practice in this more difficult and brilliant form.

131. The octave-schools of Kullak and Loeschhorn contain much that is absolutely necessary in the way of material for the student's training. At the same time he need not confine himself entirely to an octave-manual for the cultivation of his wrist, but may use any *legato* passage for this purpose. Everything therefore—Sonatas, Fugues, Studies—that may seem to be of special value should be practised also with the staccato-touch, as this will help to develop the elasticity, endurance, and power of the wrist. Especially ought all finger-exercises, scales, and arpeggios to be so studied; while the fugues of J. S. Bach afford thus quite extraordinary material for the practice of complex action of finger and wrist.

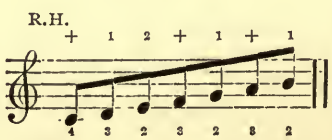
CHAPTER XI.

DOUBLE SCALES.

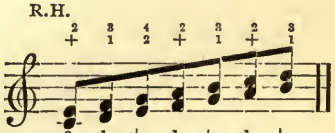
132. A DOUBLE scale is one in which each hand plays simultaneously *two* sets of notes belonging to the same scale. The following two sets are taken from the scale of C (Nos. 1 and 2). And played simultaneously with either hand, they form No. 3, which is a double scale in thirds.



No. 1.

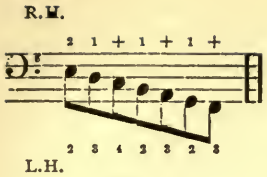


No. 2.

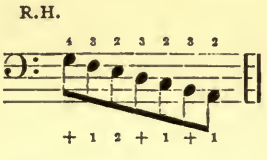


No. 3.

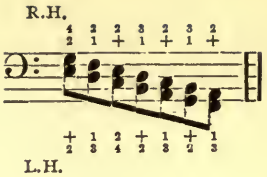
For the descending scale, No. 4 and No. 5 played simultaneously form No. 6.



No. 4.

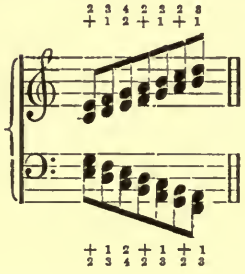


No. 5.

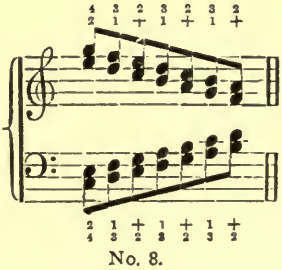


No. 6.

If No. 3, taken with the right hand, and No. 6 with the left, be played together, they constitute the following parallel in the matter of fingering:—

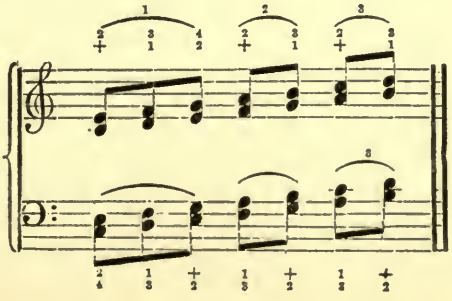

No. 7.

And similarly with No. 3 taken with the left hand, and No. 6 with the right (both transposed):—

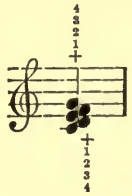

No. 8.

In each of the above examples it will be seen that the scale given is one of seven notes; and that it is the complete diatonic scale. The fingering therefore is complete also: no more being needed even for a scale of the most extended compass.

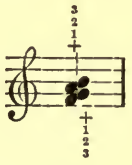
133. Before beginning the study of the double scale in thirds (which is its simplest form), the student must make himself master of the *plan of fingering* adopted here. If he will examine that of the following scale,—



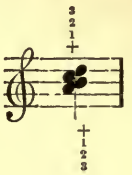
he will see that, in both hands, the fingering divides itself naturally into *three* groups, viz.: at those places where a turn-over of the hand is necessary. The notes of the first group, *sounded together*, are (No. 9); those of the second (No. 10); and those of the third (No. 11). Let the



No. 9.



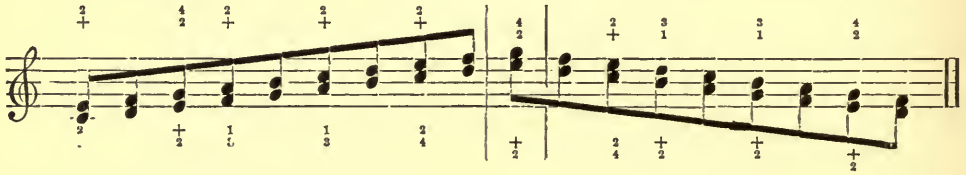
No. 10.



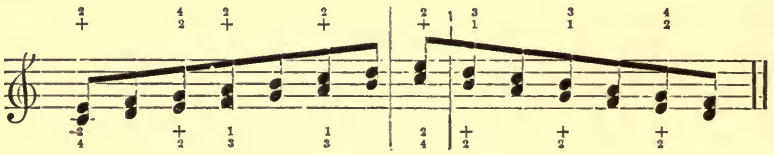
No. 11.

student exercise himself in playing the above three groups, *in all major and minor keys*, with each hand separately, and then with both hands together, at every octave on the keyboard.

In practising any scale up and down, it will be best to ascend to the position at the top of the scale containing the third and fifth degrees, before beginning the descent. For example, to practise it so—



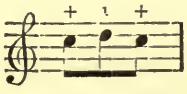
is more convenient than so—



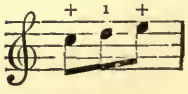
on account of the better finish to the fingering which the former method gives, at the top of the scale.

The plan of fingering given here for the scale of C major, must be used for the double scale in thirds *in every key*, whether major or minor. The difficulties connected with double scales are therefore not those of remembering this or that fingering for any particular scale; but are rather those of tone-production, in its several phases of equality, connection, roundness, power, &c. This is the result of that peculiar twisting of the fingers (over each other, and over the black keys), which is now met with for the first time.

134. If the student will refer to paragraph 132, No. 1, he will find that, in the right hand, the fifth and sixth degrees of the scale are fingered, 4, 2; and the seventh and eighth, 3, 2. Such a succession of figures *in the right hand* has hitherto always suggested that the higher one belonged to the note which was higher in pitch. But here, it is the lower figure which belongs to the higher note. And these two pairs of notes have to be played *legato*. Hitherto, *legato* has been executed either by vertically acting fingers as (No. 12), or by combined vertical and



No. 12.

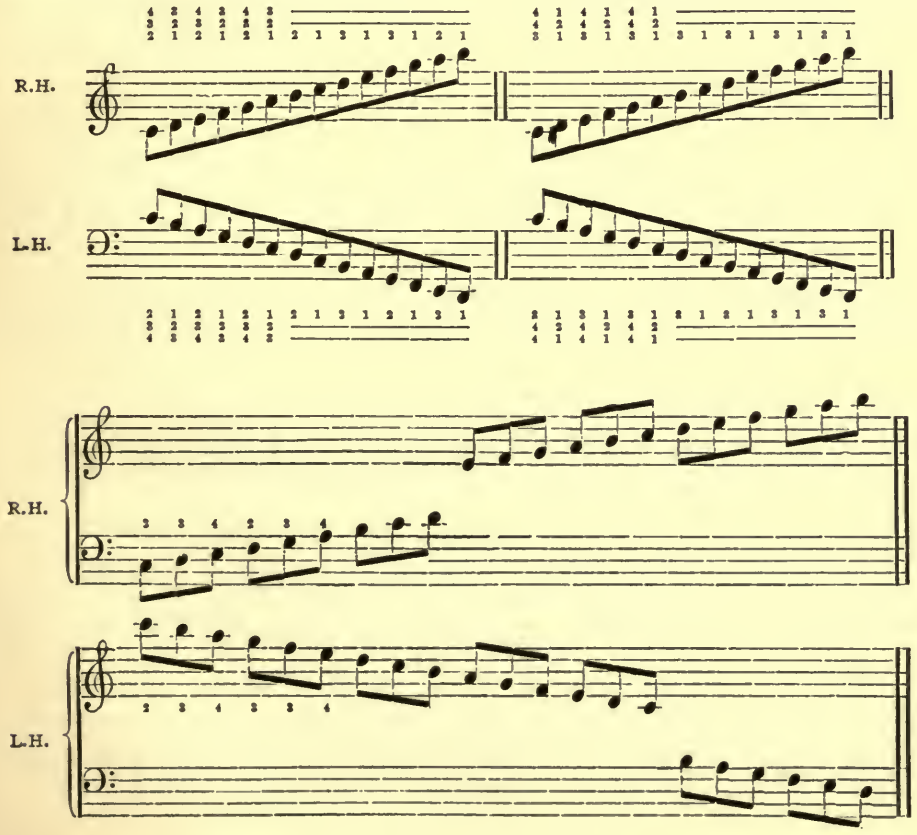


No. 13.

lateral action, as (No. 13). But in double scales, the five fingers of the one hand have simultaneously to execute *two* scales, a lower and an upper one; and they must do their best to make both as *legato* as possible. Seeing therefore that the thumb, in the case of the right hand, is engaged solely with the lower scale, and that the upper scale has to rely on the second, third, and fourth fingers, it becomes necessary to resort to the "rolling" motion of the arm, mentioned in paragraph 12, in order to execute the desired *legato*.

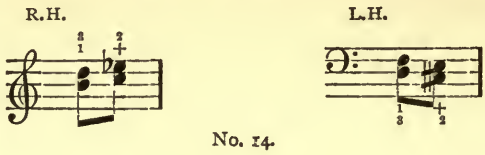
The student should make a careful study of the following exercises, in which the "roll" of the arm is necessary. The finger over which the crossing is made must accommodate itself to the situation as much as possible by bending, turning, and twisting. The wrist also must always be ready to rise or fall in conjunction with the roll of the arm, according as the exigencies of the passage require. Many of the reaches may be found to be impossible for some players; but even the impossible ones, if attempted cautiously, will strengthen the hand, and develop its stretching power.

The following exercises in scales, for turning the fingers *over* each other, must be studied in every key—major and minor. Those in groups of three notes may be studied also in groups of four, as a four-octave scale; and in groups of five notes as a five-octave scale, keeping the same order of the three fingers throughout:—



To make the exercises given below for double scales in thirds easier, a set of preparatory ones has been added. These are models constructed on the first exercise, viz.: (No. 14). Of the four fingerings given for the exercises for double scales in thirds, the first is here used,

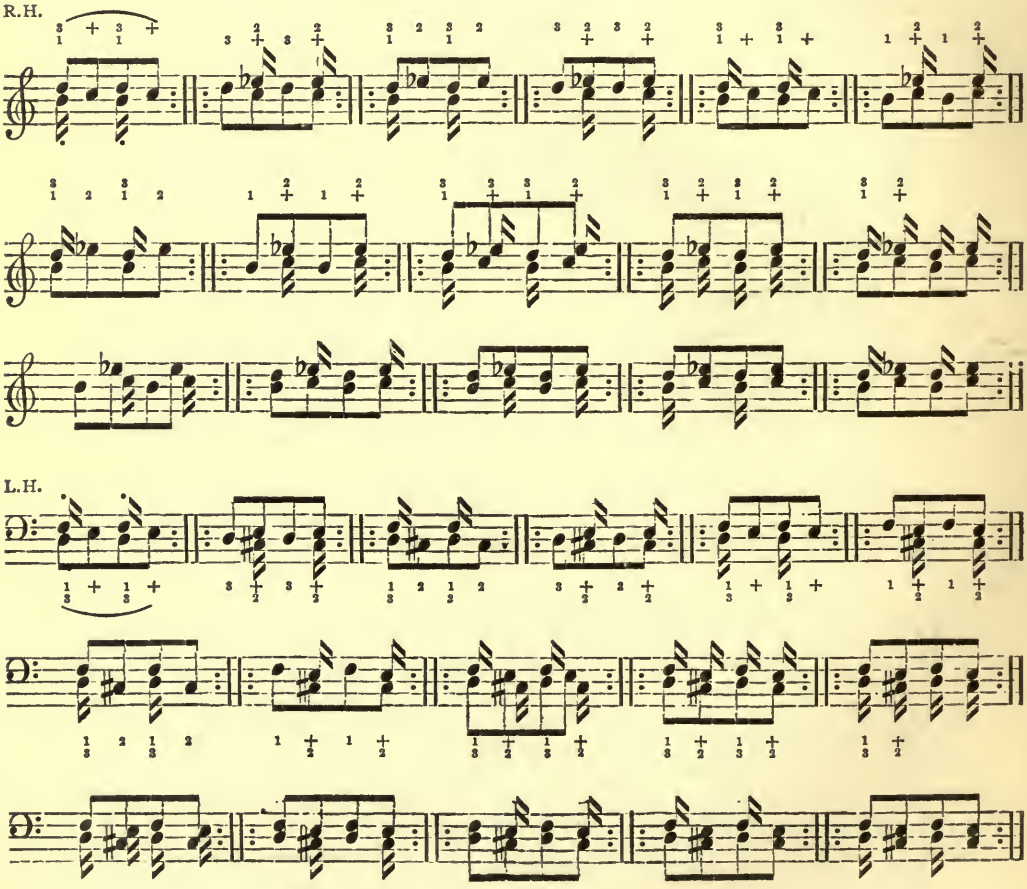
as it is the only one which is possible for *all* the models. Each exercise ought to be at least *attempted* with that fingering in the sixteen different ways provided in the models. At the same



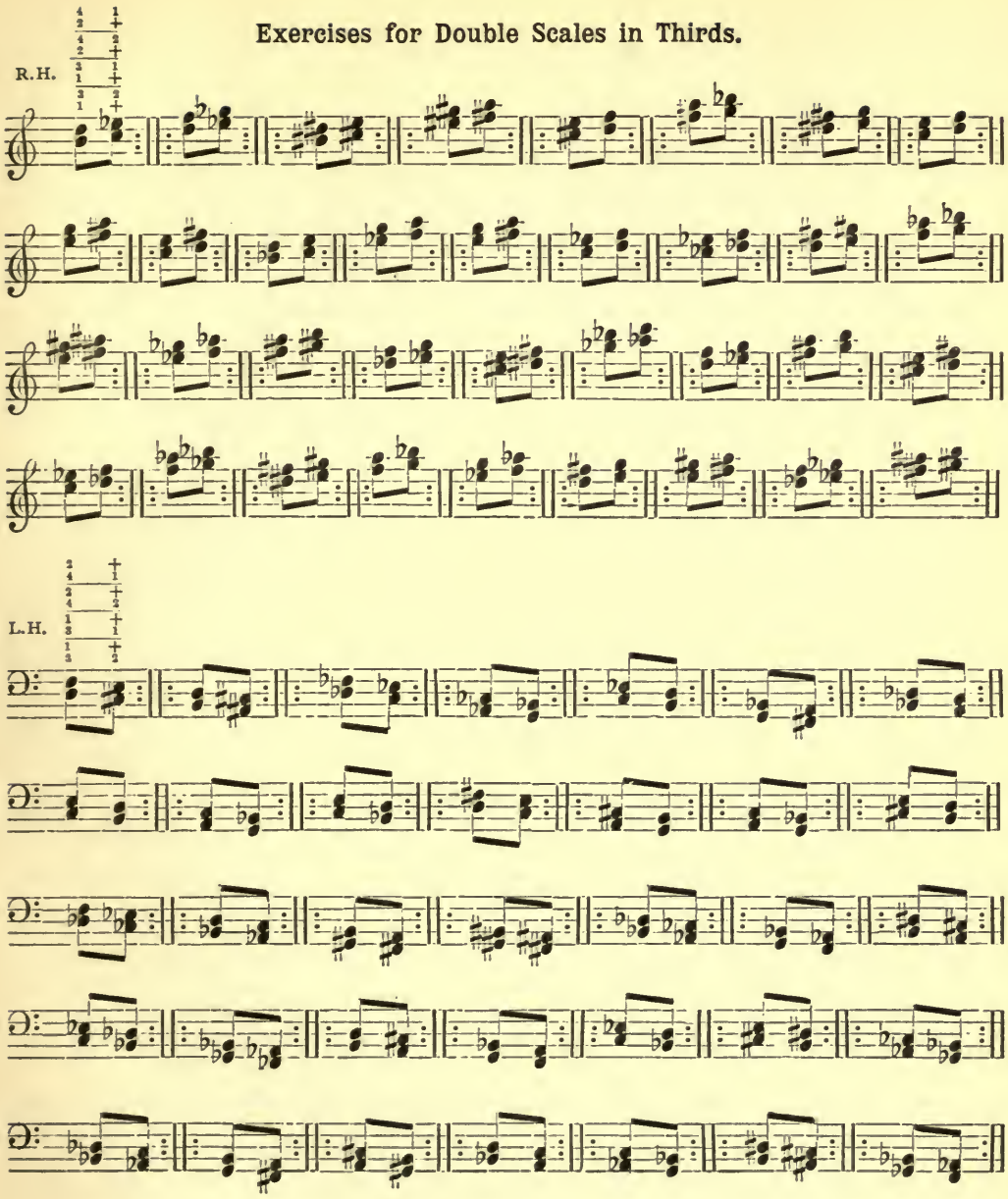
No. 14.

time, the greatest care must be taken not to overstrain the hand in the effort to reach farther than its present elasticity will allow. The semiquavers are to be played *staccato*, and the quavers strictly *legato*.

Preparatory Exercises (Models).



Exercises for Double Scales in Thirds.



[To be continued.]

SINGING, SIGHT-SINGING, AND VOICE PRODUCTION.

By JAMES SNEDDON, Mus. Bac., Cantab.

CHAPTER V.—(*continued.*)

92. Although parts of the following exercises, as *a* and *b* in Ex. 95, Ex. 100, &c., may *be* and, by the writer, have for many years *been* utilised for class purposes, they are here as a whole mainly intended for individual and private practice. Indeed voice cultivation cannot, to any great extent, be carried out otherwise. Ex. 92, and the lower notes in 93, will be found useful in developing the chest register. In the former Exercise let the voice sound C (*doh*) easily, then take the low G (*soh*) firmly, and carry the *tone-quality so produced*, which, in nearly every case, will be that of the chest register, up to and including the C above. Apply the same process in the keys named for transposition. In Exercise 93, the place where the chest ought to take the place of the medium register is marked. These tones should be taken firmly and slowly, with a desire after the vibration in the body described above.

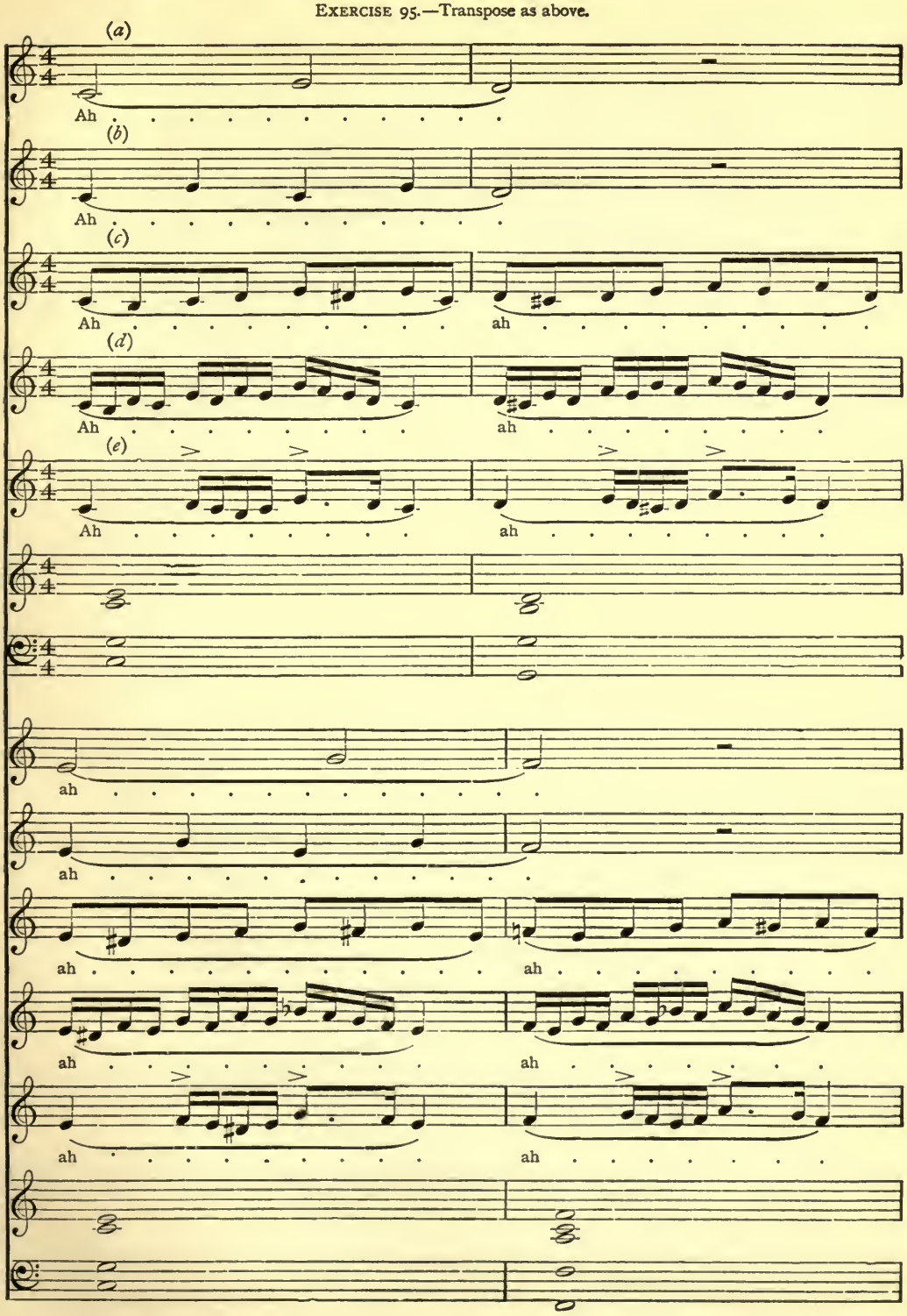
93. Perhaps no exercises are more trying to the singer, or more searching in their tendency, than sustained sounds in the ordinary scale, as shown in Exercises 93 and 94. Transposed as directed, there is not a weak note in the voice but these will lay bare, both to teacher and student. As a rule, it is best *not* to practise these to any great extent till the voice has been *placed*, *i.e.*, each tone is rightly directed, and some command over the various ways of producing the tone has been obtained.

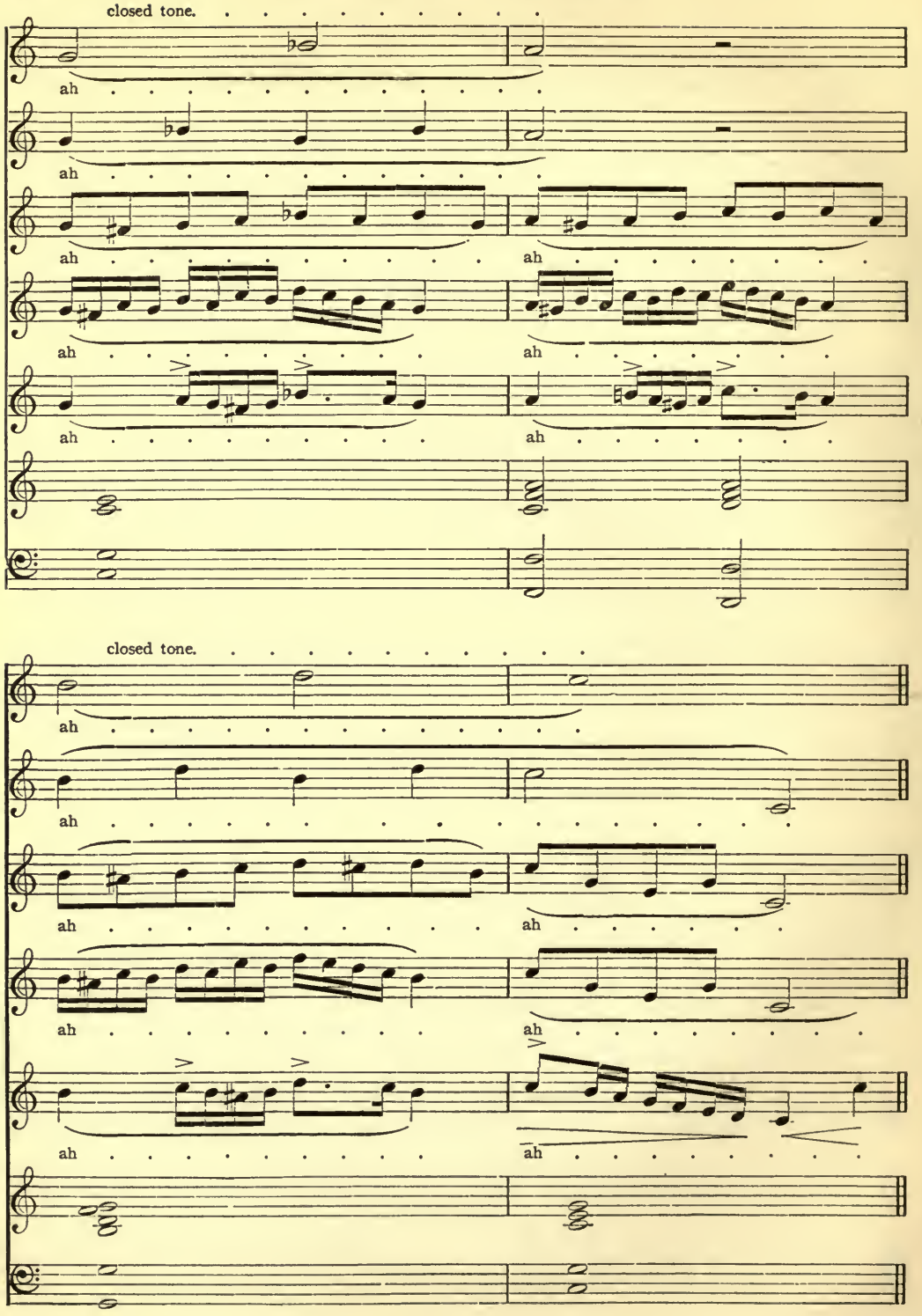
94. For obtaining acquaintance with, and control over, the "closed tone," the writer has seen or heard nothing better than *a* and *b* in Exercise 95. The flattened seventh (*ta*) seems to lend itself more readily than any ordinary note of the scale to the somewhat sombre effect required. These two parts of the exercise can for this purpose be made of the highest service to the student; *c*, *d*, and *e* are more or less florid in character, and are intended to supply the means of cultivating flexibility along with power. Notice particularly *e* as being an introduction to that much-used but seldom well-executed grace, the "turn." The first note marked > is here most important. If this is well and clearly taken the others will follow naturally and easily.

95. Exercises 96 and 97 are intended for use after some command of the closed tone has been obtained. At first it will be well to pitch 97 and *a* in 96 on a key so low as to enable the student to take all the upper notes with this tone-production. When some power over the mixed or head voice has been obtained, then the higher keys may be attacked. Take care that the florid parts of 97 are clearly and distinctly given out. A properly executed scale has been very aptly compared to a string of pearls, each individual pearl distinct, yet all closely connected.

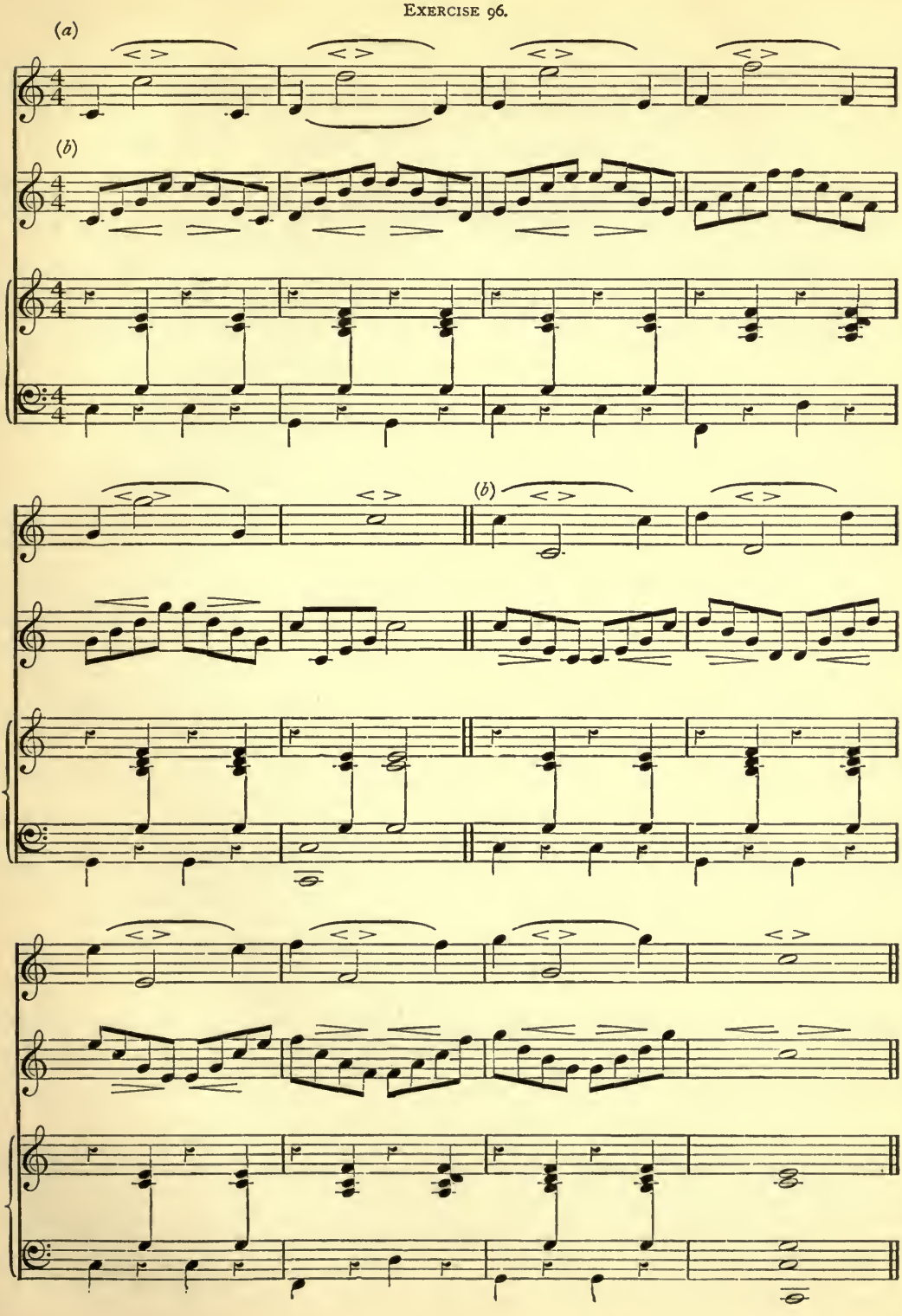
96. The development of the head register or mixed voice is what is aimed at in Exercise 98. The upper F (*soh*) should be taken with, or in this register, the soft tone being directed as described above. Let the student endeavour, as it were, to *get behind the tone*, and power to manipulate it will come. This exercise will also be found useful in cultivating the upper or *falsetto* register. Exercise 99 can be employed for flexibility up and down as required.

EXERCISE 95.—Transpose as above.

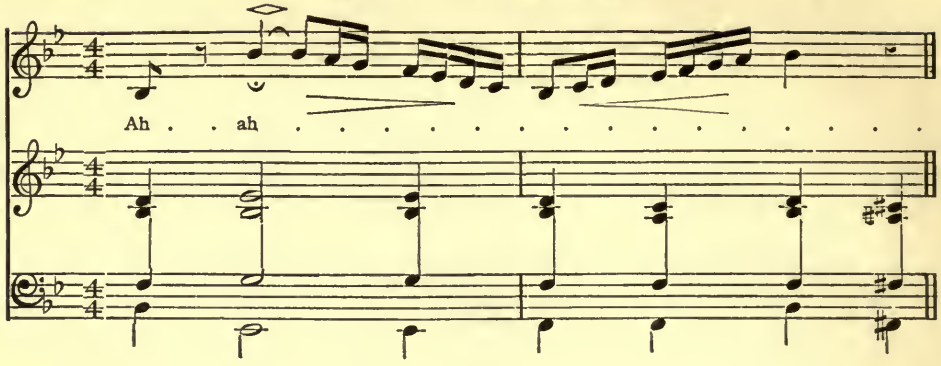



closed tone.
ah
closed tone.
ah

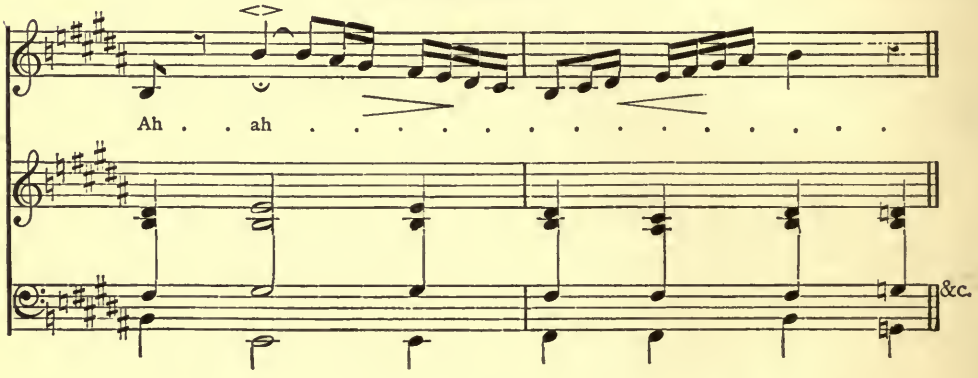
EXERCISE 96.



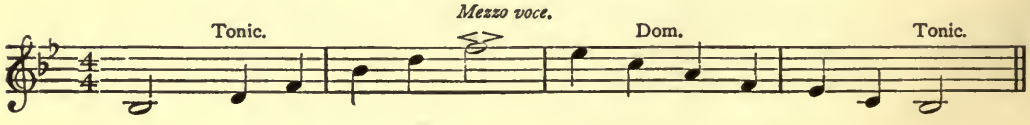
EXERCISE 97.—Transpose as above.



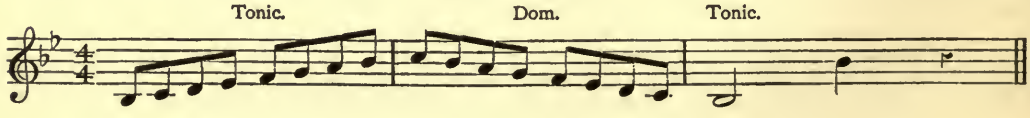
First Transposition.



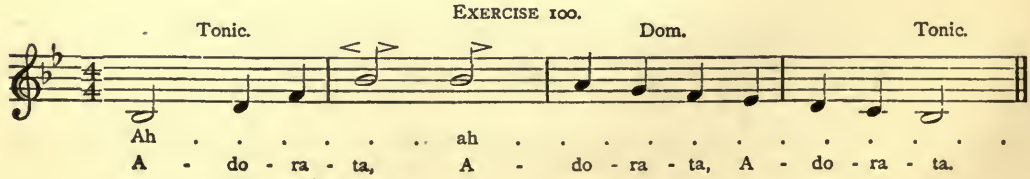
EXERCISE 98.—Transpose as above, and accompany with Chords named.



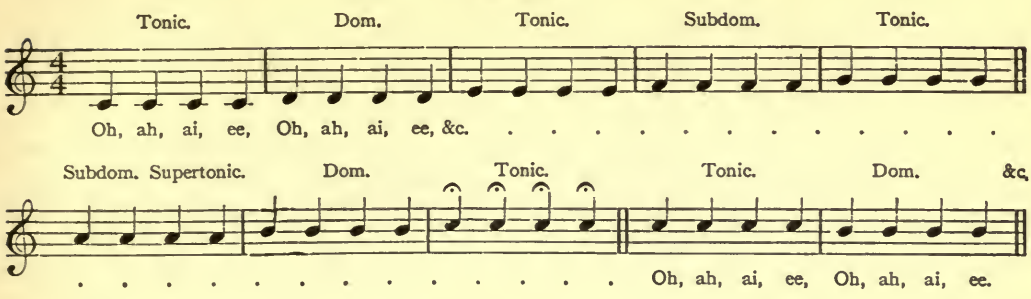
EXERCISE 99.



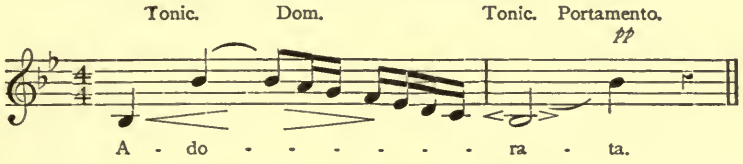
EXERCISE 100.



EXERCISE 101.



EXERCISE 102.—Transpose.



97. As already mentioned, Exercise 100 will be found most useful for class purposes; classes of boys and girls especially, greatly need such an exercise. In such classes the upper note should be produced softly, *very softly* sometimes, and this softly-produced quality should be carried down as far as possible. In the same way it can be utilised in developing the mixed or head voice, and also the falsetto, in the individual.

98. Exercise 101 will be found useful in connection with the different vowels; but clear and distinct vowel sounds can only be expected *after* the voice has been properly "*placed.*" In attaining this power, do not at first be over particular about the vowels. Take *ai* (as in fail), *aw* (as in awful), *oh*, or *ah*, as will best enable you to bring out the effect desired; and it is only when a command over these effects has been obtained that you are free to give attention to correct and effective vowel enunciation. For the latter purpose, perhaps, nothing can serve a singer better than even a slight acquaintance with the soft and eminently vocal language of Italy. Italian songs and arias are possibly the very best voice and vowel exercises that have been or ever will be written. Let the student always remember that the vowel is the only singable portion of a word: a consonant is a "closure," and must not be heard till the finish, when it should come out clearly and distinctly.

99. Solfeggi, *i.e.*, melodies without words written for the development of the vocal powers, should either accompany or immediately follow the exercises here given. A book of these that may safely be recommended is that entitled, "Fifty Singing Lessons for the Medium Voice," by Concone. These "lessons" will be found light, bright, interesting, and of great benefit to the student. Other solfeggi, by Nava, Lablache, and others, may follow.

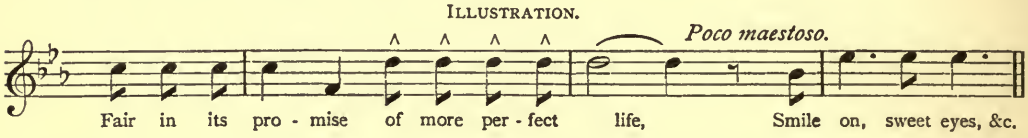
100. No sol-fa syllables have been given with these exercises. Those who still require such aids will find translating a most interesting and improving piece of work. The sol-fa names of some chromatics here introduced will be given and explained in Chapter VI.

101. *Styles of Singing and Expression.* (1.) The Legato, Portamento, or smooth and connected style, in which all the tones are joined together by a gentle, almost inaudible, gliding of the voice from one to another. This is often and most effectively heard in pieces or passages of a pathetic nature, but great care should be exercised, and much training is required for its proper use. Overdone, or not well done, the *portamento* becomes disagreeable and vulgar in the extreme. A curved line like a slur is frequently written over the notes, where the composer intends the portamento to be employed.

102. (2.) The *Staccato*, or detached style, in which the singer has to give expression to strong emotion, angry feeling, boldness, determination, and the like, where much assistance is obtained, or need for it felt, according to the skill or want of skill displayed by the composer. For master-pieces of vocal writing in this class see "Sound an Alarm," &c. &c., in Handel's "Judas Maccabaeus."

103. (3.) The style, sustained and declamatory. Comparatively few pieces are written in which, from beginning to end, this kind of singing is required; but in the best vocal compositions oft-times phrases, occasionally whole sections occur, where this manner of tone-delivery is demanded. The following is from a recently-written song by Mr. F. H. Cowen. The notes to be sustained and insisted on are marked ∧ or *maestoso*:—

ILLUSTRATION.



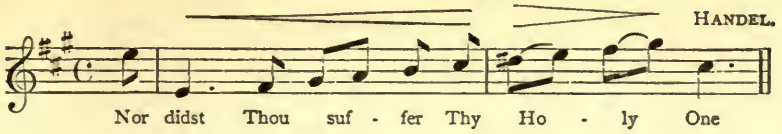
104. (4.) Recitative, which is a kind of singing (or style of composition), somewhat between speech and song, in which strict musical time is in general disregarded, and the singer aims at power and lucidity in a vocal declamation of certain important words, passages, or connecting links in an argument. In operatic music it was formerly, and is even yet, much in request—(1), to keep up a kind of musical conversation among the *dramatis personæ;* and (2.) by way of introduction to set airs or even concerted pieces. In oratorio it is employed in giving musical voice to portions of scripture or other sacred writings purely narrative, instructive, or it may be figurative or exalted in character:—see the sublime works of this class by Handel, Haydn, Mendelssohn, and many others. Song writers also frequently employ *recitative* as a sort of preface to the better class kind of lyric:—see compositions by Braham, Bishop, Wallace, &c.

105. In deep breathing the lower and front part of the body will necessarily be somewhat obtruded, and being held in that position while the respiration lasts, might, in some instances, entail serious consequences, to avoid which many students of the sterner sex, especially those who are of a stout build, wear while exercising (some even when singing in public) an abdominal belt. This sustains the body, resists pressure, and greatly reduces any dangerous effects that might arise, not from work, but from over-anxiety about it. "Keep out your sides," is a direction or injunction often given to lady students, to which they would do well to attend. As already stated, there should be no gasping or upheaving of the shoulders when breath is required. Be at pains to acquire the habit of keeping back, or as some teachers say, feel as if you were "drinking in" the breath.

106. *Phrasing* was touched upon in vol. i., p. 73, par. 24; a few remarks in addition will now be found useful. The student already knows what is meant by a musical section (vol. i., p. 73, par. 26). A phrase is a part generally about the half of a section, the notes of which, and according to the sense of the words, must in general be sung to one breath. No complete phrase should, from beginning to end, be delivered with uniform power or volume of tone. *Held* (sustained) notes and *repeated* notes should, if we may so say, make up, for their want of *variety* in pitch, by variety in strength and manner of delivery: (see Exercise 93). Ascending passages, whether by scale, as

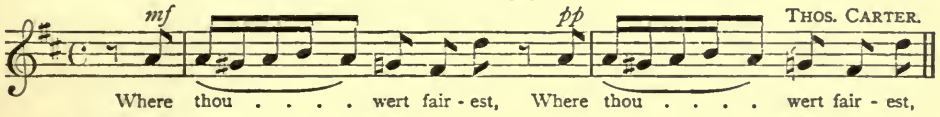
should in general, and as shown, take the crescendo form: but when, immediately behind the ascending passage there is to be a sudden fall in the opposite direction, the singer should "taper off" the last notes in the accent thus:

ILLUSTRATION.—"MESSIAH."



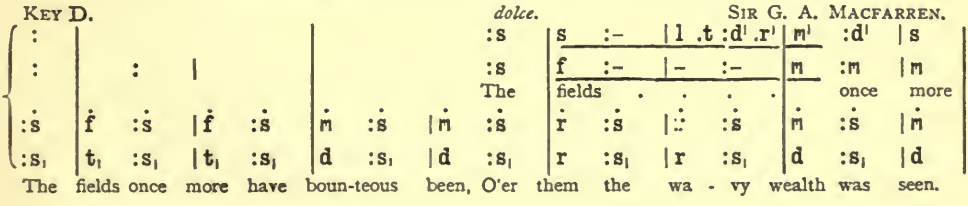
107. The rule just given also accords with the general comparative want of volume in the upper registers of the voice. Descending passages require to be sung in a style exactly the reverse of that just described. Even the exceptional *piano* on the high notes has its exceptional counterpart, for it is often as desirable as it is easy to show great reserve-power on the lowest notes. When a phrase or passage requires to be repeated, there ought to be variety in the manner of its delivery: *i.e.*, it should not be sung or played twice in the same way. *Forte* the first time, and *piano* the second, is, for the sake of variety, a device to which performers frequently resort. In the following the repeat is usually given as a kind of echo to the phrase, a style of treatment which, however, can be, and not seldom *is*, reversed with excellent effect:—

ILLUSTRATION.



108. When, as in a point of imitation (vol. i., page 74, par. 30), any "part" has for a time been silent, it should on entering with the theme be made very prominent. This is done, not so much by making the newly entered part *forte*, as by subordination in those that have been going on. Thus with a Rubinstein at the instrument, it matters not whether the subject or theme of a *fugue* (see article on Fugue) is in the highest, the middle, or the lowest position in the pianoforte score; *that subject is always*, so to speak, borne up in the arms, and made prominent to the hearer by the accompanying harmonies. Subordination of parts is also greatly needed where, as in the following extract, the composer has written a melody for the soprano with a kind of second for the alto, and a vocal introduction and accompaniment for the other parts.

ILLUSTRATION.—CHORUS FROM "HELVELLYN."



Those singing the accompaniment are here evidently intended to give it out clearly, distinctly, softly, and with a staccato effect, thereby setting off as a tasteful frame does a fine painting, the beautiful melody in the highest part.

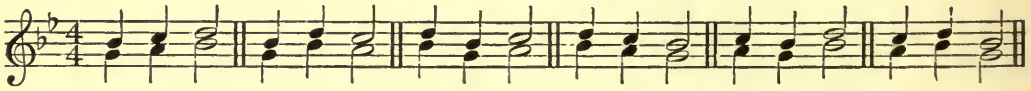
109. The manner in which a composition should be performed, both as to strength and speed, is usually given in a general way at the beginning. This may be called the prevailing or ruling character that pertains to the piece or movement, any deviations from which should be in marked contrast thereto. Thus where *mf.* (mezzo-forte) prevails, *piano* passages should be really and truly *piano*, to give effect to which effort (not laxity) is required. Forte passages should take to themselves a fervour and brilliancy, and absence of breathiness, almost unknown elsewhere.

The Minor Mode.

110. The Minor Scale, or Minor Mode of using the scale, was somewhat fully explained in Rudiments of Music, Chap. IV.; and the theories there laid down should be thoroughly mastered by every student who would proceed with pleasure and profit to the exercises which are now to follow. Above all, the *various forms* of the scale, and the *reasons given* for these variations, should be carefully gone over, and, if possible, clearly understood, otherwise mental haziness as to its importance, and practical uncertainty in its performance, are sure to result. As mentioned in the chapter named, some musicians regard the minor as a scale distinct from the major; others, practical teachers especially, as only an adjunct, or "*mode*," or imitation of the major. Possibly the former way of looking at it is the more scientific, although there is a good deal that could be said on both sides. However, the question may hereafter be decided, in practical sol-faing, it will, meantime, be well for the student to consider it in the latter view, viz., as a somewhat fantastical imitation of the major scale a minor third below, or major sixth above.

111. In Exercises 103 to 105 the under lines give minor mode imitations of the major scale notes in the upper. While these are being learned, the teacher may give the major notes, and then call on the student to supply the imitations, or *vice versâ; but the two lines should not be sung together.* Notice that just as the sharp of *fah* is, in sol-fa, called *fe*, so the sharp of *soh* is called *se.*

EXERCISE 103.—Phrases of Three Notes—Major and Relative Minor.

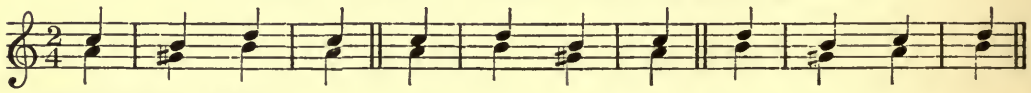


KEYS B♭ Major and G Minor.

Major.	d	:r	m	:-	d	:m	r	:-	m	:d	r	:-	m	:r	d	:-	r	:d	m	:-
Rel. Minor.	l_1	:t_1	d	:-	l_1	:d	t_1	:-	d	:l_1	t_1	:-	d	:t_1	l_1	:-	t_1	:l_1	d	:-

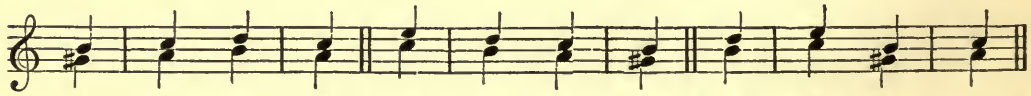
	r	:m	d	:-	r	:m	d	:-	m	:d	r	:-	m	:r	d	:-	r	:m	d	:-
	t_1	:l_1	d	:-	t_1	:d	l_1	:-	d	:l_1	t_1	:-	d	:t_1	l_1	:-	t_1	:d	l_1	:-

EXERCISE 104.—Phrases of Four Notes—C Major and its Relative, A Minor.



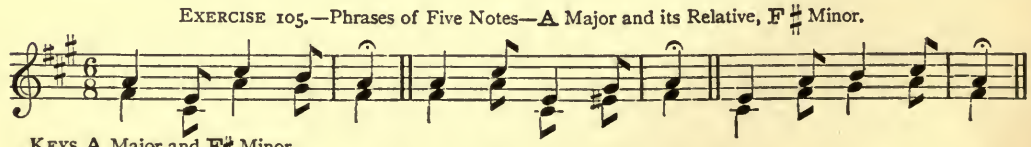
KEYS C Major and A Minor.

Major.	:d'	t	:r'		d'		d'		r'	t		d'		r'		t	:d'		r'
Rel. Minor.	:l	se	:t		l		l		t	se		l		t		se	:l		t



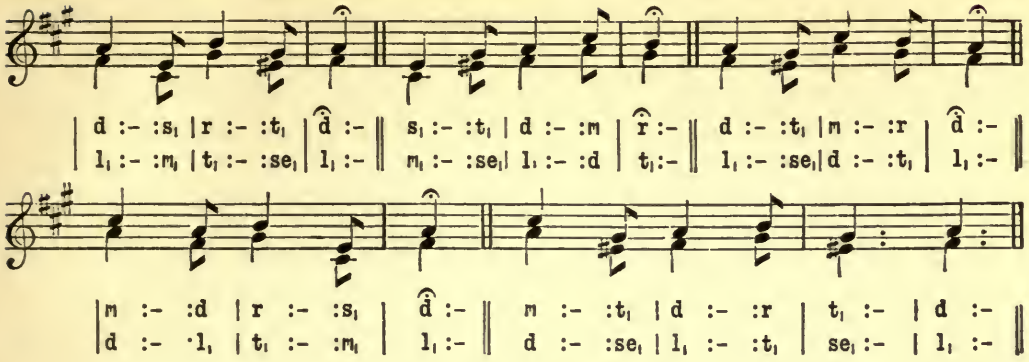
	:t		d'	:r'		d'		m'		r'	:d'		t		r'		m'	:t		d'
	:se		l	:t		l		d'		t	:l		se		t		d'	:se		l

EXERCISE 105.—Phrases of Five Notes—A Major and its Relative, F♯ Minor.



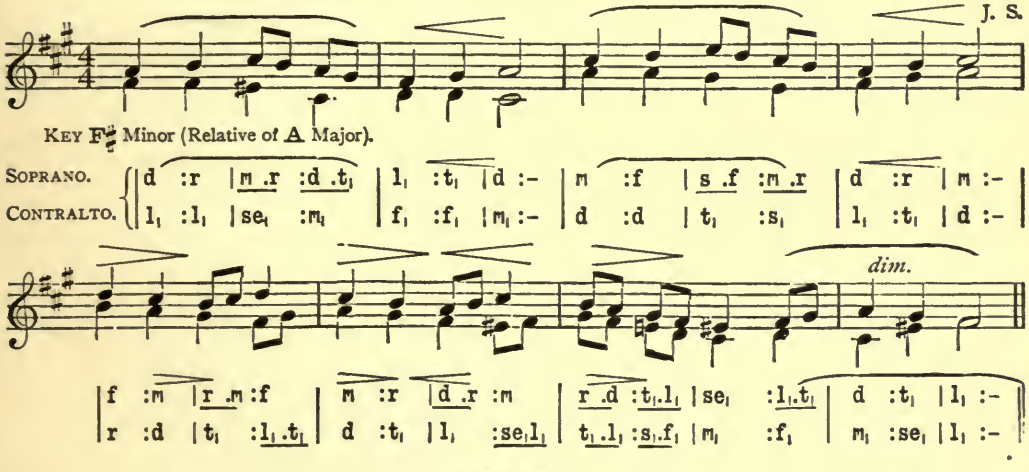
KEYS A Major and F♯ Minor.

Major.	d	:-	:s_1	m	:-	:r	$\hat{d}$	:-	d	:-	:m	s_1	:-	:t_1	$\hat{d}$	:-	s_1	:-	:d	r	:-	:m	$\hat{d}$	:-
Rel. Minor.	l_1	:-	:m_1	d	:-	:t_1	l_1	:-	l_1	:-	:d	m_1	:-	:se	l_1	:-	m_1	:-	:l_1	t_1	:-	:d	l_1	:-

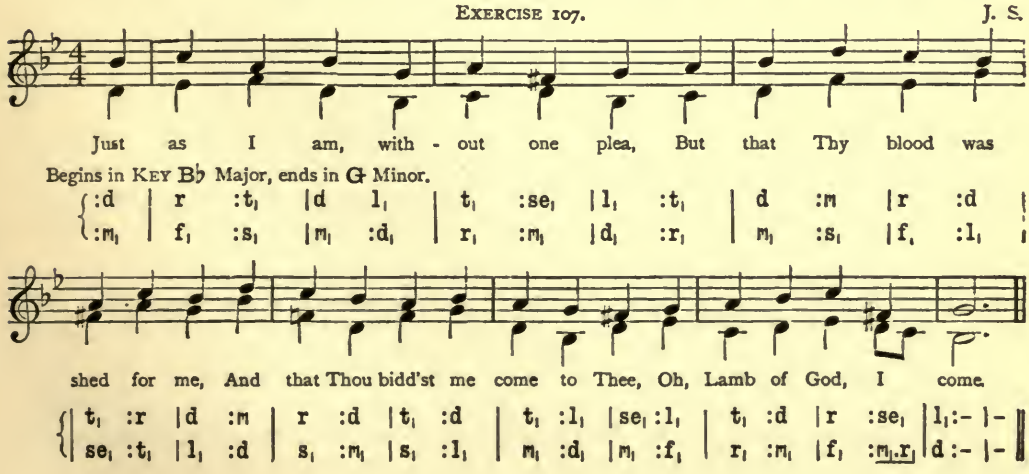


112. When, in the course of a tune, the music, by imitation or otherwise, *passes over* from major to minor, or *vice versâ*, every such passing over, or *change of mode*, is called A MODULATION. Observe carefully the modulations in the coming exercises and pieces.

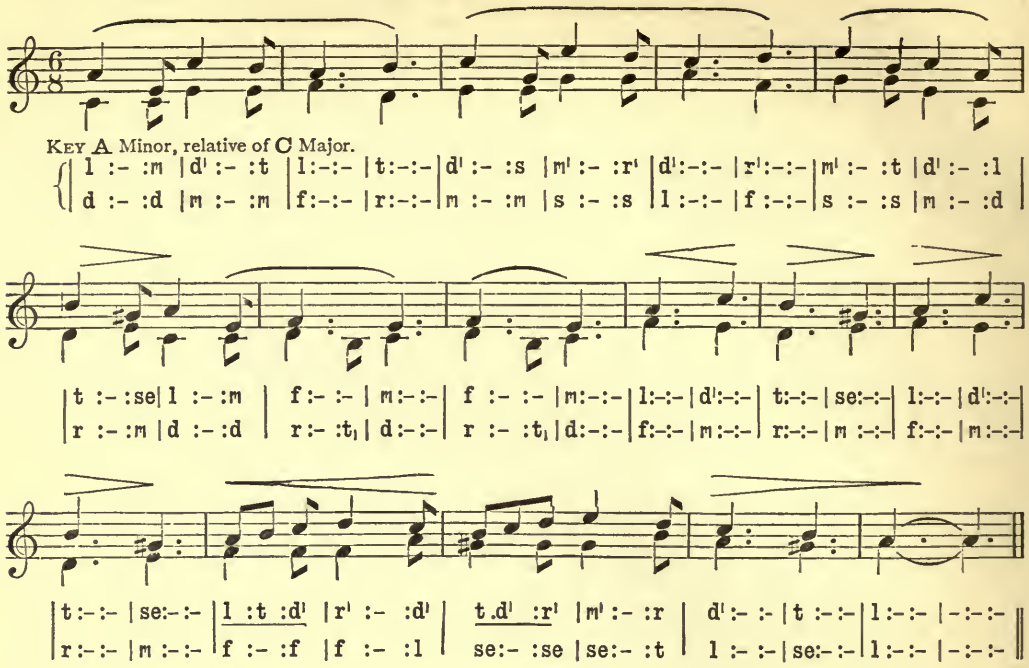
EXERCISE 106.—In Two-part Harmony. Sol-fa and sing to *la*.



EXERCISE 107. J. S.



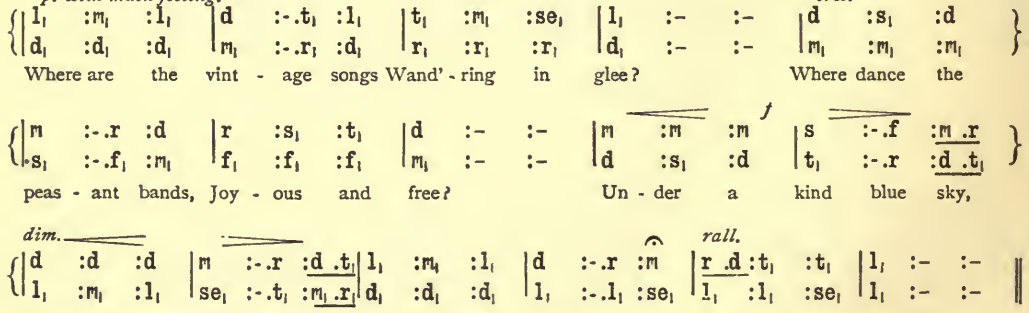
EXERCISE 108.—Two-part Solfeggio in A Minor. J. S.



EXERCISE 109.—SONG OF THE EXILE.

Mrs. HEMANS. J. S.

KEY G Minor, relative to B♭ Major.



2 *p* Where are sweet eyes of love,
Watching for me?
mp Where o'er the cabin roof
Wanes the green tree.
Still, as in youthful prime,
Still the soft vesper chime
Speaks of a holy time,
Far o'er the sea.

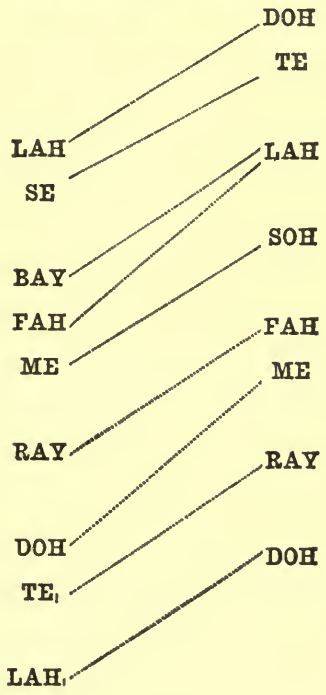
3 *f* Dance on, ye vintage bands,
Fearless and free!
Still fresh and greenly wave
My father's tree!
Still smile, ye kind blue skies!
View'd by dear loving eyes,
Tho' your son pines and dies
Far o'er the sea.

113. When minor imitations of certain passages in the major key are given, there is at first some difficulty and uncertainty as to whether the minor sixth or major sixth is to be employed

(Rudiments of Music, vol. i., page 18, par. 55). Rules.—If the melody in the major *descends* from the sixth (*lah*), *imitate* with the *minor* (*fah*). If after the sixth in the major key, an ascent is made, imitate with the artificially raised or major sixth in the minor key. Thus **s l s f m** in the major would be answered by **m f m r d** in the minor, and *vice versâ;* while **d' s l t d'** in the major would be replied to by **l m ba** (pronounced *bay*) **se la** in the minor, and *vice versâ*. It may here also be said that *fah se* (minor sixth and major seventh in the minor scale) being distinctive and harmonic notes (Rudiments of Music, vol. i., page 16, par. 50), should, even in melody, be employed as frequently as possible.

113. A Minor Mode Modulator, showing the supposed shadowy relations of the minor to the major key, and giving the alternative imitations, will now be found useful, and is here given. It should be carefully studied, and, in connection with the illustrative exercises, faithfully employed. The different forms of the minor scale, explained and exhibited in the minor mode chapter, in Rudiments of Music (vol. i., page 16) are also here shown in Sol-fa. These, being important, should receive much attention; to sing all of them with correct intonation is by no means easy. Vary the pitch in performing.

THE MINOR MODE MODULATOR.



DIFFERENT FORMS OF THE MINOR SCALE.

1. ANCIENT.

KEY A Minor, relative of C Major.

{| l, t, d r m f s l̂ s f m r d t, l, ‖

2. ARBITARY.

{| l, t, d r m ba se l se ba m r d t, l. ‖

3. Ordinary Form (sometimes called the Melodic.

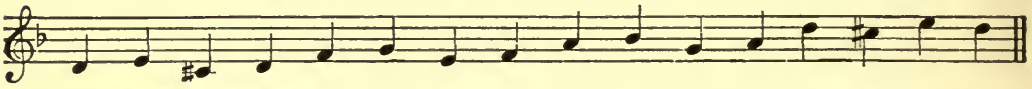
{| l, t, d r m ba se l s f m r d t, l, ||

4. Harmonic.

{| l, t, d r m f se l se f m r d t, l, ||

114. The student should now be prepared to sing the following exercises and pieces, which include most of the vocal difficulties to be met with in connection with the minor mode:—

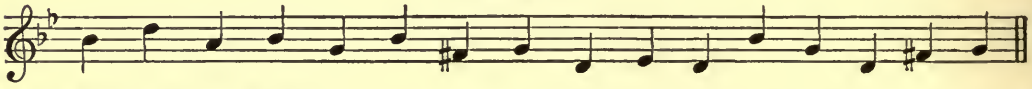
Exercise 110.—Sing to Various Rhythms, forward only.



Key D Minor, relative to F Major.

{| l, t, se, l, d r t, d m f r m l se t l ||

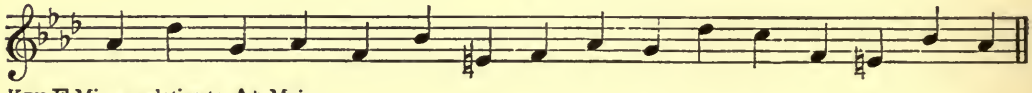
Exercise 111.



Key G Minor, relative to B♭ Major.

{| d m t, d l, d se, l, m, f, m, d l, m, se, l, ||

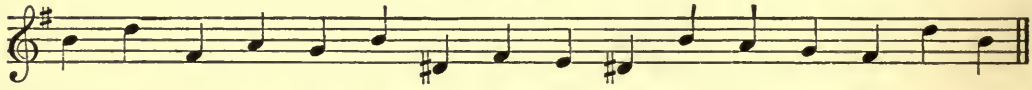
Exercise 112.



Key F Minor, relative to A♭ Major.

{| d f t, d l, r se, l, d t, f m l, se, r d ||

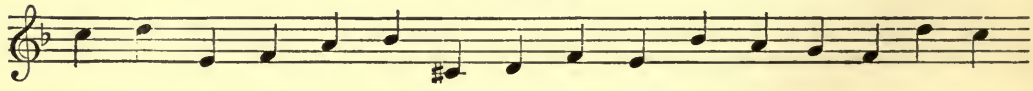
Exercise 113.



Key G Major.

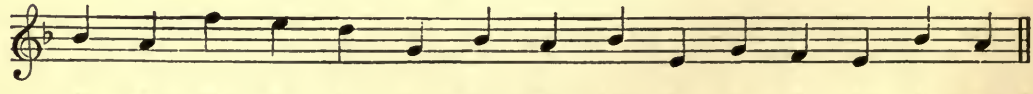
{| m s t, r d m se, t, l, se, m r d t, s m ||

Exercise 114.



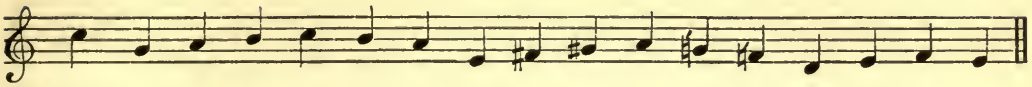
Key F Major.

{| s l t, d m f se, l, d t, f m r d l s



{| f m d' t l r f m f t, r d t f m ||

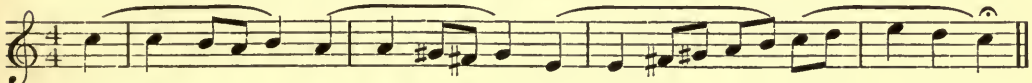
EXERCISE 115.



KEY C Major.

d' s l t d' t l m ba se l s f r m f m ‖

EXERCISE 116.—Sol-fa and sing to *la*. J. S.

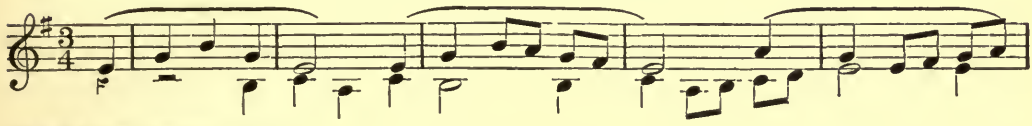


la la la la la la la la

KEY C Major.

:d' | d' :t .l | t :l | l :se .bah | se :m | m :ba .se | l .t :d' .r' | m' :r' | d' ‖

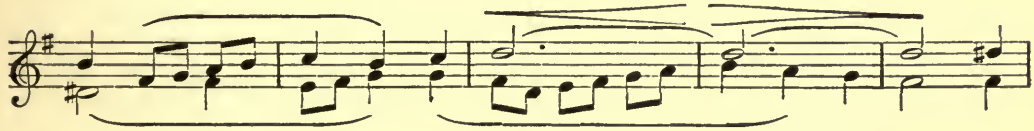
EXERCISE 117.—Two-part Harmony. J. S.



KEY E Minor, relative to G Major.

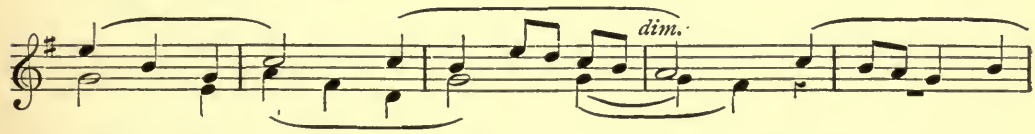
:l, | d :m :d | l, :- :l, | d :m .r :d .t, | l, :- :r | d :l, .t, :d .r

: | : :m, | f, :r, :f, | m, :- :m, | f, :r, .m, :f, .s, | l, :- :l, |



m :t, .d :r .m | f :m :f | s :- :- | - :- :- | - :- *f* :se

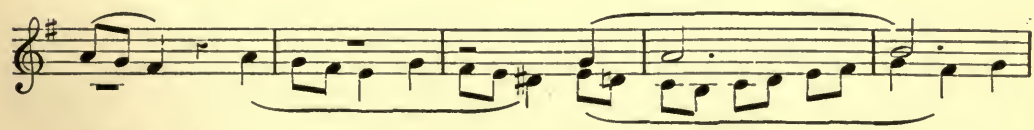
se, :- :t, | l, .t, :d | t, .s, :l, .t, :d .r | m :r d | t, :- :t, |



dim.

l :m :d | f :- :f | m :l .s :f .m | r :- :f | m .r :d :m

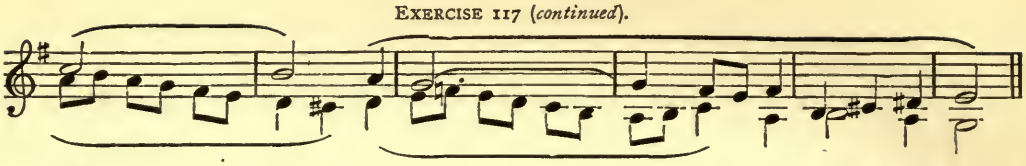
d :- :l, | r :t, :s, | d :- :d | - :t, : | : : |



r .d :t, | : | : : | : :d | r :- :- | m :- :-

: :r | d .t, :l, :d | t, .l, :se, :l, .s, | f, .m, :f, .s, :l, .t, | d :t, :d

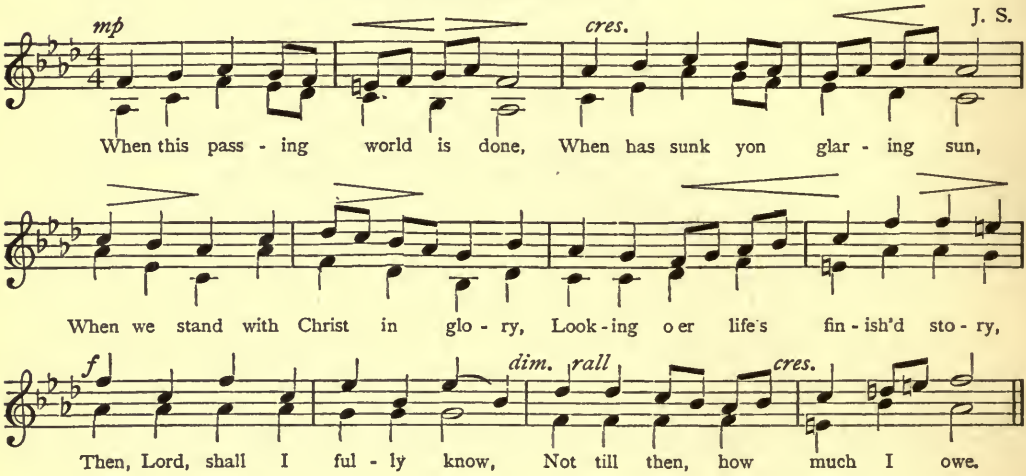
EXERCISE 117 (*continued*).



f :- :-	m :- :r	d :- :-	- :t_1 .l_1 :t_1	m_1 :ba_1 :se_1	l_1 :-		
r .m :r .d :t_1.l_1	s_1 :fe_1 :s_1	l_1.ta_1 :l_1.s_1 :f_1.m_1	r_1.m_1 :f_1 :r_1	m_1 :- :r_1	d_1 :-		

EXERCISE 118.—WHEN THIS PASSING WORLD.

Sing and Translate into Sol-fa.



EXERCISE 119.—A HUNTING SONG. (Sing and Translate into Staff Notation.)

Sir W. SCOTT. J. S.

Brightly. KEY D Minor, relative of F Major.

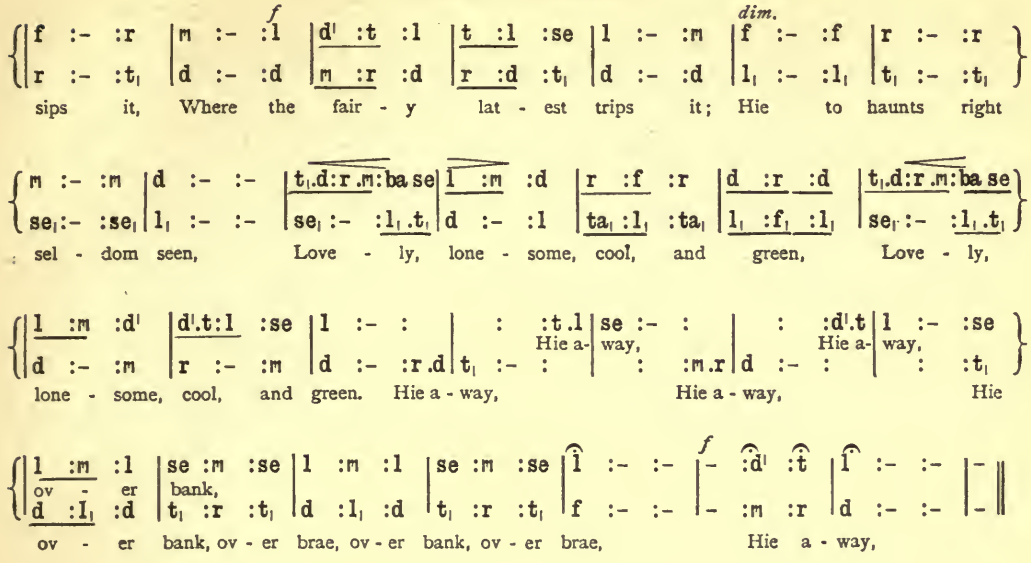
:l_1 .t_1	d :t_1 :l_1	m :- :-	- :f :r	m :- :r .m	f :m :r	l :- :-	
:l_1 .se_1	l_1 :se_1 :l_1	a - way . .	. hie	se_1 :- :ba_1.se_1	l_1 :l_1 :t_1	brae ! d :r :m	
Hie a - way, hie a - way !	Hie a - way, hie a - way !			Ov-er bank, ov - er		brae ! Ov - er	

D.C.							
- :t :se	l :-	p l	se :- :ba	m :- :l	se :- :ba	m :- :d	r :f :r
ov - er	brae !						
f :r :m	d :-	d	t_1 :- :r	d :- :d	t_1 :- :r	d :- :l_1	ta_1 :l_1 :ta_1
bank, ov - er brae !		To where the copse - wood is			the green - est,		Where the

d :r :d	t_1 :m :r	f :- :m	se :- :ba	m :- :l	se :- :ba	m :- :d	
l_1 :f_1 :l_1	l_1 :se_1 :t_1	r :- :d	t_1 :- :r	d :- :d	t_1 :- :r	d :- :l_1	
foun - tains glis - ten	sheen - est,	Where the lad - y	fern	grows strong - est,			

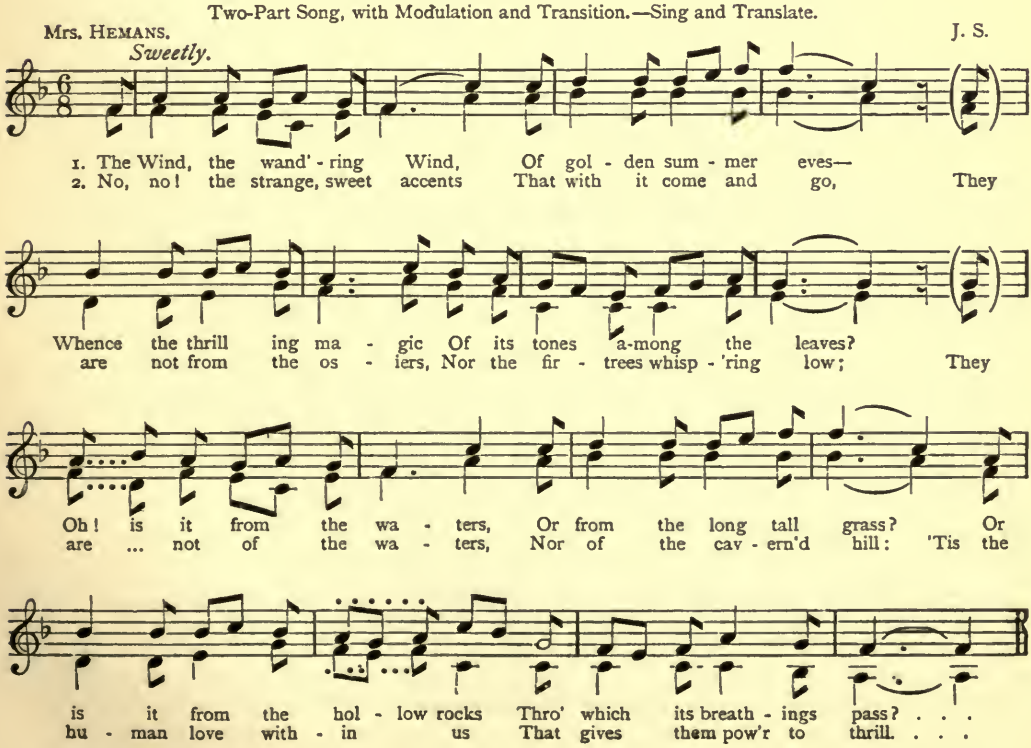
				cres.			
r :f :r	d :r :d	t_1 :m :r	f :- :m	d :- :d	r :- :r	s :- :m	
ta_1 :l_1 :ta_1	l_1 :f_1 :l_1	l_1 :se_1 :t_1	r :- :d	l_1 :- :l_1	f_1 :- :d	t_1 :- :d	
Where the morn - ing	dew lies	long - est,	Where the	black - cock	sweet - est		

EXERCISE 119 (*continued*).

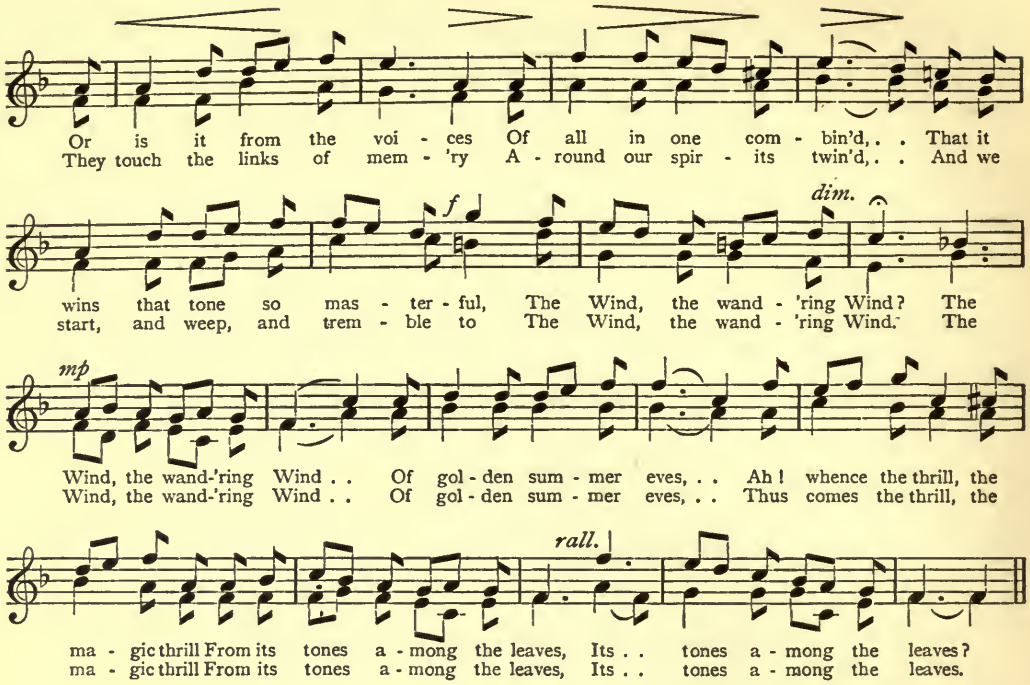


EXERCISE 120.—THE WANDERING WIND.

Two-Part Song, with Modulation and Transition.—Sing and Translate.



EXERCISE 120 (*continued*).

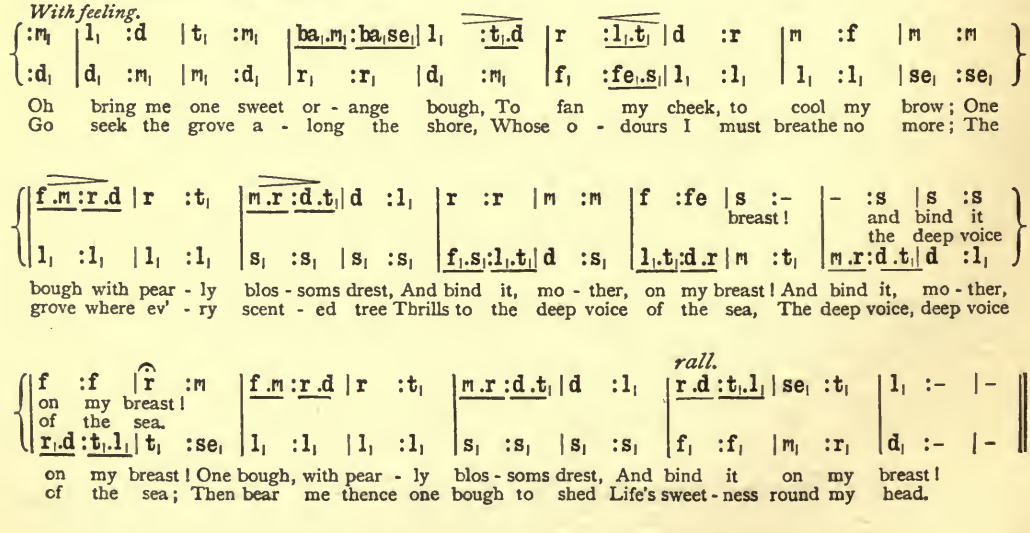


EXERCISE 121.—THE ORANGE BOUGH.—Sing and Translate.

Mrs. HEMANS. J. S.

KEY G Minor, relative of B♭ Major.

With feeling.



[*To be continued.*]

THE VIOLIN.

By W. DALY.

(CONTINUED.)

SECTION V.

OF *ENSEMBLE* PLAYING.

The exercises in the preceding Sections have been selected and arranged, with a view to making the process of self-instruction at once as easy and thorough as possible; for this reason the transition from one exercise to another has been made as gradual as is consistent with steady progress; and while these exercises have been arranged primarily for the use of students, who are prepared to work tolerably hard during such time as they can give to music, and also to make their study time as extensive as possible, it is hoped that neither the exercises themselves, nor the transition from one exercise to another, will present any insurmountable difficulties to those whose energy or leisure may be of a more limited kind. One thing, however, must be recognised, and that is, that the time given to work is of less importance than the way in which the work is actually done; and the student who can give even only half an hour every day to his violin can do a surprising amount of work in a year, if he puts that half hour to the best advantage.

It is assumed that the student has gained a more or less complete knowledge of the exercises already given: it will be advisable for him now, if circumstances will at all permit of it, to devote a certain amount of his time to *ensemble playing*—that is, playing in combination with some other instrument or instruments. In the first stages of *ensemble* playing this combination will probably be with another violin, or with a pianoforte. Both are excellent in their way, and, rightly employed, afford many opportunities for gaining knowledge; but for several reasons the combination with a pianoforte is to be preferred. In the first place, there is a much wider range of music available for executants of comparatively limited capacity in the form of violin and pianoforte duets than in that of duets for two violins; again, the more extensive resources of the pianoforte, and its altogether distinct character as compared with the violin, render the combination of the two instruments much more interesting to performers and listeners alike than that of two violins; finally, the pianoforte being an instrument of a definite pitch, to which the violinist is obliged to conform, faulty intonation is easily detected and remedied. The student should, therefore, now endeavour to join forces with a pianoforte-playing relative or friend for *ensemble* practice. Before such a combination there lies a wide and most magnificent musical literature, a literature, however, the study of which must be entered upon with some degree of method: and in taking up this study it would be well to bear the following rules in mind:—

(1) Aim only at the best things. Begin with easily comprehended classics, and there will be a chance of developing a taste for music in its highest forms.

(2) Let the compositions chosen for *ensemble* practice always be a little *less* technically

difficult than the exercises upon the steady practice of which the student's purely *executive* ability depends.* In this way there will always be all the more attention free to be devoted to the purely artistic aspects of whatever is being played—for in music there are many things to be considered besides the heads of the notes.

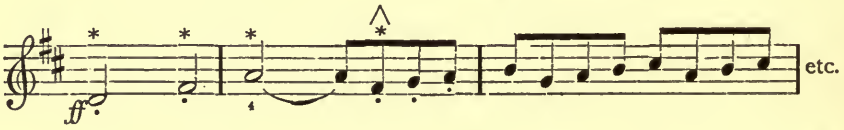
(3) Finally, remember Schumann's dictum—"Of learning there is no end."

If the student will only allow himself to be guided by these principles, the practice of *ensemble* playing will prove to be both a source of very great pleasure and interest, and also a most powerful educative influence, not only as regards executive and interpretative ability, which, after all, are only single phases of art, although very important ones, but also as regards the æsthetic aspects of music in general and their due appreciation.

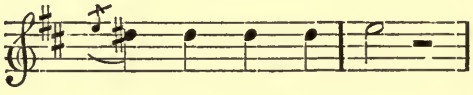
No better beginning could be made in *ensemble* playing than with Schubert's three Sonatas for violin and piano, Op. 137. They are very melodious, and just difficult enough to fix the attention of both violinist and pianist, without, at the same time, offering any very serious obstacles to performers on either instrument. These three Sonatas and the *Rondeau Brillant*, in B minor, Op. 70, are published in one volume in the "Litolff" edition, and cost two shillings: it will be advisable for the student to be particular about getting the Sonatas in this edition, as in it they are carefully fingered. The following annotations are also based upon the Litolff edition, and these annotations will be the more easily followed if the student also uses the Litolff edition.

First Sonata.

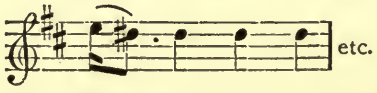
Allegro Molto.—For the most part, this first movement ought to prove very plain sailing to the student, and there are only a few points requiring mention here. Four bars before letter B, where the violin has the opening subject repeated *fortissimo*—



The notes marked with asterisks must be made to stand out boldly, the crotchet A in the second bar being carefully slurred in with the preceding note, and the succeeding F♯ being played with a firm, decided up-bow. *All* the crotchets before letter B are to be played *staccato*, the effect to be realised being the working up to a sort of climax at B. Two bars after B there is a bar with a short grace-note in it—



While this is certainly a short grace-note, it must be played without any abruptness or jerkiness: this rule applies to all short embellishments, *i.e.*, they must never be made *too* short. In the present instance the effect should be somewhat as follows:—†



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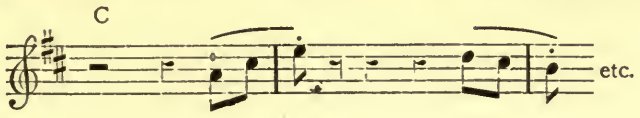
* The importance of keeping up the steady practice of *all* the exercises already given, with the exception of the very elementary ones, cannot possibly be over-estimated. From the time *ensemble* work is taken up, the two branches of study—the purely technical and the artistic—should be considered as being of equal importance, neither being allowed to encroach on the other.

† This is meant only as an approximation to the desired effect. The accent remains on the D♯.

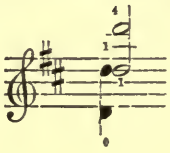
At letter C and onwards, the little detached phrases for the violin are to be rendered so—



The double notes in the four bars before letter D are, of course, simply an accompaniment, and must be treated as such: they should be played firmly but very lightly, their *staccato* character being carefully observed.

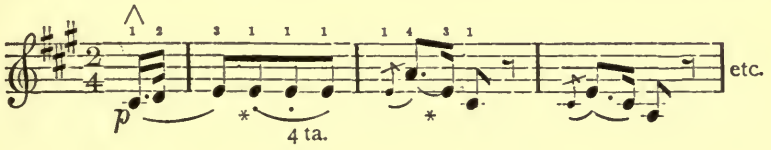
What has already been said about not making short grace-notes *too* short, applies with equal force to the grace-note in the third bar after letter G.

The chord with which the movement concludes should be played so—



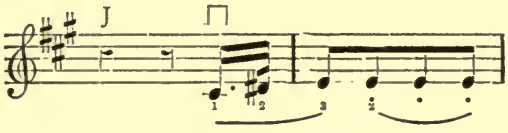
treating it as two distinct octaves.

Andante.—In the slow movements the fingering of the first few bars of the violin part is as follows—

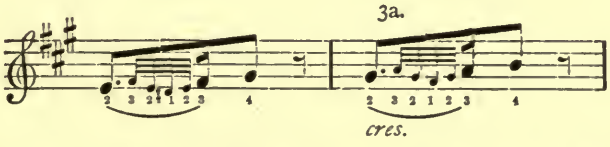


the notes between the two asterisks being played on the G string in the fifth position: this is what is meant by "4 ta" ("fourth string").

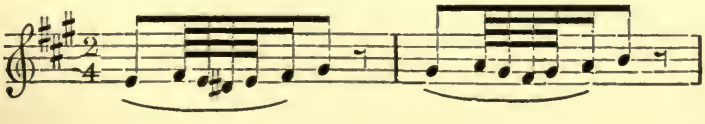
At letter J, again, the hand is moved from the third into the fourth position—



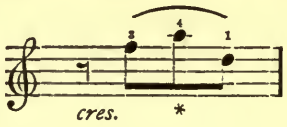
The "turns" in the two succeeding bars require some attention: they should be played thus—



the first bar being played in the fourth position on the fourth string, and the second in the second position on the third string: in each case the "turn" is made on the dot, the *effect* being like this—



In the third bar before the return to A major there is an extension marked *—

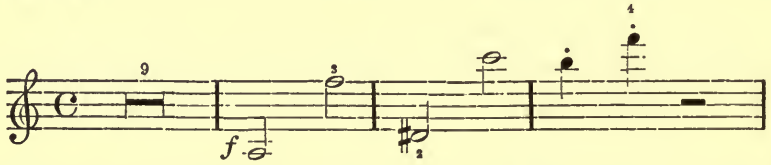


The third finger must be kept firmly in position, while the A is being made, as otherwise the fourth finger will be stretched too far forward, and the A consequently be too sharp. From the *a tempo* to the end of the movement, the violin part is of the nature of an accompaniment, and must be kept subordinate to the pianoforte.

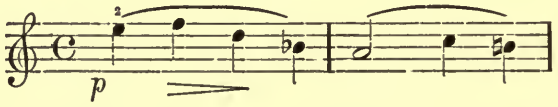
Allegro vivace.—Of this movement little requires to be said. From beginning to end it is all straightforward and self-evident in character, and about all that *can* be said regarding it is, that it should be played throughout with a certain light, firm, springy feeling, and that here, as in the other movements of the Sonata, both violinist and pianist must learn to discriminate between solo work and accompaniments.

Second Sonata.

Allegro Moderato.—After the nine bars for the pianoforte, the violinist must commence

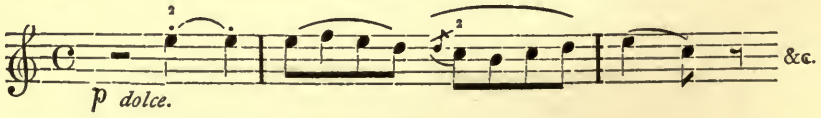


with great firmness and decision, the full length of the bow being used for each minim, and *very nearly* the entire breadth of the hair: the two crotchets must be made with very short, firm strokes, and the high F will require particular attention, for it is F♮, and there will be a great risk of the student letting his fourth finger travel just too far, the result of which will be to make the F *sharp* instead of natural, and thus to spoil the whole effect of the commencement of the Sonata. The succeeding phrase—



is designed in marked contrast to the powerful opening of the movements, and it is for the student to try to realise this feeling of contrast, and to reproduce it to the best of his ability: as a matter of fact this whole *Allegro* resolves itself into a succession of alternating energetic and *cantabile* phrases.

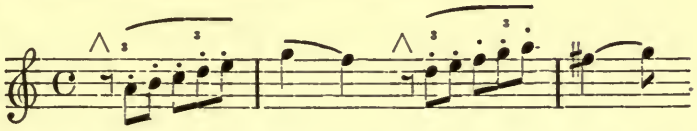
Shortly after letter A, there comes another of those short grace-notes which have been already remarked upon in connection with the preceding Sonata—



and here, as before, the principle holds good that a short grace-note must not be made *too*

short; in a word, it should always be made to fit itself *into* the rhythm, and not in any way greatly to disturb it.

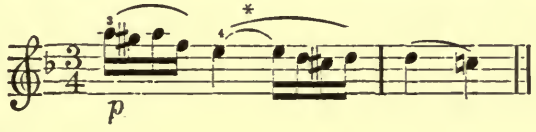
Six bars before letter B some triplets are introduced—



The student will have to keep in mind that the quaver rest represents the first note of the first triplet, and that the only accented note in the group of five is the first of the second triplet.

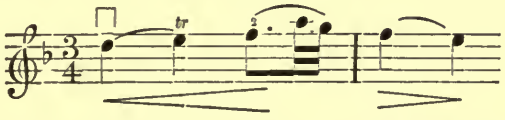
"2 da," and "4 ta," in the second part of the movement, indicate, of course, that the second and fourth strings, respectively, are to be employed.

Andante. In the last bar but one of the opening sections of the *Andante* the tied E*—

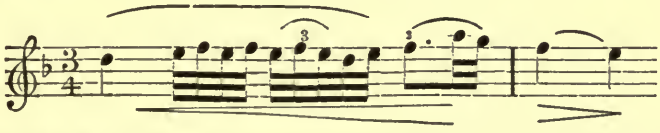


is sustained as one note.

A few bars further on there is an E marked *tremolo*—

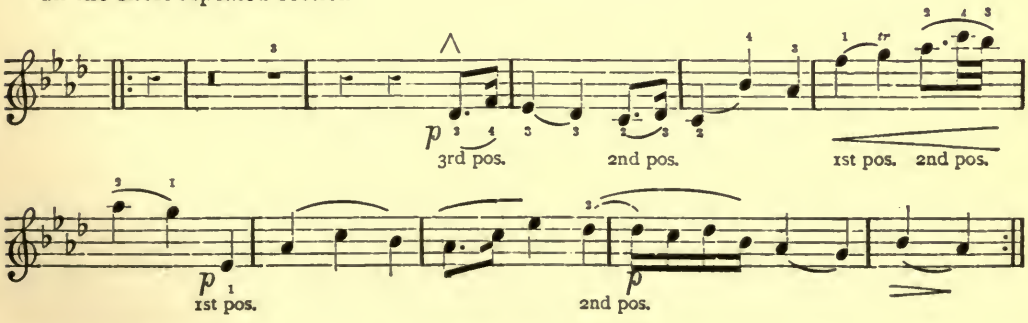


which affords another illustration of the rule that grace-notes and embellishments must always be fitted *into* the rhythm, and in no way allowed to interrupt its regular sequence: properly played the above bar should sound as though it were written thus—



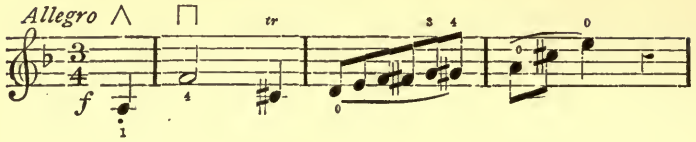
The direction "*restez*," six bars after letter G, is an indication that the hand is to remain in the position in which it may happen to be (in this case, the third), until a change in the fingering is definitely indicated.

In the short repeated section—

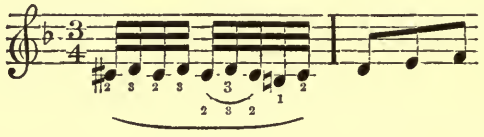


the changes of position must be carefully observed.

Minuetto. In the commencement of the Minuet—

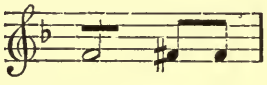


the transition from the first position to the third must be effected with great decision and certainty: there must be no suggestion of *feeling for* the F; the hand must pass easily into the third position, and the fourth finger be put down firmly and unhesitatingly on the F—F♮, not F♯. The trill on the C♯ must also be attended to; it is to be played so—

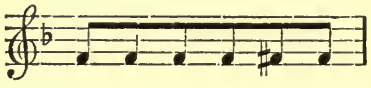


the things to be considered being, that the trill should be perfectly clear and distinct; and that it should not in the slightest degree interrupt the regular flow of the movement, but give place easily and naturally to the succeeding note.

In the sixth bar of the second part of the Minuet a form of abbreviation is employed, which the student is likely to meet with very frequently—



This is merely a simple way of writing the following:—

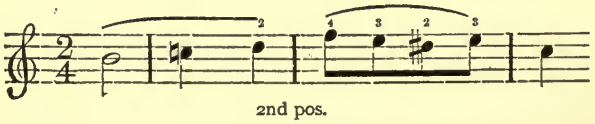


The Trio requires no special remark.

In playing the form known as "Minuet and Trio," the procedure is as follows:—

Both parts of the Minuet are played "with repeats," that is, each part is played twice; the "Trio" is then played, also "with repeats" in each part; finally, each part of the Minuet is played through once, that is "*without* repeats."

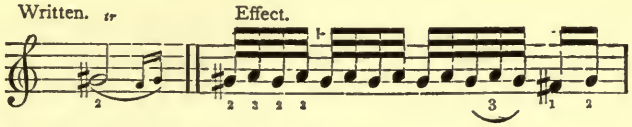
Allegro. In the sixth and seventh bars there is a change from the first position to the second—



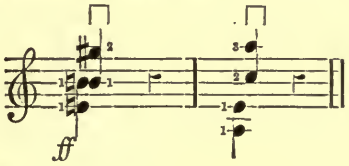
in order that the continuity of the phrase may be preserved by all the notes being played on the second string: if the hand had been allowed to remain in the first position, the F would require to have been played with the first finger on the first string, or as an extension with the fourth finger on the second string, neither of which would have had a good effect. This is in no way an instance of exceptional fingering, but it has been dwelt upon because it illustrates the guiding principles upon which all good fingering must depend: it is not enough to be able, by

one means or another, to produce a certain note; it is essential, also, that we should consider its relation to the remainder of the phrase or bar to which it belongs; and it is this relationship which ought in all cases to govern the manner of its production.

The trill on G♯, which occurs in the eighteenth bar after letter T, and again in the twenty-fourth, is played in the second position—



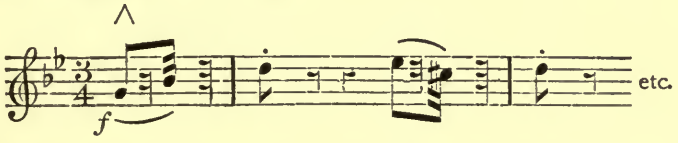
The chords in the last two bars are to be played so—



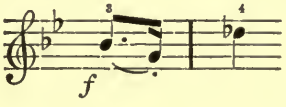
being treated in each case as two distinct chords.

Third Sonata.

Allegro Giusto. The opening bars of this movement must be played with very short, firm strokes, the *staccato* character of the subject being well brought out. The effect of the opening bars should be somewhat as follows:—

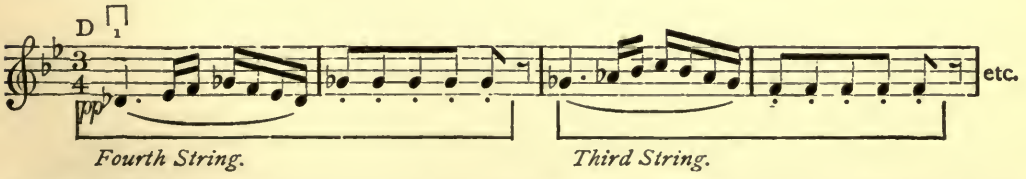


In the ninth complete bar after the first double bar there is a D♭ thus—



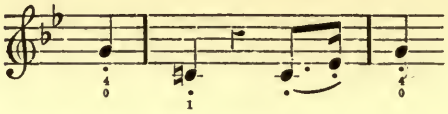
This is a sort of *nominal* extension, for the same note, read as C♯, would be within the limit of the position. This plan of treating a note as its enharmonic equivalent, in order that the fingering of a passage may be rendered easier, is not uncommon in music for stringed instruments.

From letter D onwards it will be noticed how, for the space of sixteen bars, the violin part resolves itself into a succession of two-bar phrases (practically the same phrase repeated on different degrees of the scale)—



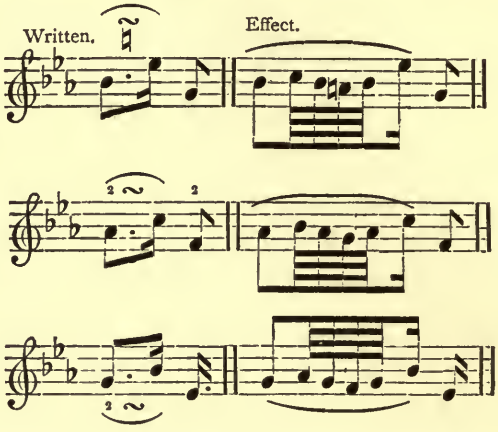
And this resolution into successions of two bars must be duly expressed in the rendering of the movement.

In the third and fifth bars after letter E a harmonic G is employed—

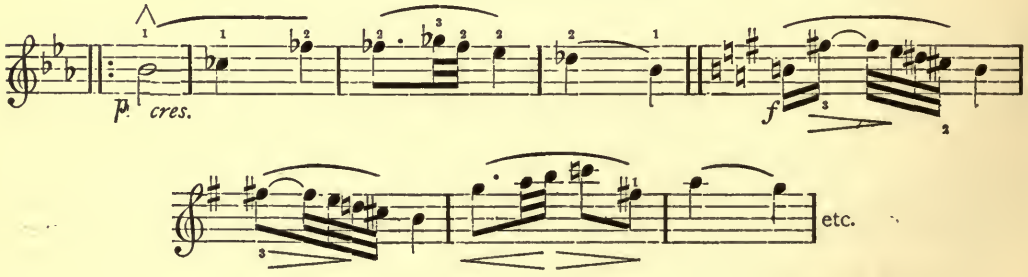


This is the natural harmonic octave of the fourth string, and with the hand in the third position the extension of the fourth finger will give it easily: in the case of this extension, of course, none of the back fingers are to be allowed to touch the string, and the fourth finger itself must touch it with the greatest possible lightness.

Andante. The "turns" in the fifth, sixth, and seventh bars are played so—



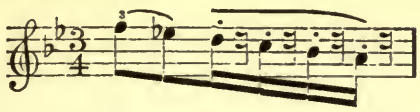
In the beginning of the second part of the movement there are a few bars that are likely to give the student a little trouble at first—



But the difficulties of these bars ought to disappear when he considers what the notes actually are, and how they stand in relation to each other; thus the distance from B♭ to C♭ (enharmonic equivalent of B♮) is just a semitone; C♭ and F♭, again, are just the same as B and E♮, and F♭ is here made with the second finger on the second string in the third position: this passage, however, will want going over very carefully before absolute certainty of intonation is secured.

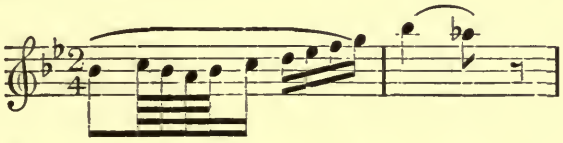
Minuetto. This movement depends largely for its effect on the marked contrasts presented by the different sections and parts of sections, and these contrasts must be brought out as strongly as possible, without, however, exaggerating them. In the fifth bar of the second part of the minuet the difference between the *legato* notes on the first beat of the bar, and

the *staccato* notes on the second and third, must be observed. The effect of this and the succeeding similar bars should be as follows:—



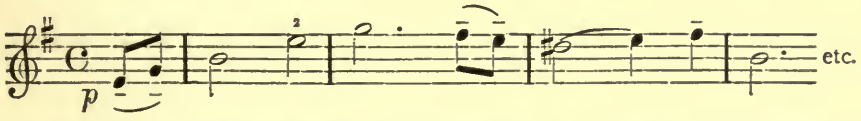
In the Trio "2 da Corda" means that the second string is to be used: this direction holds good during the continuance of the dotted line.

Allegro Moderato. The third bar after letter L is to be played as follows:—

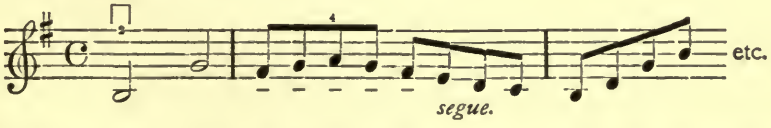


The subject at letter M must be played neatly, and with very short decided strokes. From letter N the playing should be bold and decided; at the same time, the student must guard against using too much bow for each note, for if he allows himself to be tempted into the use of long, sweeping bowings, all the strength will be taken out of the passage, and its entire character spoiled.

After working at Schubert's Sonatas the student should next take up those of Mozart. There are eighteen of Mozart's Sonatas for violin and pianoforte in more or less common use, and these eighteen Sonatas are to be had in the Litolff edition for five shillings. There are various other editions of the Sonatas; but as the following notes on them are based on the Litolff edition, it will be greatly to the convenience of the student that he also should use the same edition. The Sonatas are not classified progressively, and range from some that are tolerably easy to others that are very exacting. Perhaps the easiest of them all is the one in E minor, No. 5 in the Litolff edition—

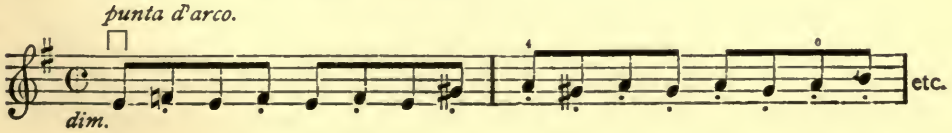


It will be observed that throughout the first movement of this Sonata, there are a great many notes marked so — —, as in the above illustration. These marks are employed to indicate a sort of modified *staccato*, in which a slightly greater length of bow is employed for each note than is the case when the *staccato* is indicated by dots.

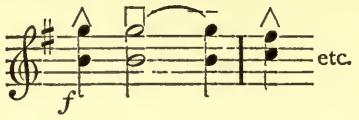


The "*segue*" refers to the bowing, and means that the form of *staccato* employed in the first two groups of quavers is to be continued.

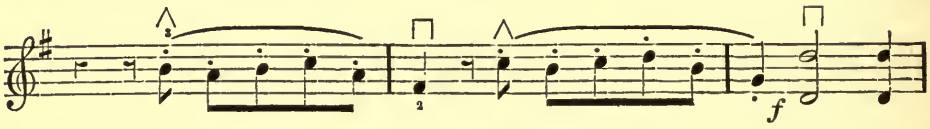
The "*punta d'arco*" a few bars further on—



indicates that these notes are to be played with the point of the bow: if this is done the bow will then lie in the correct position for commencing a long, firm up-bow on the succeeding chord—

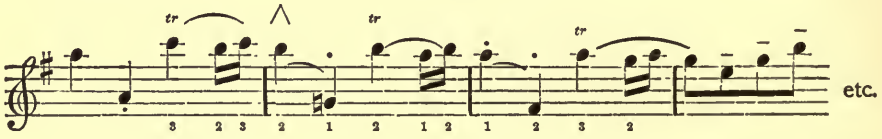


A few bars past these chords there is the following:—

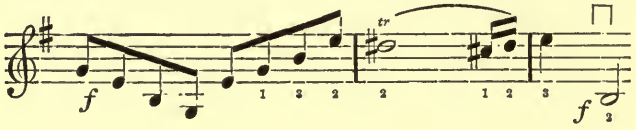


These bars must be fingered and bowed as marked here.

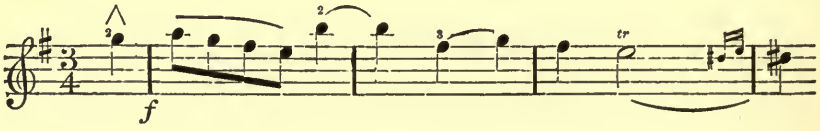
In the early part of the second portion of the Allegro the following fingering should be marked in by the student:—



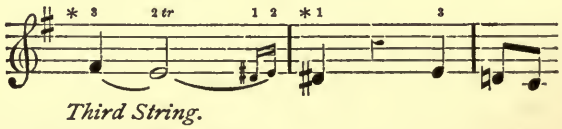
Further on, again, there is some more fingering which should be marked in—



In the second movement (Tempo di Minuetto), there are a number of cases of notes *tied* from one bar to another, so—



These must be sustained as one sound. Eleven bars after the movement returns to the original key of G major there is the following bar—*

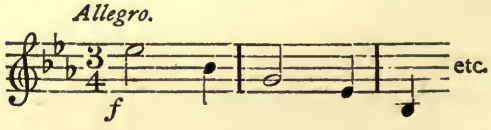


Third String.

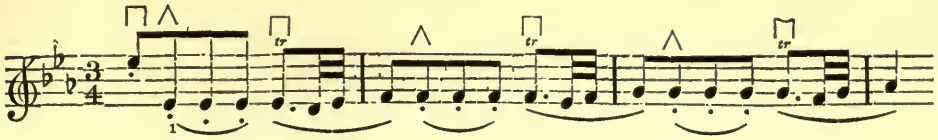
and which must be fingered as marked here.

The next Sonata which the student should practise is the one in E flat, marked No. XIV.—

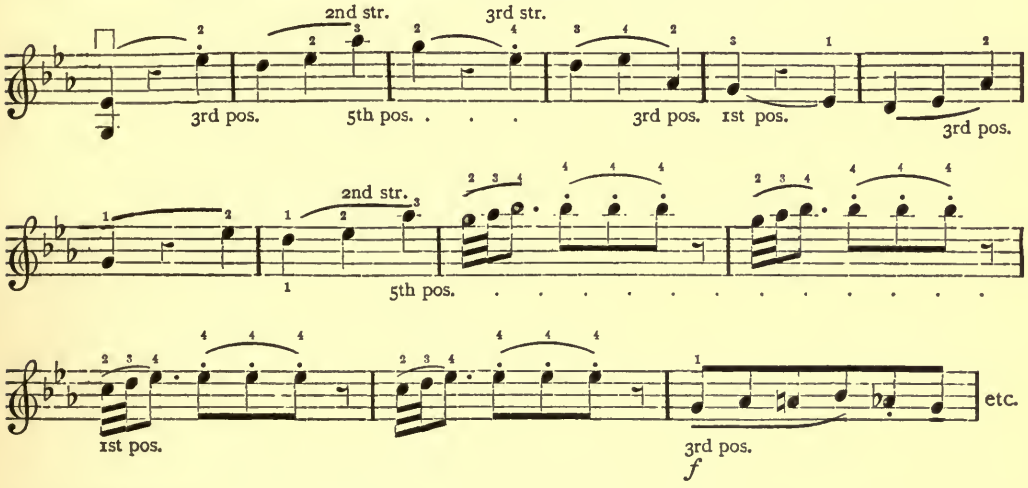
Allegro.



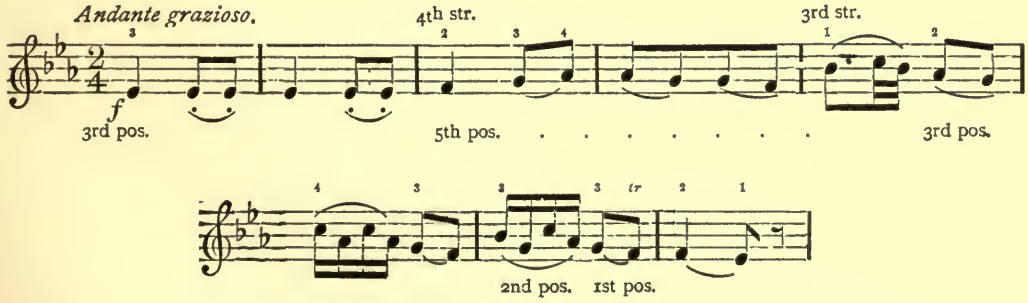
The bars marked "talon"* are to be bowed as follows :—



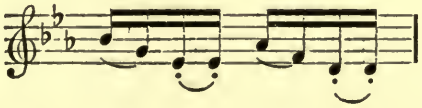
Twenty-eight bars from the end of the second part of the Allegro (where the violin begins again, after three bars' rest) the student will have to be specially mindful of the fingering: the following presents the proper fingering and positions to be employed :—



In the succeeding Rondo the fingering will also require some attention in the beginning of the violin part—

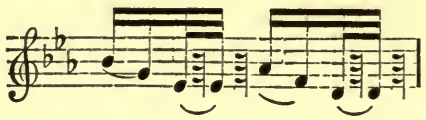


Further on, where there are some seven bars of semiquavers, the student must be careful to mark the difference between *staccato* and *legato* very clearly: such a bar as the following, for instance,—

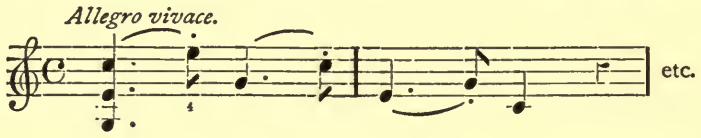


* *Talon*, with the "heel," or lower portion of the bow.

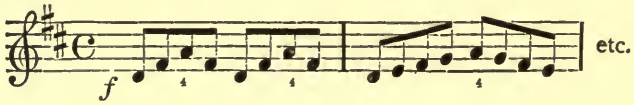
is apt to present itself to the eye of the novice as merely eight semiquavers slurred in couples, a reading of the bar which would sound very differently from what is intended—



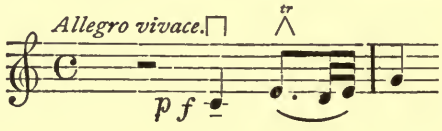
The next Sonata for practice should be the one in C major, marked No. XII.—



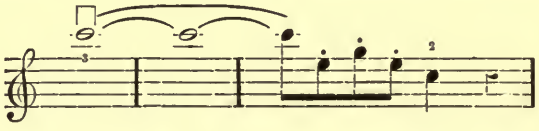
and after it, No. XIII.



In the first movement of No. XII. the principal difficulty for the student lies in fitting in embellishments neatly, and without in any way disturbing the course of the movement, which should be brisk and decided in character (*Allegro vivace*). Short phrases like the following—

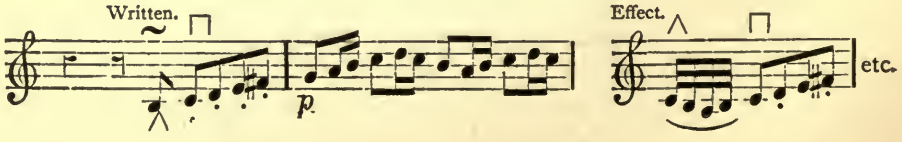


will require some practice before they can be got to sound effectively: the crotchet, with a short, firm down-bow; and the trill, with the succeeding up-bow, very clear and distinct, but strictly confined to its exact value. Some bars further on there is the following :—

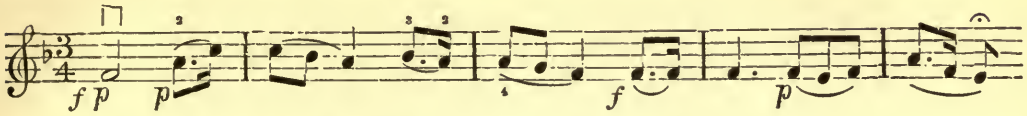


Here the whole effect depends on the C being sustained in one sound into the third bar, and the introduction of any accent, say at the beginning of the second bar, destroys this continuity, and weakens the contrast with the succeeding *staccato* notes.

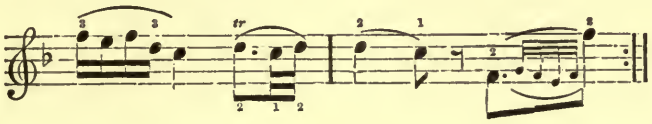
Another point, which will require some attention, is the way in which the following "turn" is fitted into its place :—



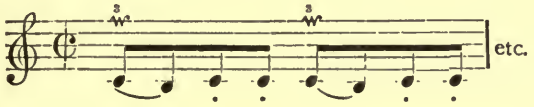
In the second movement (*Andante sostenuto*) the student will find the addition of the following fingerings helpful, between the first double bar and the pause :—



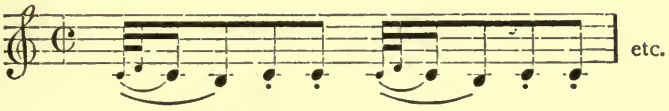
the last two bars of the next subdivision—



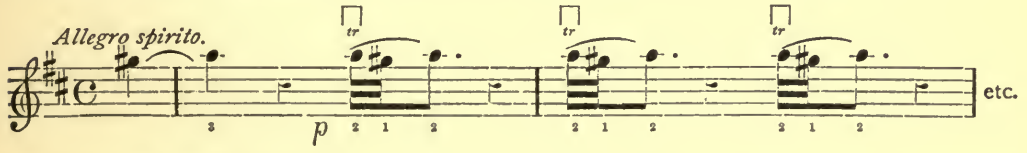
The *mordente* in the fifth and sixth bars of the Rondo—



is played thus—



In the next Sonata, No. XIII., there are again some points of fingering to be considered. About midway in the first part of the first movement there are some short trills—



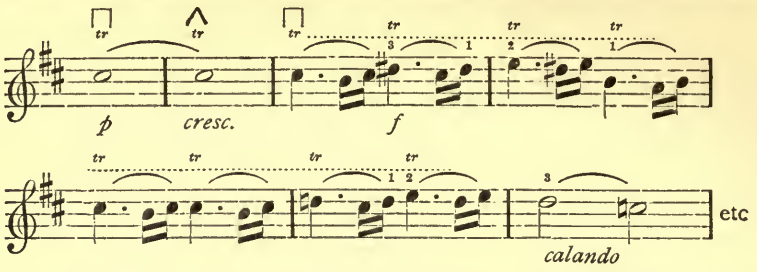
These must be played in the second position, as marked above.

The opening of the second part of the movement, again, should have the following extra fingering and bowing marked in :—

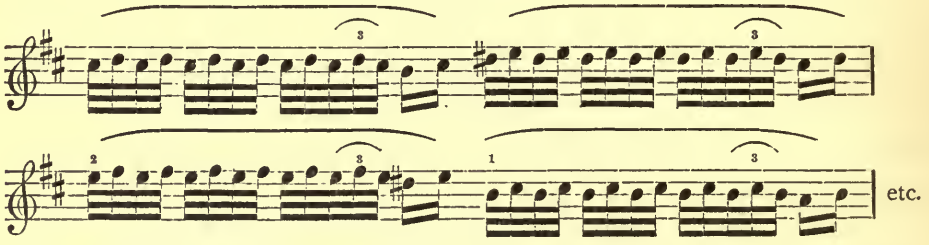
The second movement (*Andante cantabile*) does not require any special remark; not that it is very easy, but because its difficulties are similar to others which have already been explained.

In the last movement (*Allegretto*) about the only troublesome thing will be the sudden changes from $\frac{2}{4}$ to $\frac{6}{8}$ time, and *vice versâ*, for it is only in the case of the very last change of time that there is any pause; in all the other instances the change of rhythm is made without any break in the continuity of the movement.

On the last page of the violin part of this Sonata there is the following passage :—



In the first two bars the up-bow is to succeed the down-bow without interrupting the trill, and the trill of the second bar passes into that of the first half of the third bar, which is the beginning of the succession of trills, or *chain of shakes*, as it is sometimes called. This succession of trills is to be played in the following manner :—



The compositions of Schubert and Mozart, which have been selected for annotation here, have been chosen, not because they are exceptionally difficult, and therefore require to be very carefully explained, but rather because, although easy, and consequently well fitted to serve as an introduction to *ensemble*-playing, they also contain within themselves simple forms of nearly all those points of *technique* which have to be thoroughly mastered, in theory at least, the very first time they are encountered, if they are ever to be properly understood at all ; for it is a matter of common experience, that if a pupil has fallen into the habit of playing, say a shake, or a turn, *his* way, he seldom or never takes very kindly to undoing the mischief, and learning to play the shake, or turn, the *right* way. It is for this that in the preceding pages so many grace-notes and embellishments have been written out in full, and it is hoped that the foregoing explanations will enable the student to work at the remaining Mozart Sonatas with a clear understanding of *what* he has to do, and *how* it ought to be done.

To any one studying the violin, Mozart's Sonatas are simply invaluable ; it might almost be said that of themselves they furnish a musical education ; and it is scarcely possible for the student to devote too much time to them. Reading, phrasing, fingering, bowing, *technique* in general,—in all these branches of his work, the student can learn much from Mozart.

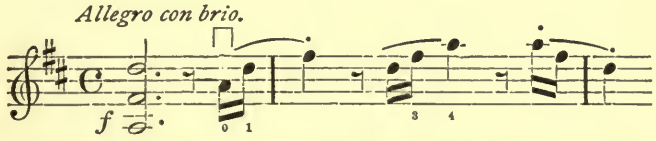
The study of Mozart's Sonatas for violin and pianoforte, coupled with the steady practice of the exercises already given, should provide the student with ample working material of the best kind for a considerable period, a very considerable period indeed, if sonatas and exercises alike receive the attention they deserve. It will be advisable, however, to vary the Mozart Sonatas with an occasional composition by some other writer ; this will prevent any feeling of monotony, and, at the same time, be a means of always adding something to the student's general musical knowledge. As occasional variants from the Mozart Sonatas, any one of the collections of short, detached compositions, published under the title of "Albums," will prove interesting : for example, one of the volumes of the "Album Célèbre," published in the "Litolff" edition, or the "Handel" or "Corelli" album, belonging to the same edition, and containing each a selection of short pieces by Handel or Corelli. In the "Peters" edition, there are also

an album of selected sonatinas, a transcription for violin and piano of Mendelssohn's "Songs without Words," and a similar arrangement of some of Schubert's songs. The Schubert transcriptions will prove very valuable exercises in phrasing and expression, both of them subjects of which the student is only too apt to lose sight in contending with the difficulties of the sonata-form. From among these "albums" of original compositions and transcriptions, the student should be able to make satisfactory choice of music suitable for recreation, and, at the same time, capable of affording matter for profitable study. But while these lesser compositions may serve to while away an odd hour not unprofitably, they should not be allowed to encroach on whatever the student may be prepared to consider his regular study-time, which, at this stage, properly belongs to Mozart and exercise-practising.

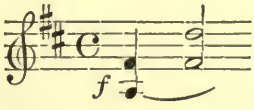
As the student gradually gains in strength and *technique*, the violin and pianoforte Sonatas of Beethoven may next be included in his course of study. But until it is felt that a comparative degree of mastery over the Mozart Sonatas has been attained, there will be no profit in attempting those of Beethoven; and after the student has commenced to study Beethoven's Sonatas, he will be wise if he still keep up his acquaintance with those of Mozart.

If the student has really studied Mozart's Sonatas thoroughly, those of Beethoven should not present any very great difficulties to him. There are very great differences, it is true, between the Sonatas of the two masters, but they are mainly difference of style, construction, sentiment, and the like; and the *technique* which suffices for the Sonatas of Mozart will suffice likewise for those of Beethoven. As the correct rendering of a number of those ornaments of music which the amateur, having once scrambled through somehow, is only too apt ever afterwards to slur over in the same eminently unsatisfactory way, has already been illustrated in connection with both Schubert's and Mozart's Sonatas, nothing further need be said as regards the manner of performing shakes, turns, &c.; and about all that is necessary now will be to give some supplementary fingering, bowing, &c. As in the case of the Schubert and the Mozart Sonatas, the "Litolff" edition is again the one upon which the following notes are based.

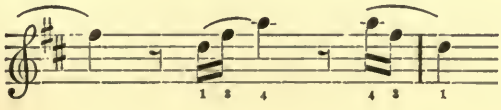
Commencing with the first Sonata in the book, the student will do well to study each movement very carefully before attempting to play it, being more especially watchful of the phrasing marks. The D-major chord with which the first movement commences—



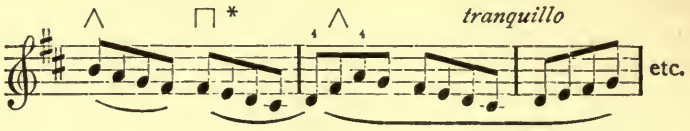
must be rendered as firmly and sonorously as possible, the method of performing the chord being that already described as proper for the performance of three and four-part chords, viz., to divide it into two double-stops, so—



The succeeding three-note groups are to be played just as lightly as the chord has been played firmly; the *staccato* crotchet at the end of the group being made to sound as if of very nearly the same value as the semiquavers. In the second and third three-note groups—

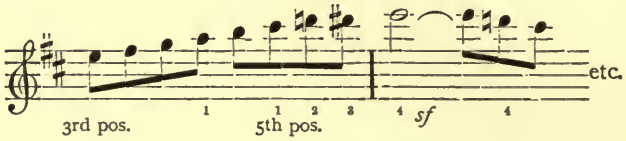


the A is an extension from the *third position*, and in order that it may not be out of tune, the first and third fingers should be allowed to remain firmly in position on the preceding D and F♯ respectively. The tied minims in the fifth and sixth, seventh and eighth, and ninth and tenth bars, must, of course, be carefully sustained, in each case, in one sound. In the twelfth and thirteenth bars—



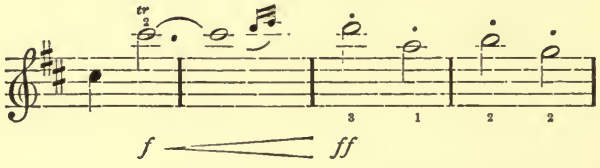
the slurred group * played with a down-bow includes the first note of the next bar. This is indicated plainly enough by the phrasing; but in actual playing pupils are apt to overlook the exact duration of the slur here, and commence the up-bow on the *first* note of the bar instead of the second, thereby spoiling the whole effect of the phrase. The same phrasing across bars occurs at several points in the first movement of this Sonata, and will require some little attention from the student.

In the nineteenth bar after the return to the original key (D major), in the second part of the movement—



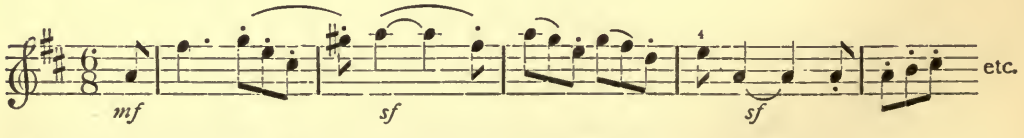
the D♮ and D♯ are to be fingered as marked above.

The long *trill*, seventeen bars from the end of the movement, and the bars immediately succeeding—

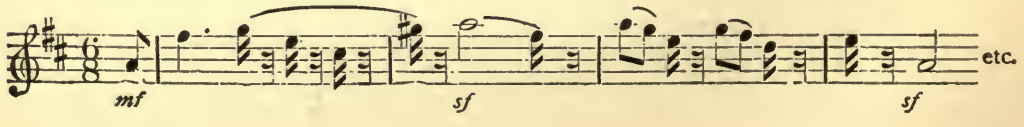


should be fingered as above, the shake being played with the second and third fingers, in the *fourth position*, not the *third*, as marked in the part.

Passing over the second movement (*Tema con Variazioni*), which calls for no special remark, being sufficiently fingered, we come to the last movement (*Rondo-Allegro*). The phrasing of the opening subject—

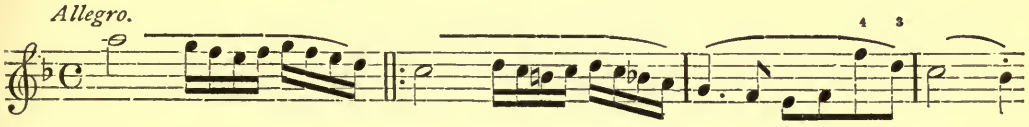


is designed to secure an *effect* approximating to the following:—

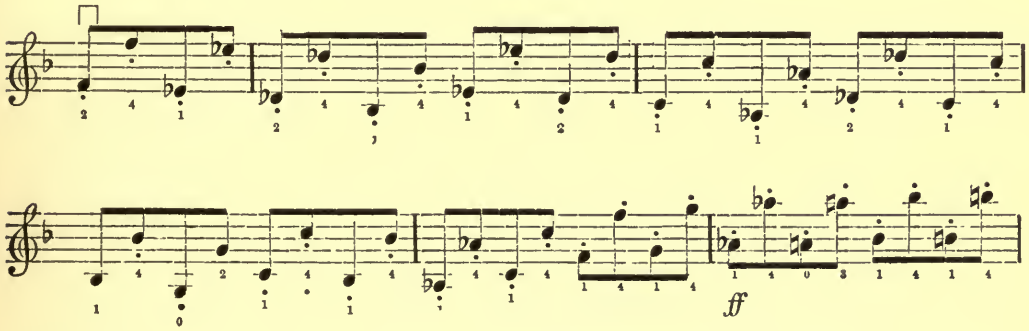


For the rest of the movements the printed fingering will suffice; but a very good plan will be for the student to extend the fingering given in his copy of the Sonatas, wherever he comes upon a trying passage, putting in the fingering of every note.

After No. I., the next Sonata which should be studied is No. V.—



Here there is nothing which should give the student any great trouble. The *Scherzo*, with its peculiar rhythm, will require some attention—in fact, a great deal; but the demands it makes upon both pianist and violinist are upon their watchfulness, rather than upon their musical knowledge. In the latter parts of the last movement of this Sonata (*Rondo-Allegro ma non troppo*), there are some six bars of octaves:—



which should be fingered as in the above illustration. After Nos. I. and V., the remaining Sonatas, with the exception of Nos. VII. and IX., may be taken up in any order that the individual fancy may suggest; No. VII., the great C minor Sonata, and No. IX., the more popularly celebrated "Kreutzer Sonata," may be reserved until at least some of the difficulties of the others have been overcome.

Before leaving the subject of *ensemble* playing, there are some points in connection with it which the writer would like to impress very strongly upon the student. *Ensemble* work is a very attractive and also most valuable part of musical education, but it must always be borne in mind that it is *only* a part, and that unless combined with a due proportion of steady exercise-practising, "drill," as it might be called, *ensemble* work is a poor thing, and will do very little for the real advancement of the student. On the other hand, a rigid devotion to the mastering of the merely mechanical side of the violin-player's art, to the exclusion of everything else, is just as bad. What the student has to do is to keep a middle path between these extremes, remembering always that *technique* is really only a means to an end, but at the same time an absolutely indispensable one. Lastly, there is something to be said about the annotations of the Sonatas recommended for study here. These notes and remarks are meant to serve a double purpose—firstly, to help the student through the actual difficulties of the Sonatas themselves, and secondly, to furnish models for him, in the study of other compositions of a like kind.

It addition to the works already recommended for *ensemble* practice, the following will also be of great use to the student :—

Haydn—8 Sonatas.	(*Litolff*)
Handel—6 Sonatas, 2 Books.	(*Peters*)
Mozart—Sonatina Movements.	(,,)
Burgmüller—3 Nocturnes.	(,,)
Beethoven—Romances.	(,,)
Field—Nocturnes.	(,,)
Hauser—Songs without Words.	(,,)
Gade—Sonatas in A and D major.	(*Augener*)
David—Bunte Reihe, 2 Books.	(,,)
Svendsen—Romance.	(,,)
Spohr—Barcarolle.	(*Litolff*)

[*To be continued.*]

THE HARMONIUM.

By J. C. GRIEVE, F.E.I.S.

(CONTINUED.)

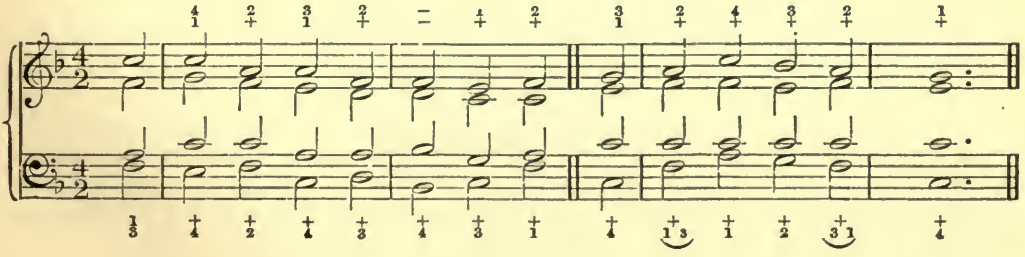
CHAPTER VIII.

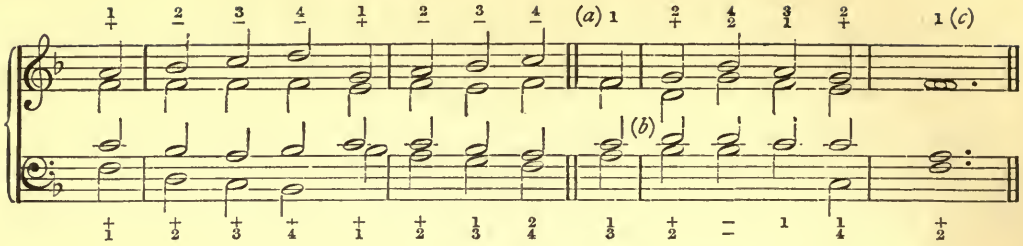
FOUR PARTS—SHORT SCORE—NOTES CHANGED FROM ONE HAND TO ANOTHER —ACCIDENTALS—EXPRESSION STOP—SCALE PRACTICE—NOTES TRANSPOSED TO A HIGHER OCTAVE.

We now come to deal with music written in four parts; and let us, in the meantime, consider those parts as *voice parts*, such as we find in psalm and hymn-tunes. Music of this description is mostly printed in what is called *short score*—that is, instead of the treble, alto, tenor, and bass parts each having a separate stave for its own use, two combined five-lined staves are used, on the upper of which the two former voice parts are written, and on the under of which the two latter. That the different parts may not become confused and indistinguishable, the minims, crotchets, quavers, &c., belonging to the treble and the tenor parts, have their stems always turned upwards, while those of the alto and bass are turned downwards. See Ex. XXXVI. When two parts belonging to the same stave have a note in *unison*—that is, when they use simultaneously a note of the same pitch, that note has a double stem, one up and one down, showing it to belong to both parts. See Ex. XXXVI. at (*a*). When the two parts having the same note belong to different staves, then the note appears both in connection with the upper and with the under stave—it is printed double, as at (*b*), where we have D in the alto and the same D in the tenor. When a unison note has no stem, then two notes are printed side by side on the same degree of the stave as at (*c*).

This arrangement, besides being quite suitable for vocal purposes, serves perfectly well for instrumental use, where the music is not of a complicated nature. It gives, under ordinary circumstances, two notes to each hand, as the following simple example shows—Ex. XXXVI.

Ex. XXXVI.

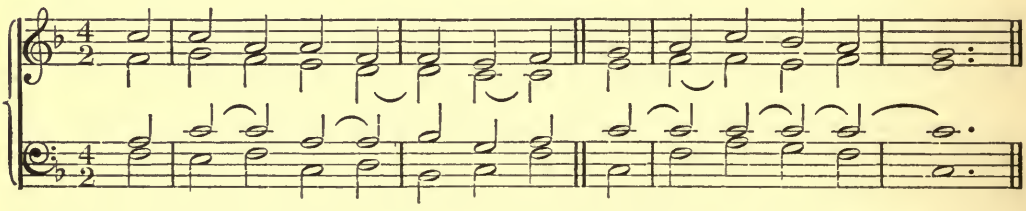




In the foregoing example (Ex. XXXVI.) it will be noticed that the chord at the end of the first half of the tune, and the chord beginning the next half, both being different chords, employ the same two fingers in the right hand. Here then the thumb and the first finger must both be *lifted* at the same time. This is just as it should always be. In playing a psalm or a hymn tune, the hands should always be lifted from the keys at every double bar—that is at the end of every line of words—unless the sense of the text absolutely requires the sections to be joined. As a rule it is indispensable to the intelligible phrasing of the tune that a slight break should occur at the end of every section or sub-section of the music.

There are two styles of playing tunes such as we are here dealing with—one is called the *legato* style, and the other the *staccato*. In the former the notes are played as smoothly and connectedly as possible, and any notes that are repeated are not played twice, but are merely held on as if they were tied notes—excepting the treble part where, no matter what style be adopted, every note should be played as printed, otherwise the tune may not be clearly followed by the listener. According to this *legato* style the first half of the foregoing example (Ex. XXXVI.) would be played thus—Ex. XXXVII.

Ex. XXXVII.



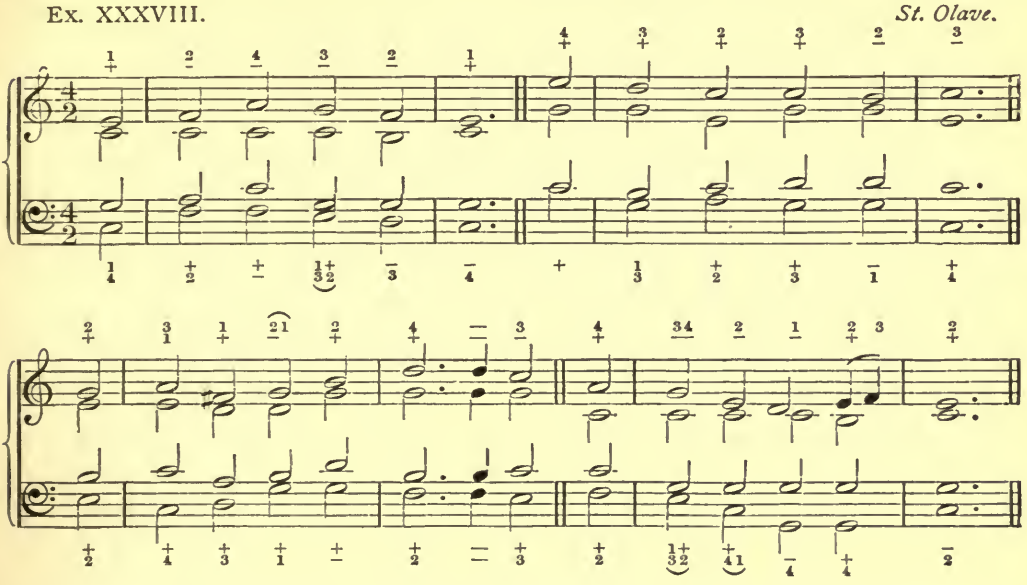
In the *staccato* every note is repeated as printed in all the parts. Both styles are allowable and right, and a change from the one to the other may be made for variety's sake. Of course, in music *specially written or arranged for the harmonium*, every note must *always* be played as printed, and no repeated notes whatever must be held down, unless they appear in the music as *tied notes*.

We have already given some explanation of the sharp and the flat, so far, at least, as their purposes of key signatures are concerned. Beyond this, however, it often happens that sharps and flats are used during the course of the music. Then they are called *accidentals*. There is also another character called a *natural* (♮), which is classed as an *accidental*. The function of the *natural* is to restore any note that has been altered, by sharp or flat, to its normal pitch. The peculiarities of *accidentals* will be explained as occasion may arise. The two following tunes will afford the student suitable practice at this stage—(Exs. XXXVIII. and XXXIX.).

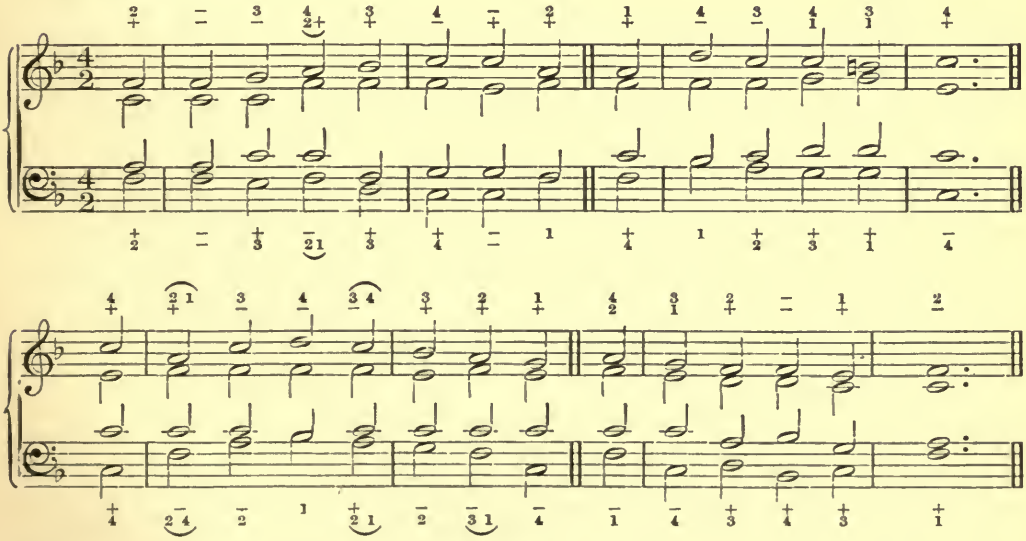
In the tune St. Olave, at the beginning of the second half, an accidental sharp occurs before the note F. The student will remember to play the black key, F♯, here. An accidental only affects the measure in which it occurs, so that an F occurring in any of the following measures will not be made sharp.

The next tune, Dunfermline, is in the key of F, having the signature of one flat at the beginning. In the key of F all the B's are played flat, but at the end of the first half of this tune a *natural* is placed before the note B. Now this particular B is not to be played flat, but as we say, natural,—that is, the white key B. A *natural* always indicates a white key.

Ex. XXXVIII. *St. Olave.*



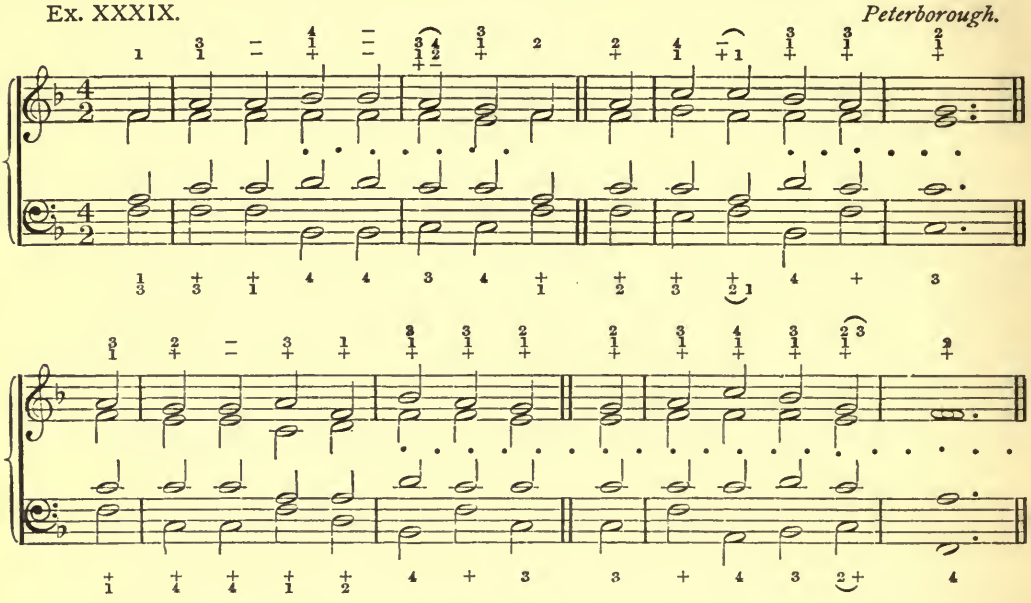
Ex. XXXIX. *Dunfermline.*



In playing from vocal short score, such as we are just now dealing with, it often happens that a note written for the tenor part, on the left hand stave, must be taken with the right hand, because of its being beyond the reach of the left. It also frequently happens that some tenor notes, although quite within the grasp of the left hand, can be much more conveniently played

with the right. In the example that follows (Ex. XXXIX.), several D's occur in the tenor part, not one of which can be taken with the left hand,* there being such wide intervals between the tenor and bass parts where these notes occur. They must therefore be played with the right hand. Some of the other notes lying near to those unreachable tenor notes, although quite graspable, will yet be found to be more easily taken with the right hand also. We have marked dotted lines over the notes which will be better treated as we have described, and we have marked their fingering above the treble stave, along with that of the treble and alto notes :—

Ex. XXXIX. *Peterborough.*



The student will observe that in passing from the third last to the second last chord of the first half of the above tune (Ex. XXXIX.), the third finger moves from one key to another. This is not always easy, neither is it advisable, except in cases like the present, where the first of the two keys is a black key, and the next an adjacent white key. In such a position the movement is simple and useful—the finger has only to *slide* from the black to the white key.

Tenor notes may be played at any time with the right hand, if it be found more convenient to do so. The student may now practise any simple psalm or hymn-tune he may fancy. Before beginning to play a tune, however, he should first examine it, and try to discover the best fingering to adopt. He must not set to it in a haphazard way and allow his fingers to take their chance. This would do him more harm than good. He must fix upon a method, and strive to adhere to it.

It will now be time to try a little with the *Expression Stop.* When this stop is drawn, a strong resistance to the blowing action is experienced. It will further be noticed that unless the feet are moving, there will be no sound forthcoming. Possibly the student may have observed in playing without the Expression Stop that, for some time after the feet had ceased blowing, the sound would continue—this it would do so long as any wind remained in the reservoir. But, as we have already explained, with the Expression Stop open, the wind passes directly from the feet to the fingers, so to speak—there is no storage of wind in the reservoir, so that, with the fingers on the keys, whenever the feet begin to move the sound is heard, and the moment the motion of the feet ceases the sound stops. In playing with the Expression Stop

* Unless it be an exceptionally large hand, and even then it would be inconvenient.

drawn, then, there must not be an instant in the blowing without one foot, at least, moving downwards. The following is the method of moving the feet:—Beginning with one foot, let the downward pressure of the pedal-board be *slowly* and *steadily* performed. Just before the moving foot has reached its lowest level, the other foot must begin to move, so that for a second or so both feet will be moving downward at the same time. Then the first foot will be returned upwards smartly, without disturbing the downward progress of the other, so as to be ready for its next descent before the second foot has become quite exhausted. In this way the pressure of the wind is kept continuous. It will require some practice to perform this operation easily, but, after it has been acquired, its benefits will be so manifest, that the student will readily acknowledge the great value of the Expression Stop. By its use the gradual increase or decrease of tone is under the immediate control of the performer, and an instantaneous change from loud to soft or soft to loud can be obtained, which without the Expression Stop is quite impossible. It may scarcely be necessary to add, that every variation of pressure on the pedal-boards produces its corresponding effect on the strength of the tone when the Expression Stop is used. As a preliminary blowing exercise the student will find Ex. III. perfectly suitable.

The student should now practise scales with more sharps or flats in them than those hitherto employed. To write out all the different scales would occupy more space than we can afford. We would rather advise the student to procure a sheet of scale exercises, which may be obtained at any musicseller's at a trifling cost: or it may suit his purpose better to use the scales given in this work in connection with the "Pianoforte," pages 17 and 18, vol. ii. There the scales are all written on the treble stave, but they are intended to be played by both hands, using any position or octave, or all the octaves on the keyboard. The fingering for the right hand is marked above the stave, and the skeleton fingering for the left is marked underneath. Scale practice *should not be neglected* if the student desires to attain anything like facility of fingering.

For the benefit of those unacquainted with musical notation, we may briefly explain that the key-signature at the beginning of the stave always indicates the number and names of the black keys that must be played during the course of a scale.* For example, in the signature of the scale of D there are two sharps: one of these is placed on the fifth line of the treble stave (F) and the other is placed in the third space (C). The two black keys, F♯ and C♯, then, must be used in playing the scale of D once over. The signature of B♭ has two flats: one on the third line (B) and the other in the fourth space (E). In playing over the scale of B♭, then, those two black keys—B♭ and E♭—are necessary. In this case, however (and in all the other flat scales that follow, and also in the two last sharp scales), the scale begins with a black key, and must also end with one; so that in playing the scale of B♭ once over three black keys are used, but the first and the last are replicates of each other, and only count as one.

After what are called the Major Scales have been well practised, the Minor Scales may be taken in hand. These will be found to follow the Major Scales where collections of scales are given. The application of the signature-sharps and flats to the Minor Scales will be found to be the same as in the previous case, with the following important exceptions. During the course of a Minor Scale one, and sometimes two, accidentals will be found to occur. Those accidentals either increase or diminish the number of black keys indicated by the key-signature —they are necessary for the proper construction of the Minor Scale.†

* Some sharps and flats, however, require white keys, such as E♯ and B♯, C♭ and F♭. A sharp always means the next key to the right, and a flat the next to the left, whether they be black or white keys.

† See "Rudiments of Music," Vol. I.

CHAPTER IX.

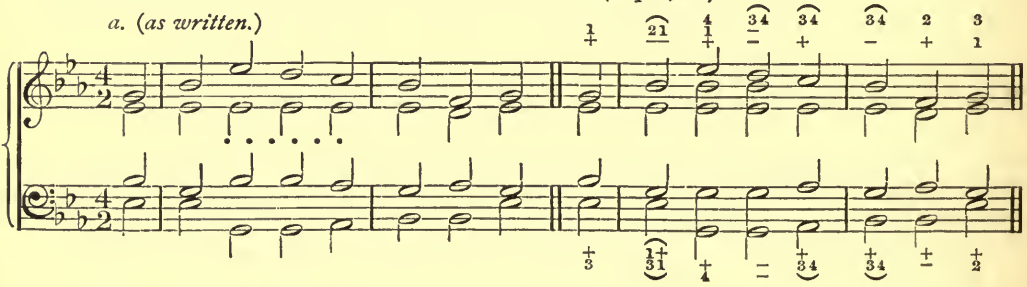
TRANSPOSED NOTES—CLARINET STOPS—TENOR PART PLAYED ENTIRELY WITH THE RIGHT HAND—FINGERING OF OCTAVES—BOURDON STOP—THE BREAK OF THE INSTRUMENT—OTHER STOPS.

In music such as we were dealing with in our last chapter, notes are occasionally to be met with which *cannot be played in the position in which they are written*, not being reachable by *either* hand. In cases of this kind the unreachable notes must always be transposed an octave higher. It must here be strictly borne in mind, however, that the position of the bass and the treble notes must never be interfered with, so that the transposition of which we speak can only take place in regard to alto or tenor notes. The bass notes must at all times be the lowest notes * and the treble the highest, and neither must be changed from their original position on the stave.† In Ex. XL.*a*, we have the first phrase of the tune Penitence (*Monk*); there the third and fourth tenor notes are beyond the reach of the left hand thumb, and also of the right hand thumb. They must, therefore, be played an octave higher with the right hand between the treble and alto, as at *b*. Of course the transposition of the tenor notes to a higher octave will leave a wide gap in the music (between the bass and the alto): this gap may be filled in by doubling the bass at this point, as shown at *b*:—

Ex. XL.

a. (*as written.*)

b. (*as played.*)

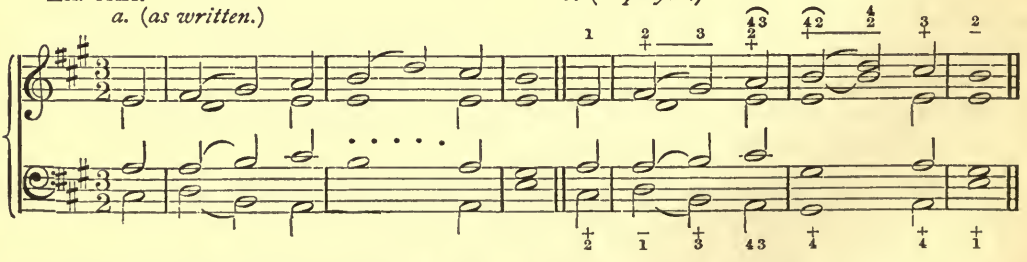


The next example (Ex. XLI.), is the second phrase of the tune Invitation (*Hastings*). Here the fifth note in the tenor part, as shown at *a*, cannot be held on its full length—it must be transposed an octave higher and the passage performed as at *b*:—

Ex. XLI.

a. (*as written.*)

b. (*as played.*)

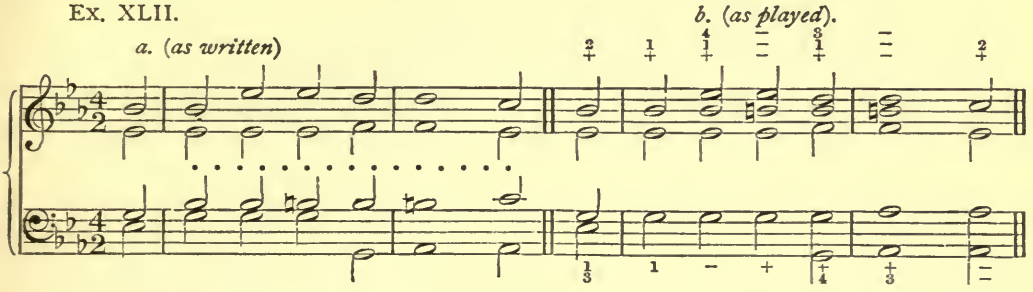


* A few rare exceptions to this are to be met with—as, for example, in the tune St. Helen (*Hately*), where at the fourth last chord the tenor note is below the bass. But the composer is alone responsible for this.

† We are not now speaking of fanciful variation in accompanying, where, for the sake of effect, the parts may be sometimes inverted. We are dealing just now with plain and simple performance.

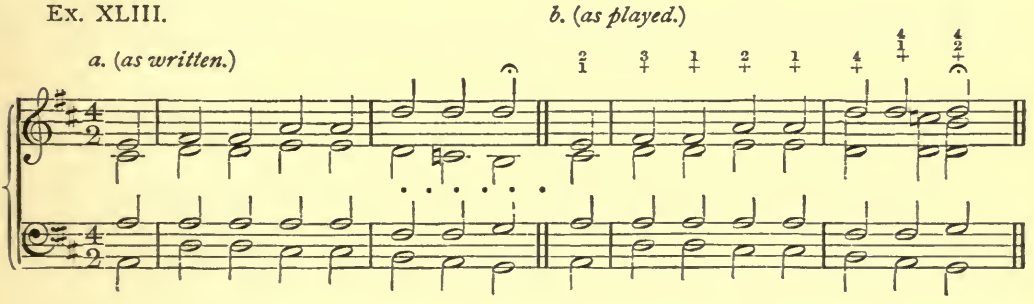
Ex. XLII., which follows, is the third phrase of the tune Aurelia (*Wesley*), the fifth and sixth tenor notes being unreachable. Here, as in other occasional instances, it is better to transpose a few of the adjacent notes as well as those that are out of reach; in this way the transposed part fits better into its new position. At *a* we have the original, and at *b* the transposed version:—

Ex. XLII.



In Ex. XLIII. we have an instance of unreachable notes in the alto part (not of very frequent occurrence). The example is the third phrase of the tune Leominster (*Martin*). Here the transposed notes belong to the right hand, so that the gap will be filled up by doubling the treble notes.

Ex. XLIII.



As we have already stated, with a large hand, all the notes we have here considered as unreachable *might* be taken in their original position; but in the great majority of cases the hand would be found too small to take them conveniently if they could be grasped at all.

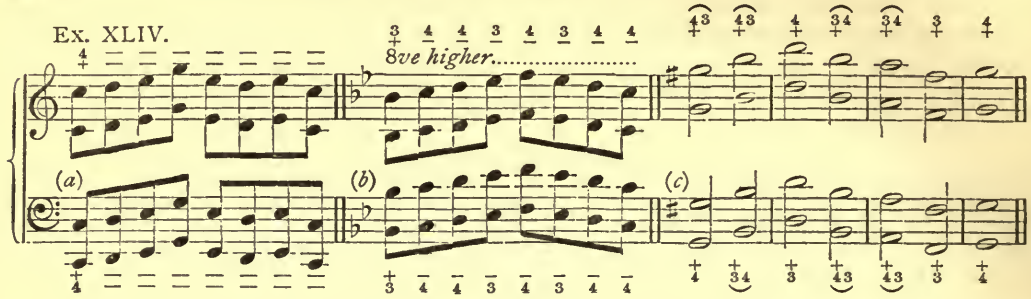
CHAPTER X.

FINGERING OF OCTAVES—TENOR PART PLAYED ENTIRELY WITH RIGHT HAND—THE USE OF THE CLARINET STOP—THE BREAK OF THE INSTRUMENT—BOURDON STOP—TREBLE PART PLAYED AS SOLO.

In playing octaves, if the music is in any way fast, and there are only white keys employed, the fourth finger and thumb may be used only, as in Ex. XLIV.*a*. If there are any black keys introduced these will be played, as a general rule, with the third finger, leaving the white keys to the fourth, as at *b*: the third finger, being longer than the fourth, will fall more easily

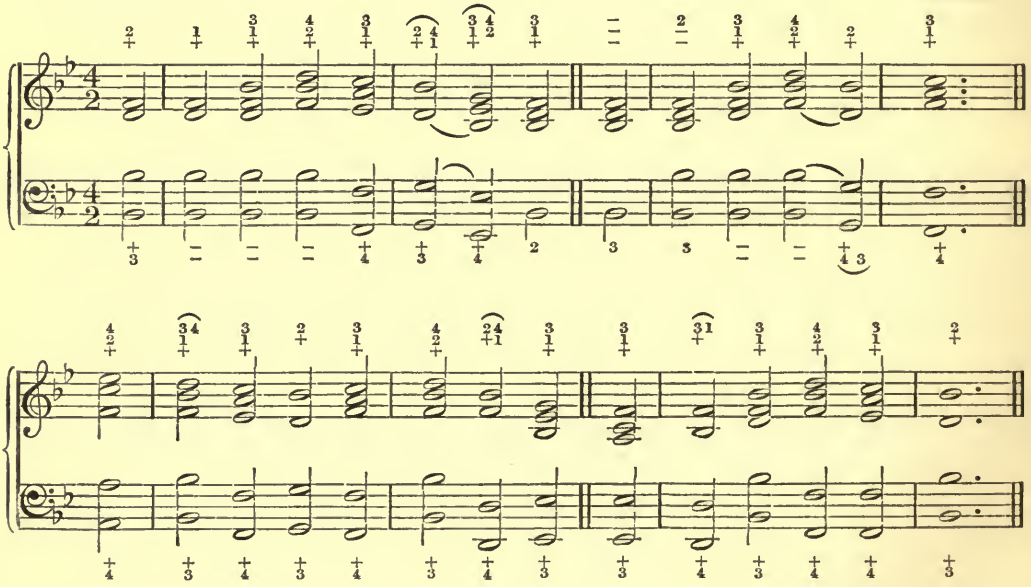
on the black keys.* If the music is slow, the third and fourth fingers may be used in substitution, as at *c*.

Ex. XLIV.



Sometimes it may be beneficial, and certainly it will afford some variety, to play the tenor part entirely with the right hand. When this is done some of the notes will be taken with the right hand thumb in their original position, while others will require to be transposed an octave higher. In this way the left hand is left altogether free to play the bass part throughout in octaves, should the performer wish to do so. Ex. XLV. shows how a tune may be thus treated :—

Ex. XLV. *Evan.*†



In the above tune (Evan) it will be noticed, if it be compared with an ordinary vocal arrangement, that some of the bass octave-notes are not taken *below* the given bass notes, but *above*. The reason is that the keyboard of the harmonium does not go far enough down to allow them to be taken *below*.‡ This is referred to further on.

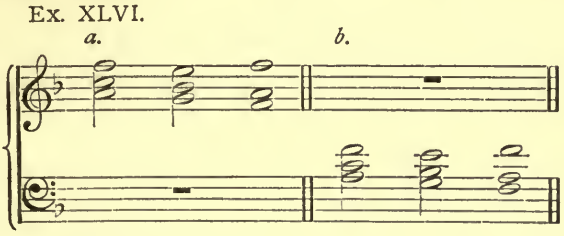
* It will be found that an octave can be about as easily stretched with the third as with the fourth finger.

† This tune should be examined in any ordinary Psalm-tune book to see what alteration of the parts has taken place by the above arrangement. It may further be noticed here that, in playing in tune in this fashion from an ordinary vocal version, some grammatical errors are liable to creep in, such as *consecutive octaves* or *fifths*—these we have marked in the above tune *with curved lines ;* but in a case of this kind they are excusable faults.

‡ On the American Organ those octave notes could all be taken lower, as the keyboard of this instrument goes five degrees below that of the harmonium.

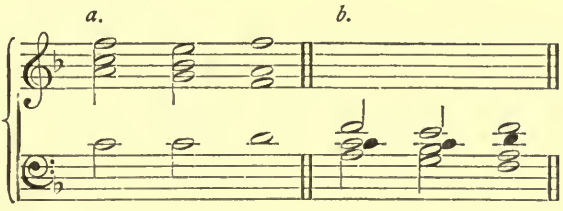
When we draw the Clarinet Stop we introduce into the right hand part sounds lying an octave lower than the corresponding notes in the music. Even supposing the Flute Stop to be drawn also, yet the Clarinet, being a much heavier-voiced stop, will predominate over the higher pitched tones of the Flute Stop; so that the following passage (Ex. XLVI.) at *a*, when played with the Flute and Clarinet Stops out, will sound as at *b* :—

Ex. XLVI.



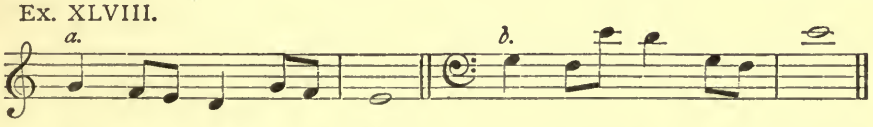
Now if a bass part were added to the three notes given above at *a*—such a bass part, for instance, as that given in the next example (Ex. XLVII.) at *a*—the right hand part sounding an octave lower would cause the alto and tenor notes to be in effect lower than the bass, as at *b*, where the bass is shown by the black notes to be mixed up with the other parts :—

Ex. XLVII.



As we explained when dealing with "The Stops and their Characters" (Chap. II.), the right-hand sounding stops only reach down to F in the first space of the treble stave; so that were we to play the following notes (Ex. XLVIII.) as they are written at *a*, with the Clarinet Stop drawn together with the Flute and Cor Anglais, the prevailing effect of the pitch would be as shown at *b*:—

Ex. XLVIII.



We must therefore, when we have the Flute and Clarinet drawn in the right hand and the Cor Anglais *only* in the left, bear in mind the following :—

First.—In playing the bass part only with the left hand and the other parts with the right, the right hand parts must either be played an octave higher than written, or the left hand part an octave lower. In the latter case sometimes, as we have seen, the bass notes cannot be played all through an octave lower, but, at the very least, no bass note must ever be less than an octave below the lowest note of the right hand part. This is to prevent the effect of the parts running into and overlapping each, as is the case in Ex. XLVII. *b*.

Second.—In playing two parts with each hand, the right hand should be played an octave higher and the left *always* as written.*

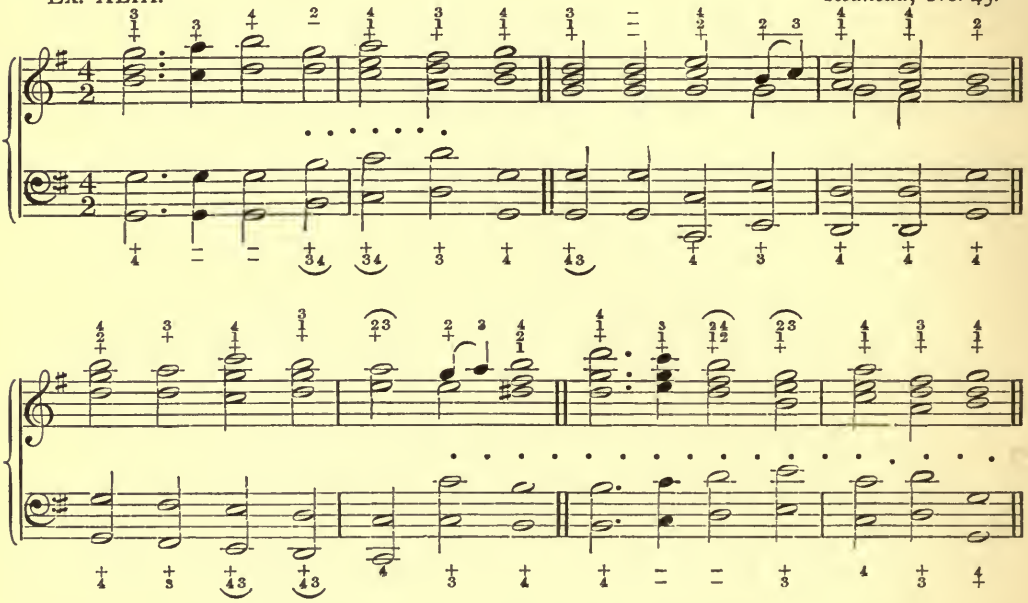
* The left hand should not be taken an octave lower when playing two parts, because two notes sounded together, especially if they are near each other, produce a harsh effect on the harmonium, when they are taken too low.

Third.—The right hand, no matter how many or how few parts it may include, should *always* be taken an octave higher if any of its notes descend below middle F—the *break* of the instrument.

Fourth.—When the left hand has the bass to play alone, and the right hand takes all the other parts an octave higher, the bass should be played in octaves, otherwise it may sound too light for the heavy effect of the right hand parts. Of course, if the bass should be wanted particularly soft, it need not be taken in octaves.

The following exercise (Ex. XLIX.) is intended to be played as written, and with the stops we have dealt with up to this point, namely—*Expression, Cor Anglais, Flute and Clarinet:*—

Ex. XLIX.* *Redhead*, No. 45.



In playing octaves in the left hand, we should, as a rule, play the added notes an octave *below* the actual bass notes—not *above*. But we have seen that the keyboard does not always permit of this. In the first phrase of the above tune (Ex. XLIX.) at the dotted line the actual bass notes are the lower three: they are doubled in the upper octave, because the first of them (B), could not be got lower. We might take the second and third lower, but this would make an awkward skip from the first note (B) down to the second (C); so we continue the added notes in the higher octave until the bass part comes to a skip of its own account, which it does at the third note of the three. In the third phrase, two of the bass notes again require to be taken in the higher octave, above the actual bass part. Here the skip of an octave is incurred, but an octave skip is never considered as awkward. In the last phrase the whole of the doubled notes are above the actual bass part, for the reasons given in regard to the first phrase.

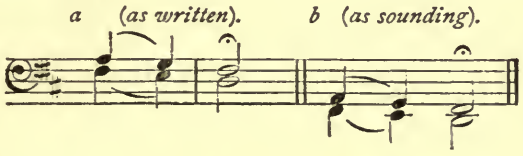
According to the stop arrangement with which we are at present dealing, when the tenor part goes lower than F on the fourth line of the bass stave, it will always require to be taken up between the alto and treble parts, if three parts are played with the right hand. This will be necessary to keep the parts all above the *break* of the instrument, provided the treble part will admit of it—if it does not, then the tune is not thoroughly adapted to the treatment we are

* This example should be compared with the usual vocal arrangement, to be found in almost every ordinary Hymn-tune book.

describing. In every case, however, the student will require to exercise care and judgment, so that no inequality of tone may arise from neglecting that particular point in the music where the *break* of the instrument takes effect.

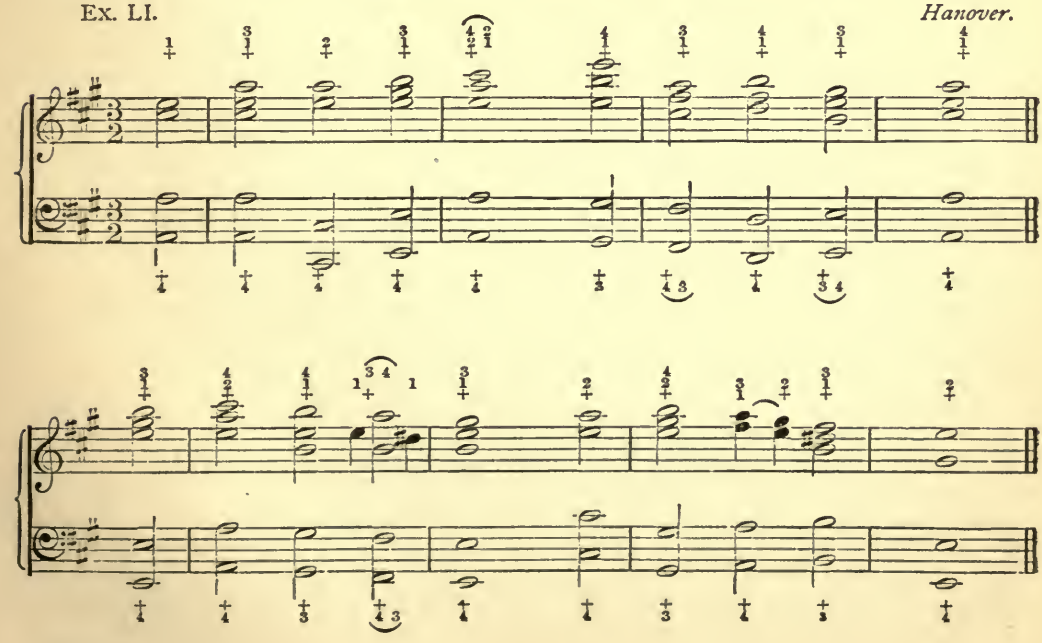
When the Bourdon Stop is drawn in the left hand, along with the others we have been using, the keyboard is equalised—the left and right hand portions are balanced, and the break of the instrument can be no detriment, no matter what position of the keyboard we may employ. But the Bourdon is a very ponderous stop, sometimes, indeed, inclined to harshness, and it should be very sparingly employed if the music is played as written. Let it be remembered that the Bourdon sounds an octave lower, so that, with this stop drawn, the following phrase from the tune Invocation, to the words "my harp," as shown in Ex. L. at *a*, would produce the effect of the notes at *b* :—

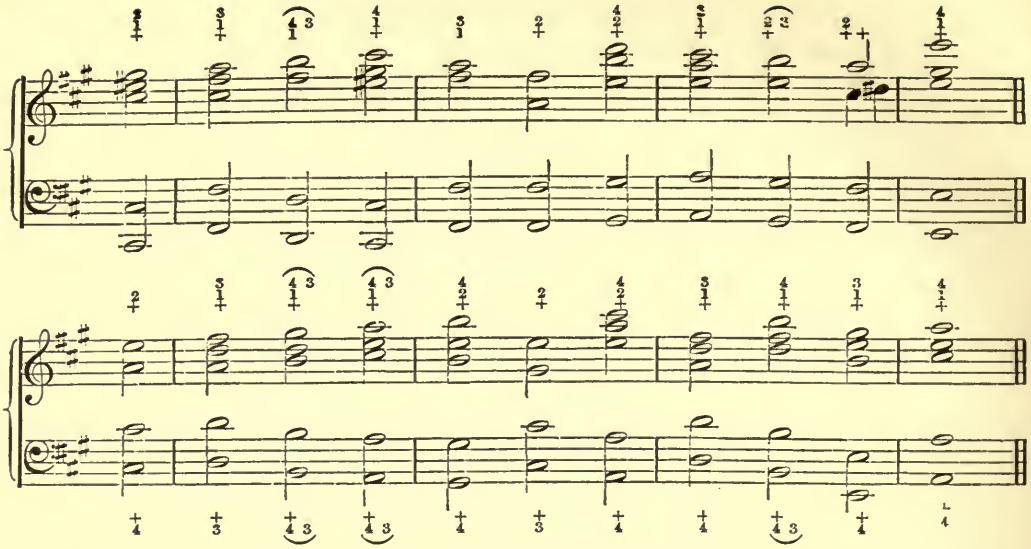
Ex. L.



Now we have already stated, in a recent footnote that, when the left-hand parts are too low, they are apt to produce a harsh effect, and that especially when the parts are close together. They cannot be much closer together than they are here; so that, while the above phrase at *a*, played on an eight feet stop, would be perfectly agreeable, the same, played on a sixteen feet stop, and sounding an octave lower, as at *b*, would be harsh, and decidedly unpleasant. The tenor part, then, should not, as a general rule, be played in the left hand along with the bass when the Bourdon Stop is drawn. A much more satisfactory arrangement is to play the bass only, either in single notes or in octaves (octaves being very effective with the Bourdon), and the other parts with the right hand an octave higher, as in the following (Ex. LI.) :—

Ex. LI. *Hanover.*





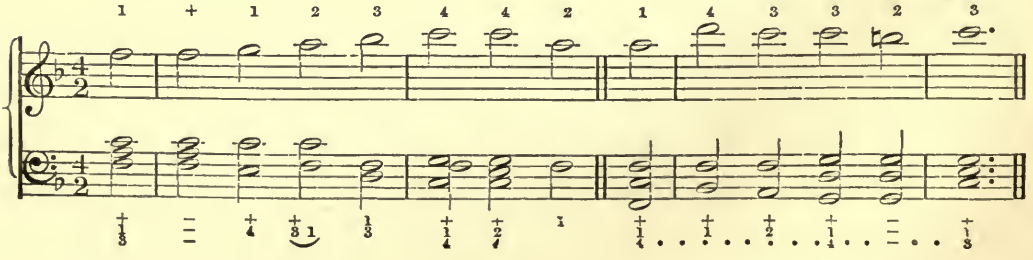
Another serviceable method with the stops which we are dealing with, is to play two parts in each hand in the usual way, but with both hands an octave higher. This, of course, produces the effect of normal pitch, but with some feeling of incisiveness in it, arising from the octave higher sounds of the eight feet stops.

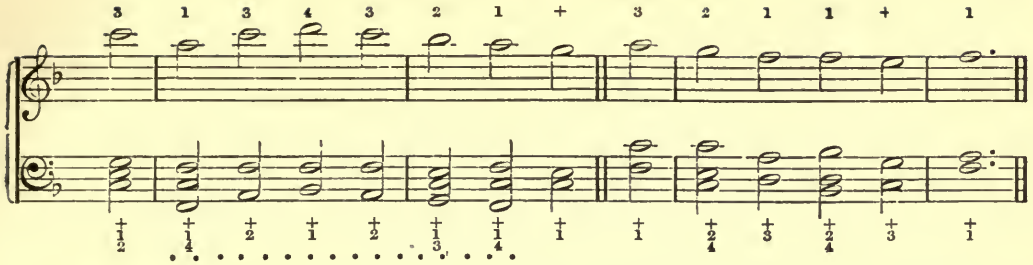
In larger instruments with Fife and Clarion stops the low effect of the Clarinet and Bourdon is somewhat modified when these former stops are added; so that in an instrument of this latter class, with the Clarinet, the Bourdon, Cor Anglais and Flute drawn, if the Clarion and Fife be also added, the music is more satisfactory when played as written, than on a smaller instrument with no No. 3 stops.

If the student thoroughly understands the pitch of all the stops, and remembers the break of the instrument, he cannot go wrong on this score. Let him test every stop singly throughout the whole of the keyboard, so as to become acquainted with its character and its pitch; then, whether it be Harmonium or American Organ, the management of the stops can be no serious difficulty.

It is sometimes found to be useful to play the treble part as a solo. When this is done the harmony of all the other parts must, of course, be played with the left hand. One method of doing this is to play the melody, or treble part, an octave higher with the right hand, using the Clarinet Stop only, and the other parts with the left, using the Cor Anglais only. The notes of the bass part must be played at their proper pitch, except in cases where it would be advantageous to change it. The tenor and alto notes must always be above the bass part; but they may be taken in any octave, wherever the hand can conveniently grasp them. The following (which is the tune Dunfermline as harmonised in Ex. XXXVIII. *b*, arranged for solo playing) will illustrate our meaning (Ex. LII.):—

Ex. LII. *Dunfermline.*





In an arrangement of this kind the left hand part must not go higher than E, on the second leger line above the bass stave, as this would be going over the *break*, and the balance of tone would be disturbed. If the example here given be compared with Ex. XXXVIII., it will be seen that in the second and third phrases, at the dotted lines, the bass part is taken an octave lower. This is necessary here, because were it taken at its proper pitch, the F of the alto part would be over the *break*, or else it would require to be left out altogether. Besides this, it will be noticed that the notes of the alto and tenor parts are shifted about in rather a jerky manner, to suit the hand. Altogether, then, from the nature of the case, an arrangement of this kind never can be very elegant in the left hand part. Owing, however, to the comparatively subdued effect of the left hand, any slight irregularity of the kind which we have mentioned is not so likely to be observed as otherwise it might be.

On a smaller instrument than we have been dealing with—say, with one-and-a-half set of reeds—Ex. LII. could be effectively played thus:—Right hand stops—Flute and Celeste; left hand—Cor Anglais only. Treble part played at its proper pitch (an octave lower than written in the example *); left hand played as written.

The student may easily discover other methods of playing solo work, especially on a large instrument.

CHAPTER XI.

MUSIC SPECIALLY WRITTEN OR ARRANGED FOR THE INSTRUMENT—MORE DIFFICULT FINGERING—INDICATION OF STOPS—GRADED LIST OF PUBLISHED MUSIC SUITABLE FOR THE HARMONIUM OR AMERICAN ORGAN.

In the preceding chapters we have dealt with music arranged in short score, so as to be suitable both for singing and playing. This, however, is but a small part of the harmonium player's work, but it is, at the same time, a part beyond which many never pass. There is a wide field beyond this limited area, and there is a large collection of musical compositions, adaptations and transcriptions, available to suit the extended capacity and more artistic aspirations of the harmonium student, a graded list of which will be found at the end of this chapter.

In music written specially for the harmonium, the different parts are not always so clearly defined, neither is there always the same necessity for the parts to be so separately distinguishable that we find to be the case with music arranged to suit the double purpose of singing and playing. In music specially designed for the instrument, we may have fewer or more than four parts—changing from one or two parts to a larger number, or from the larger to the smaller number, during the course of a few measures, without any seeming reason or method, the purpose, however, being always that of general effect; and there is, or should be, invariably

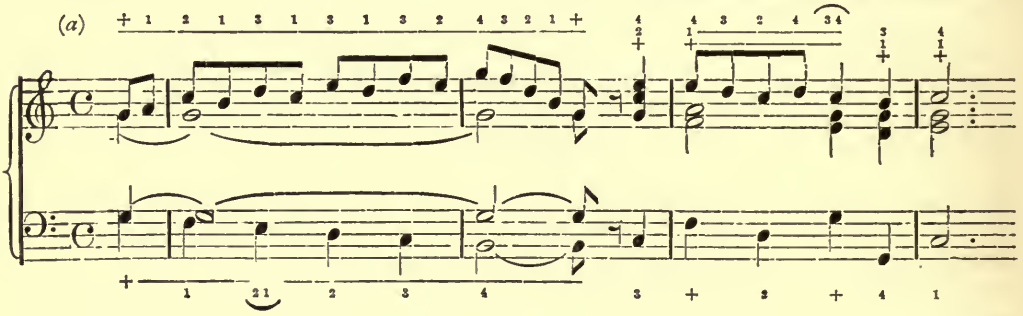
* This would cause the second last note of the tune to be under the *break;* but it would not be very observable, seeing that both of the right hand stops would be (in a small instrument) of the same pitch as the left.

both reason and method in the arrangement, no matter how complicated and disorderly it may seem, if the student have only that knowledge of musical construction necessary to perceive them. Such music is, in consequence of what we have just alluded to, both more difficult to read and to execute than anything belonging to the class we have hitherto been dealing with. Constant practice of the fingering devices we have explained, and of the scales, as we have advised, will enable the student to overcome the difficulties of more advanced music.

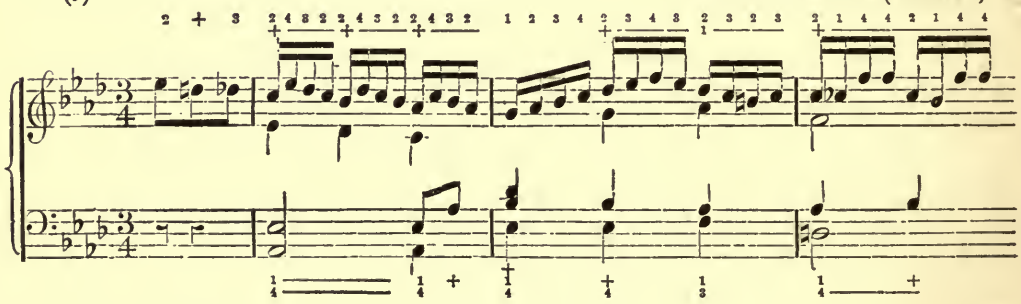
The following are illustrations of several passages requiring peculiar treatment of fingering: the examples here given may assist the student to unravel and execute smoothly and freely similar passages as he may chance to meet them (EX. LIII.):—

Ex. LIII.

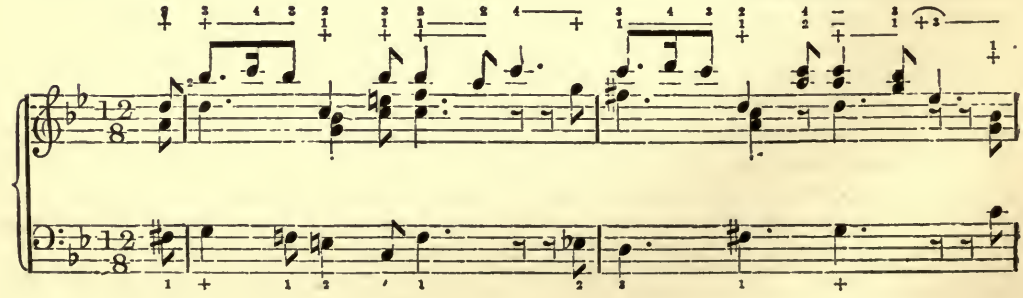
(*a*) From "*The Heavens are Telling*" (HAYDN).



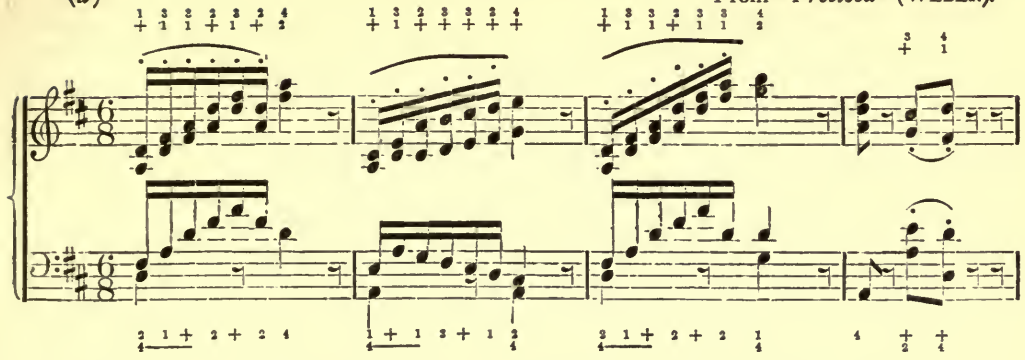
(*b*) From an *Andante* (MOZART).



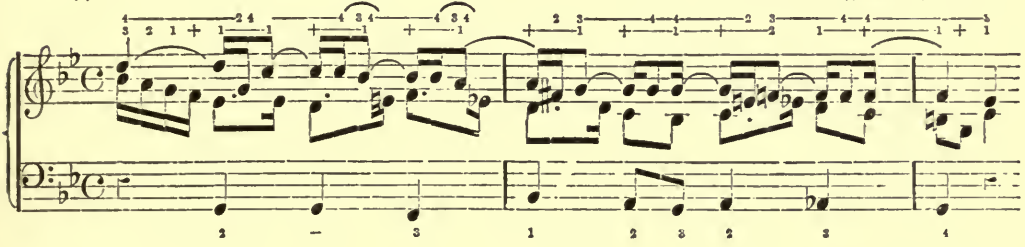
(*c*) From "*How Beautiful are the Feet*" (HANDEL).



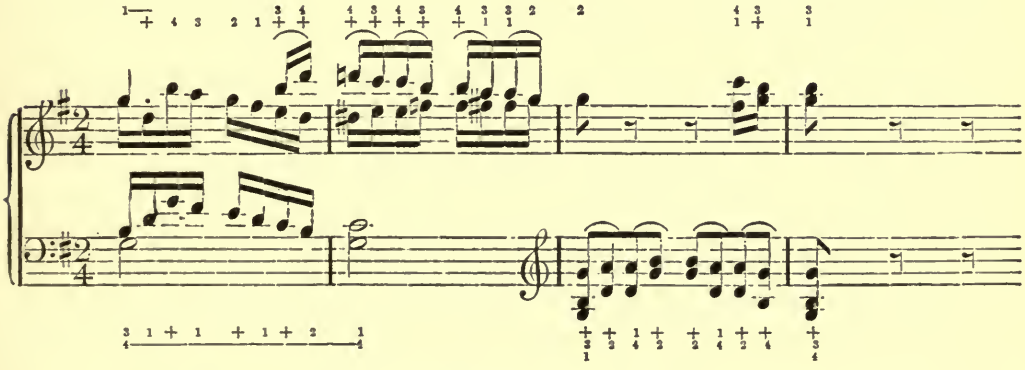
(*d*) From "*Preciosa*" (WEBER).



(*e*) From a *Fughetta* (BACH).



(*f*) From an *Andante* (HAYDN).



In the preceding example (Ex. LIII.), the student will find several exceptions to the ordinary rules of fingering. These he must study carefully, trying to discover why such breaches of rule are necessary. Reference to a few of the most peculiar points may assist him here:— At *a* there is no breach of rule, but the fingering requires attention. At *b*, in the second measure, the second finger of the right hand is lifted from one key to another. It will be noticed here that the *lifting* takes place at the most convenient point, namely, in passing from one group of semiquavers to another. At *c* the whole hand requires to be lifted (in the upper stave) in passing from the second to the third chord, and again further on. The necessity for this will be obvious. At *d* there is a good deal of *lifting* in the right hand; but it is here not the slightest detriment, seeing that the notes are required to be played in a *staccato* style, that is, short or detached. At *e*, in the right hand, some *crossing* of the fingers occurs in the under

notes, while the upper notes at the same time require to be sustained. At *f* the first note (G) in the highest part is a dotted crotchet, which is equal in length to six semiquavers; but it cannot be held on here all the time, seeing that the finger must be lifted from it in order to admit of the fifth semiquaver (G) being struck. The rest of this example requires care, both in the right and in the left hand. All the illustrations we have here given, and, indeed, every passage of a difficult nature which the student may encounter, should be played at first slowly and repeated a number of times—*this is the only way to overcome all difficulties.*

In music arranged specially for the harmonium the stops to be used are frequently, although not always, marked at the beginning, and throughout the music if any change is to take place. Stops are indicated in the following manner:—*Sounding Stops* are marked with their numbers either within a circle, or in brackets thus:—(1), (2), and so on. The right-hand stops are marked above the treble stave, and the left-hand stops above the bass stave. If both are marked between the staves, as rarely happens, the treble stops are marked above the bass stops, thus—$\begin{matrix}(1)\,(2)\\(1)\,(4)\end{matrix}$ *Mechanical Stops* are indicated by their initial letter thus:—(*E*) *Expression*, (*C*) *Celeste.*

Selected List of published Music for the Harmonium.

The Harmonium Journal, containing a number of miscellaneous pieces arranged and fingered by J. C. Grieve, price 2s. (Kohler & Son, Edinburgh.)

60 *Sacred Melodies* for Harmonium, price 4s.
60 *Popular Melodies* „ „
60 *Scotch Melodies* „ „
(Joseph Ferrie, Glasgow.)

The Harmonium Repository, in Four Books—Sacred, Popular, Scotch, Classical—price 4s. each. (Swan & Co., London.)

The Harmonium Album, similar to the above. (Swan & Co., London.)

Twelve Easy Voluntaries, for the Harmonium, by Max Oesten, in One Book, price 1s. (Novello, London.)

Twelve Original Voluntaries, for Harmonium, by Oliver King, in One Book, price 1s. (Novello, London.)

Thirteen Voluntaries, for Harmonium, by Alfred Phillip, in One Book, price 1s. (Novello, London.)

Voluntaries, for Harmonium, by J. W. Elliot, in three vols., price 2s. each. (Novello, London.)

The Harmonium Treasury, select pieces, Sacred and Secular, arranged by J. W. Elliot, each piece price 1s. (Novello, London.)

Stray Thoughts, for Harmonium, by Henry Farmer, price 4s. (Joseph Williams, London.)

Silver Trumpets, arranged for Harmonium by Rimbault, price 3s. (Chappell & Co. London.)

March aux Flambeaux, for Harmonium, by Scotson Clark, price 3s. (Augener & Co., London.)

Six Voluntaries for Harmonium by J. Lemens, price 3s. (Novello, London.)

Twenty Original Voluntaries, for Harmonium, by Arthur Henry Brown, price 1s. (Novello, London.)

Six Pieces by Bach, arranged for Harmonium by King Hall, price 1s. (Novello, London.)

Original Studies and Arrangements, for Harmonium, by King Hall, price 2s. 6d. (Novello, London.)

Farmer's Voluntaries, in Twelve Books, 1s. 6d. each. (Joseph Williams, London.)

THE ORGAN.

By J. S. ANDERSON, Mus. B., Oxon.

(*CONTINUED*).

Pedalling.

In order to acquire a fluent and easy method of pedalling, nothing better can be devised, in addition to the exercises given in Vol. II., than scale-practice; and a complete arrangement of scales is therefore fitly included here, with appropriate footing fully indicated for the guidance of the student. He is recommended to practise these at first *very slowly* and perfectly *legato*, gradually increasing the speed as he finds this can be done with clearness and certainty. A most useful form of practice will also be for him to play these mezzo-staccato, but this should not be attempted until the legato method has been mastered.

Attention should be given to several scales in which it is necessary, or advisable, to play two contiguous sharps or flats with the same foot (scales of B, F♯, D♭). These notes, the footing for which is indicated ⌊T T⌋ must be played with the outer and the inner edge, rather than with the point of the foot; and care should be taken that this is done smoothly and without lifting the foot from the one note to the next.

In regard to crossing the feet,—consideration of the position of the body when playing a high note will show that the left foot will naturally be in front of the right, and will maintain that position so long as the note to be played is to the right of the middle of the pedal-board; whereas, with a low note, the right foot will naturally be in a forward position, and will remain so, so long as the note to be played is to the left of the middle of the pedal-board. From this we may give the following general rule:—

In the upper half of the pedal-board—
the left foot crosses in front of the right *ascending*;
the right foot crosses behind the left *descending*.

In the lower half of the pedal-board—
the left foot crosses behind the right *ascending*;
the right foot crosses in front of the left *descending*.

The above stated rule in practice has, however, to be occasionally modified—generally in the following ways:—

(*a*) In a scale passage which goes through the greater part of the keyboard, in which case it is preferable to keep the same foot in front throughout, *e.g.*, scale of C major.

(*b*) When the position of the flats or sharps, or the way in which these are approached, renders a different footing necessary, *e.g.*, A major.

Fingering by Substitution.

In order to obtain what must be regarded as the true and characteristic style of organ-playing, *viz.*, a smooth and legato method of playing, it is frequently necessary to use different fingers for the same note. The organ or the harmonium differs essentially from the pianoforte in this, that the note played will only sound so long as it is depressed; and by no mechanical aid can the sound be sustained, except by pressure of the fingers. In legato-playing, therefore, it is very frequently necessary to change one finger for another, so as to be able to make the move-

ment to the next note smoothly. This device, which is generally known as "fingering by substitution," is exemplified in the Ex. in E♭ minor; and it will also be found necessary in many others of the following exercises, although not specially marked. In the pedal also the same principle is frequently useful, see Ex. in C minor, second-last bar.

Management of the Stops.

On the manuals 8 ft. tone will of course be principally employed; 16 ft. tone adds to this great weight and body, but care should be taken that the 8 ft. tone is sufficiently powerful to assert itself against the "double." A Dulciana and Double Open Diapason would not be good; but if the combination were strengthened by the addition of the Open Diapason, the effect would be unobjectionable. Similarly a combination of Dulciana and Principal would not be good, on account of the predominance of 4 ft. tone; but the strengthening of the 8 ft. tone, as before, would make it right. 2 ft. tone should not be used in harmony with 8 ft. unless the 4 ft. be also present; the Twelfth $2\frac{2}{3}$ ft. should not be used unless the Fifteenth be also drawn, and mixtures are never used except with full organ. Reeds are not generally used alone, but are better, even where a reedy effect is intended, to have one or two flue stops drawn along with them.

It is impossible here to give anything more than a general indication of what is effective in stop combination. The actual number of these combinations—on different manuals—by the aid of couplers, &c.—is legion, and the student will here have room to show his ingenuity and his originality by making new combinations (or finding out old ones) for himself. What is beautiful (not bizarre) will be right; and to obtain this the principles above stated will be a help.

General indications are given in the following exercises as to the stops to be used; but inasmuch as these vary greatly in different organs, it must be left to the player's discretion to use stops of the same pitch, and as nearly as possible of the same quality of tone, if those mentioned are not available. The pedal should be coupled to the manual which is being played on.

It is frequently desirable to emphasise one part, or bring it into greater prominence by using a solo stop, while the other parts furnish an accompaniment. Any of the foundation stops may be used in this way—perhaps the most commonly used are, Stop Diapason, or Clarabella 8 ft., Flutes, 8 and 4 ft.—the Swell 8 ft. reeds, Choir Clarinet, or (for a bold effect) Great Organ Trumpet. (See Exs. in A minor, G♯ minor, &c.). Care should be taken that the accompaniment is not too loud for the solo stop,—it should only be sufficiently pronounced to make itself felt as an accompaniment. The pedal in this case should be coupled to the accompanying manual, and not to the solo.

Contrasted tone from different manuals, but of about the same degree of strength, is shown in the Exercises in A major and F Minor.

Expression and Phrasing.

The swell pedal requires a word of explanation and warning, on account of the frequent abuse to which it is subjected. The object of the swell pedal is, of course, to open or close the swell-box shutters, and so produce a crescendo or diminuendo effect on the swell stops which may happen to be drawn out. It is invaluable to the player as a means of expression; but the perpetual opening and shutting of the swell produces a ludicrous effect, and should be carefully guarded against. The right foot should only be placed on the pedal when it is necessary to make a crescendo, and should be removed from it as soon as the desired effect has been secured, so as to be free to take its own share of the pedalling. When the right foot is engaged with the swell pedal, it follows that the pedalling will have to be done entirely with the left foot; but it is hoped that the type of player who pedals only with his left foot, generally transposing the

bass an octave lower, while his right constantly manipulates the swell pedal, is now only occasionally to be met with. The use of the swell pedal is indicated in the exercises in A minor, E major, &c.

Besides the swell pedal the principal means of expression in the organ is found by the intelligent phrasing of the music. The division into phrases is indicated by legato slurs, all the notes within the slur being bound together, and sufficient break being made at the end of the slur to show the beginning of a new phrase.

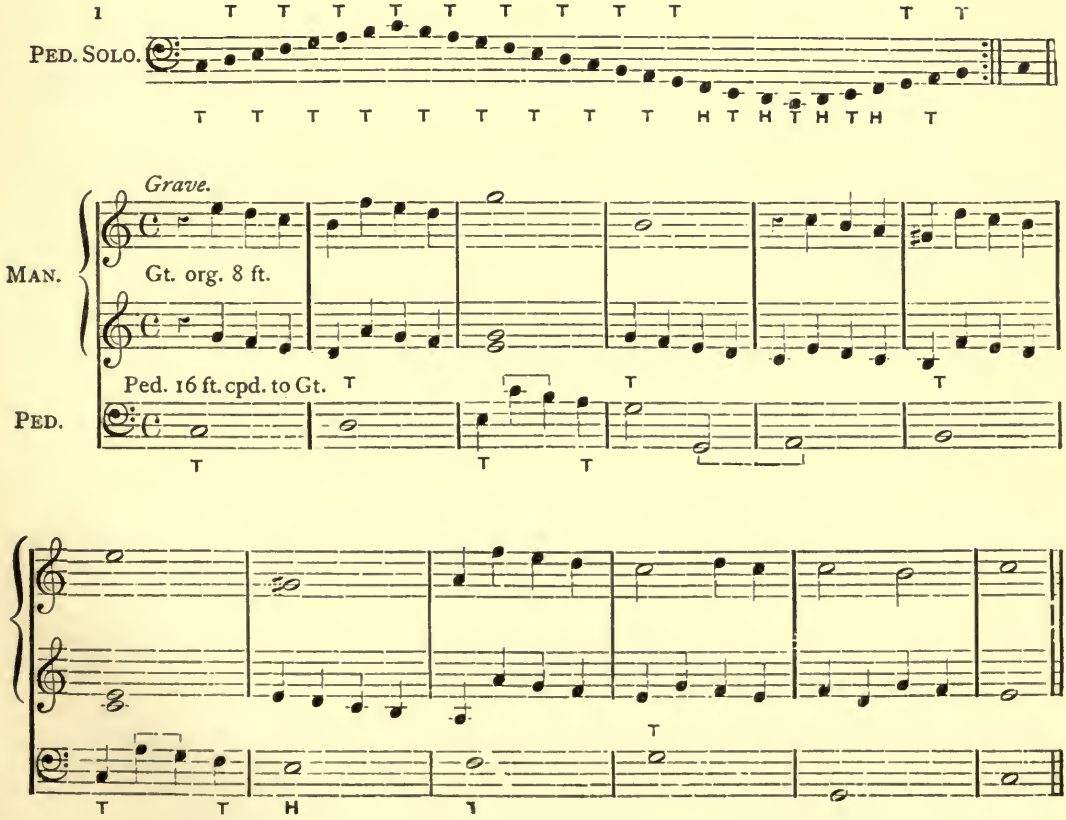
Formerly organ music was played throughout in a strictly legato manner, and with possibly little attempt at phrasing. Nowadays, however, editions abound of the old masters in which the opposite extreme is apt to be reached, and in which phrasing and registration are perhaps unduly elaborated. Certain it is that, with the improved mechanism of the modern organ, all things are possible in the way of execution and phrasing, and music which formerly could not have been rendered at all, can now be played with ease and clearness.

In the following exercises, where no slurs are given, a legato style of performance is intended, but the phrase marks should be studiously attended to wherever these are given.

The Major and Minor Scales

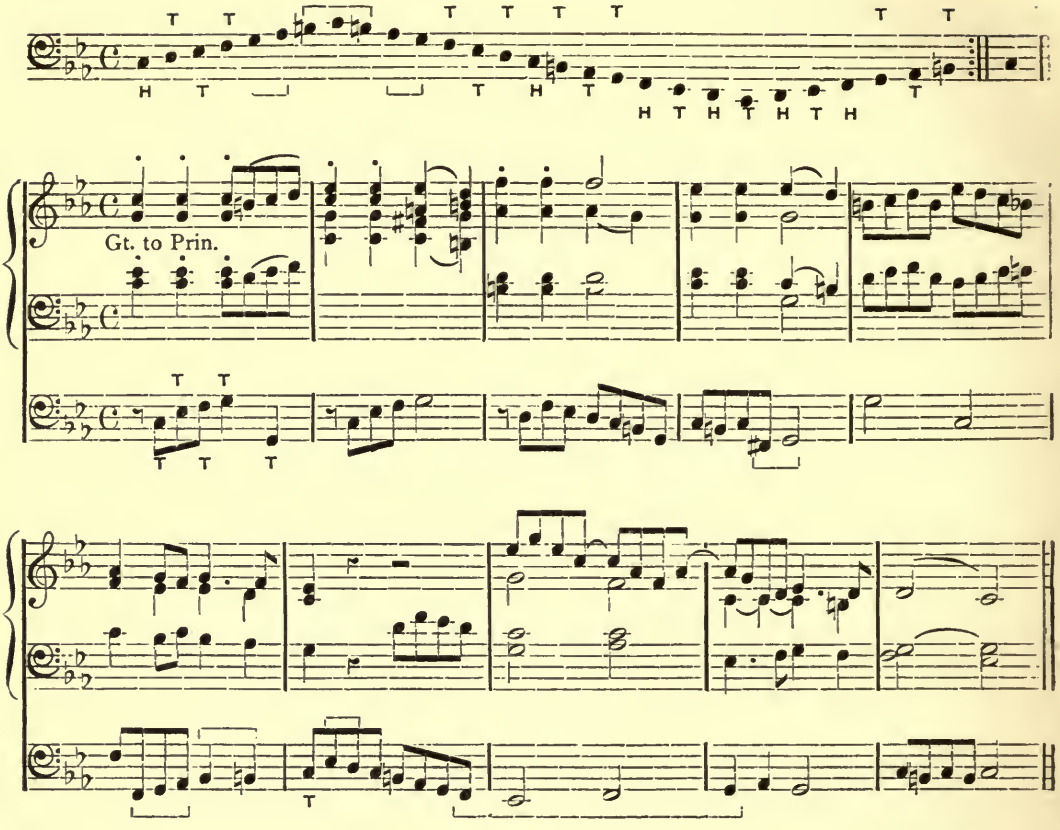
ARRANGED FOR PEDAL, WITH SHORT PRELUDIAL STUDIES IN EVERY KEY, FOR MANUAL AND PEDAL COMBINED.

EXERCISE 1.—C MAJOR (Left Foot in Front).

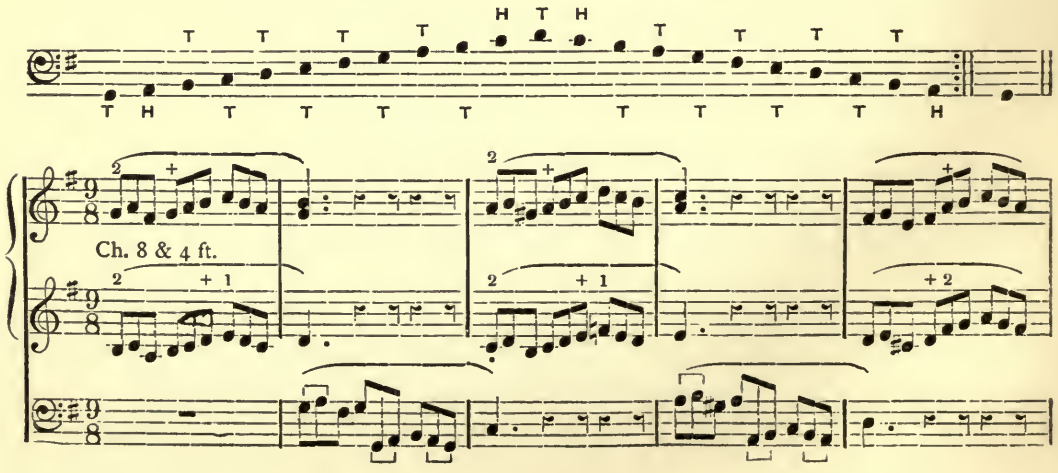


MAJOR AND MINOR SCALES (*continued*).

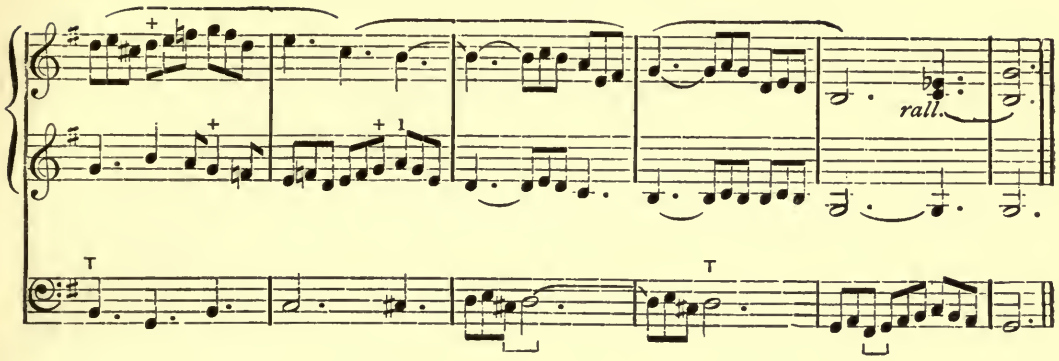
EXERCISE 2.—C MINOR (Harmonic Form).



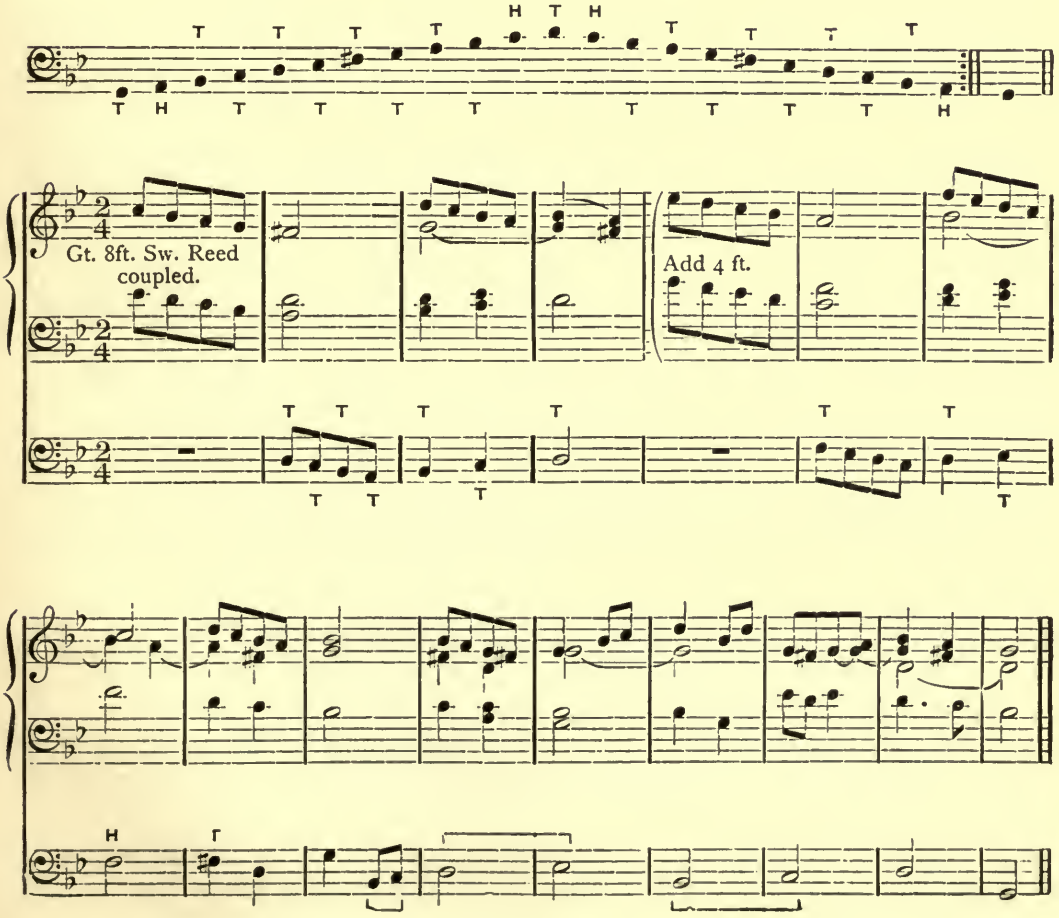
EXERCISE 3.—G MAJOR (Left Foot Behind).



MAJOR AND MINOR SCALES (*continued*).

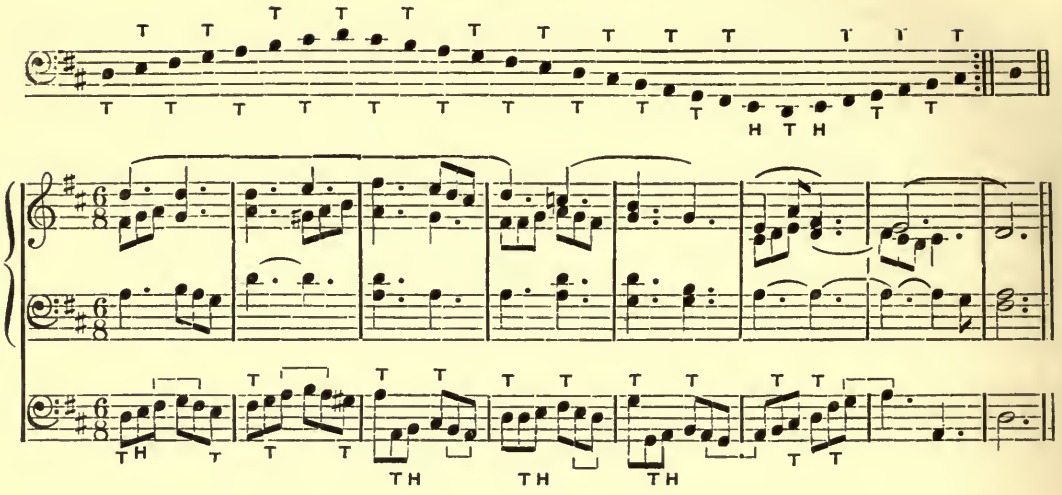


EXERCISE 4.—G MINOR.

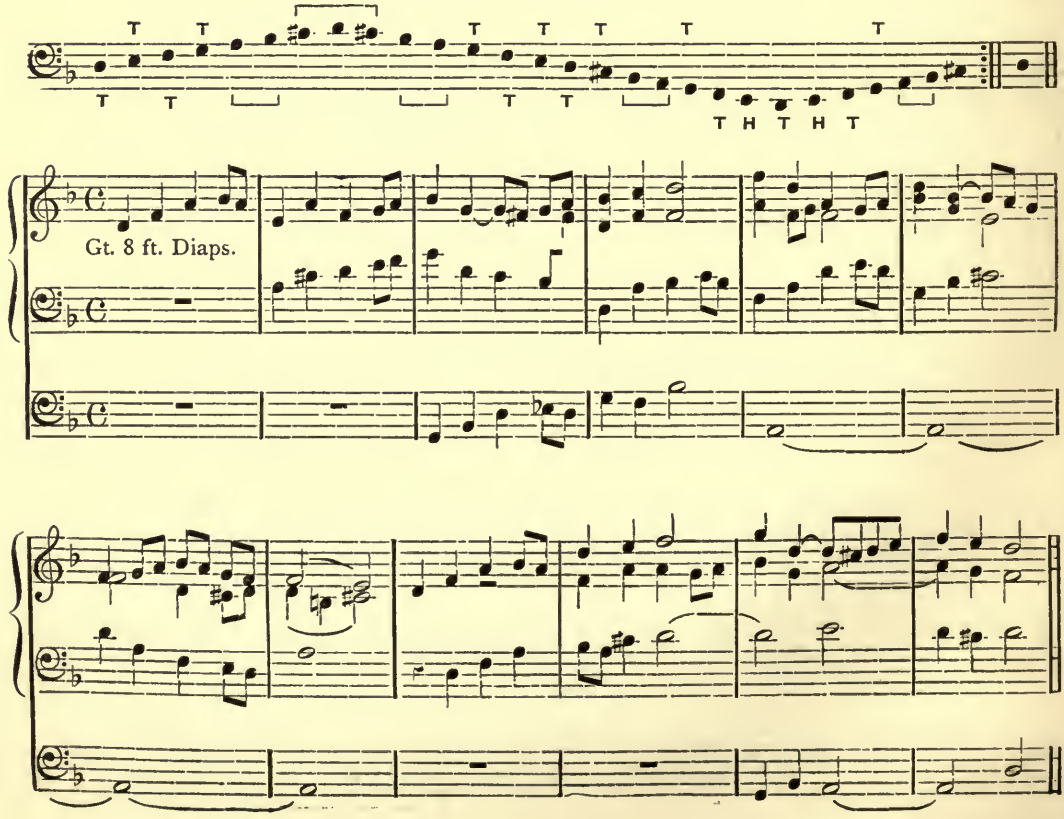


MAJOR AND MINOR SCALES (*continued*).

EXERCISE 5.—D MAJOR.

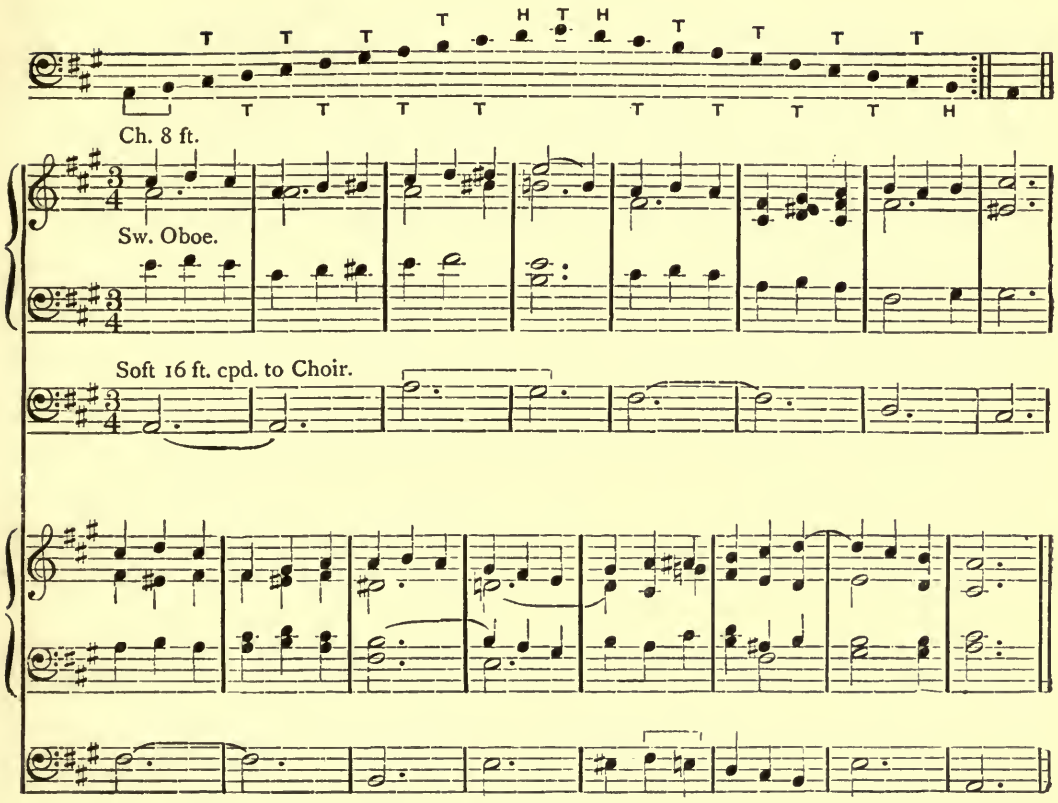


EXERCISE 6.—D MINOR.

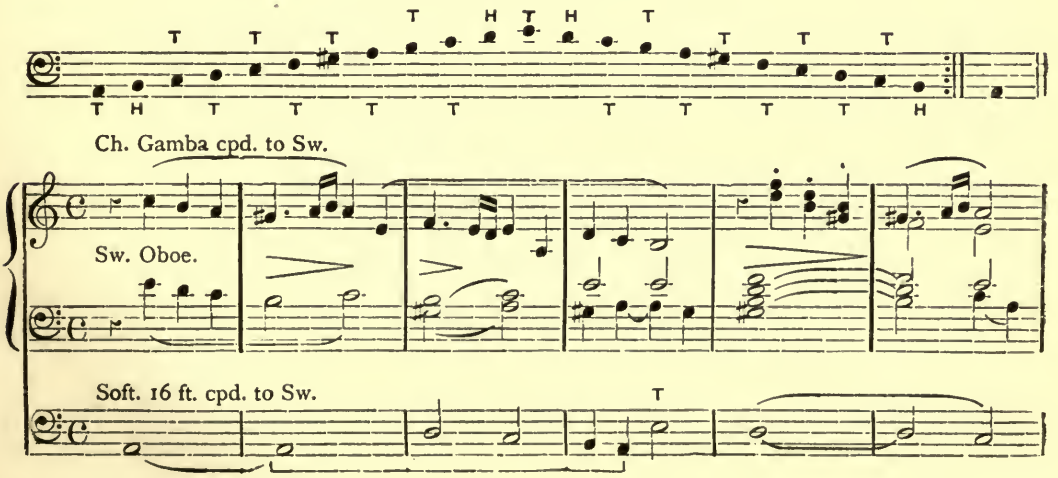


MAJOR AND MINOR SCALES (*continued*).

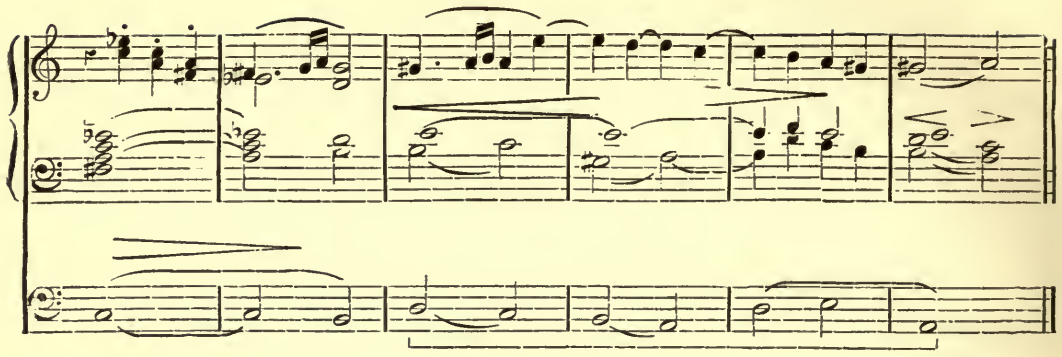
EXERCISE 7.—A MAJOR.



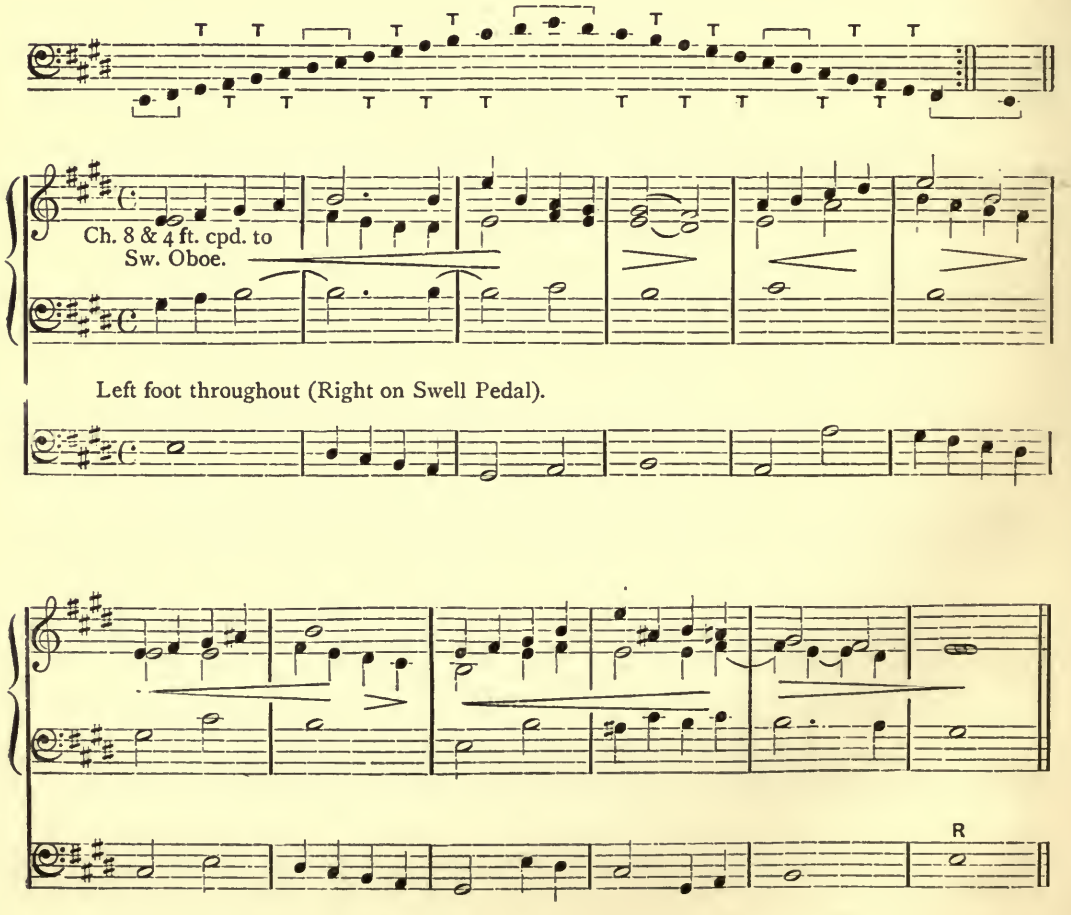
EXERCISE 8.—A MINOR.



MAJOR AND MINOR SCALES (*continued*).

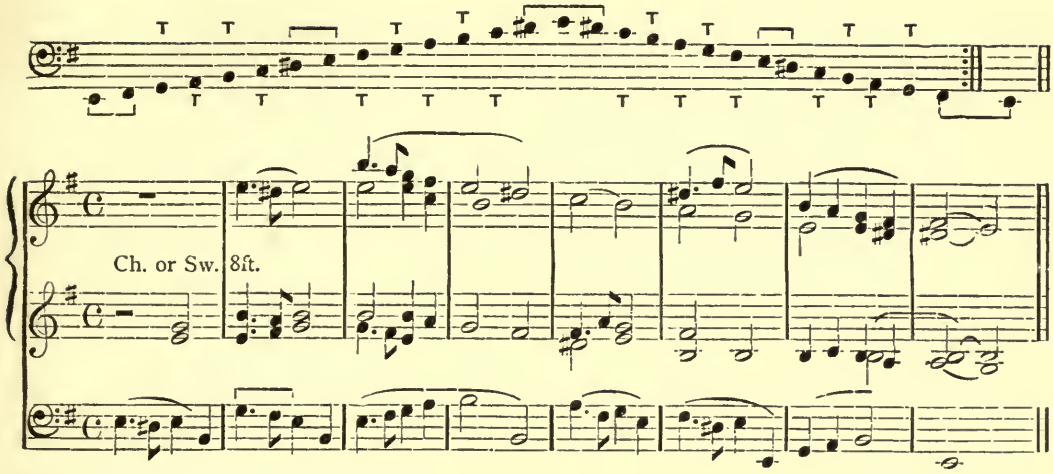


EXERCISE 9.—E MAJOR.

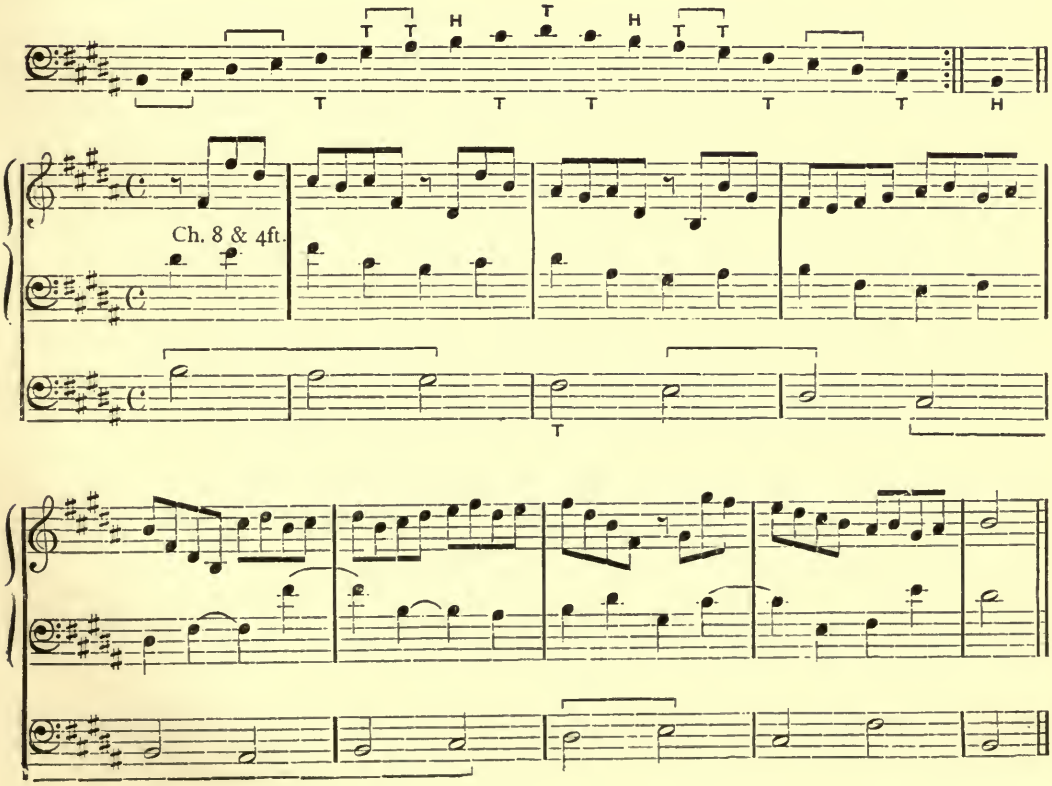


MAJOR AND MINOR SCALES (*continued*).

EXERCISE 10.—E MINOR (Left Foot in Front).

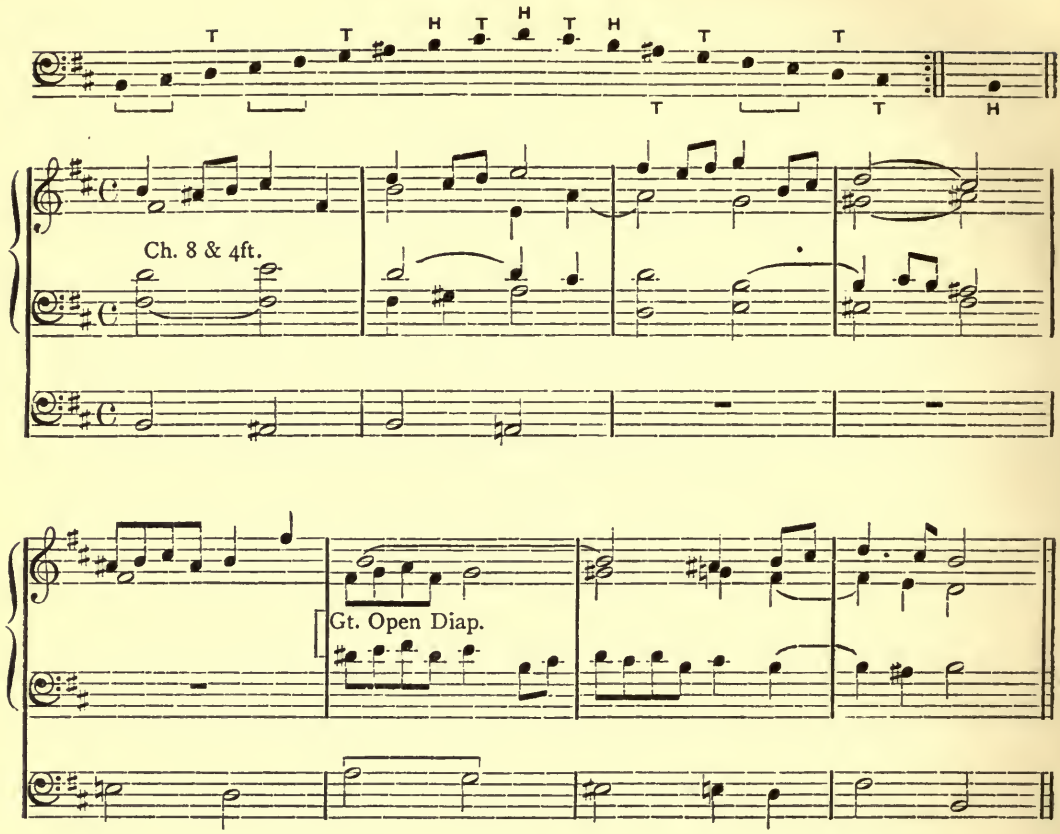


EXERCISE 11.—B MAJOR.

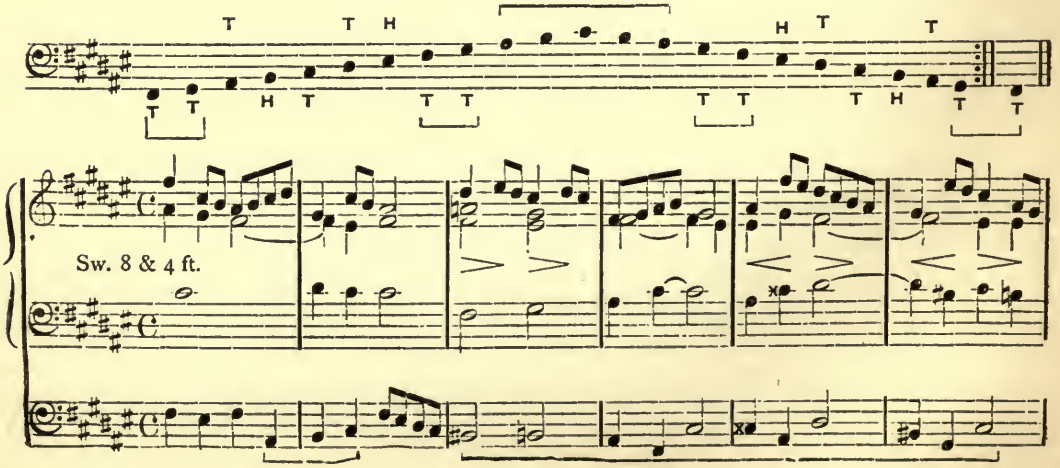


MAJOR AND MINOR SCALES (*continued*).

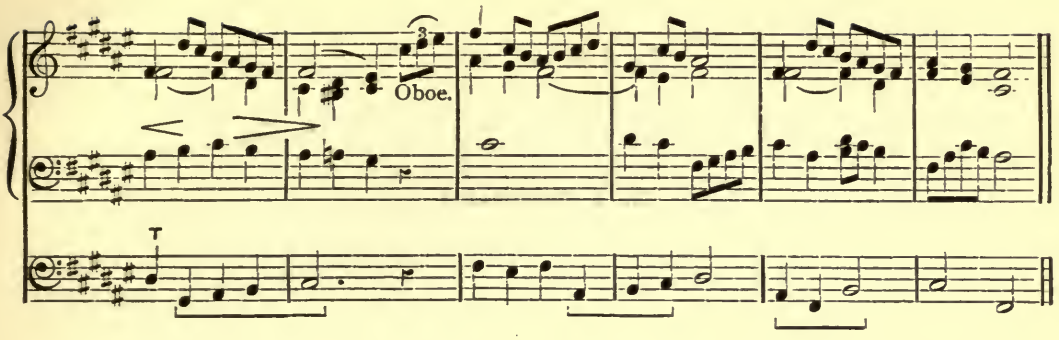
EXERCISE 12.—B MINOR.



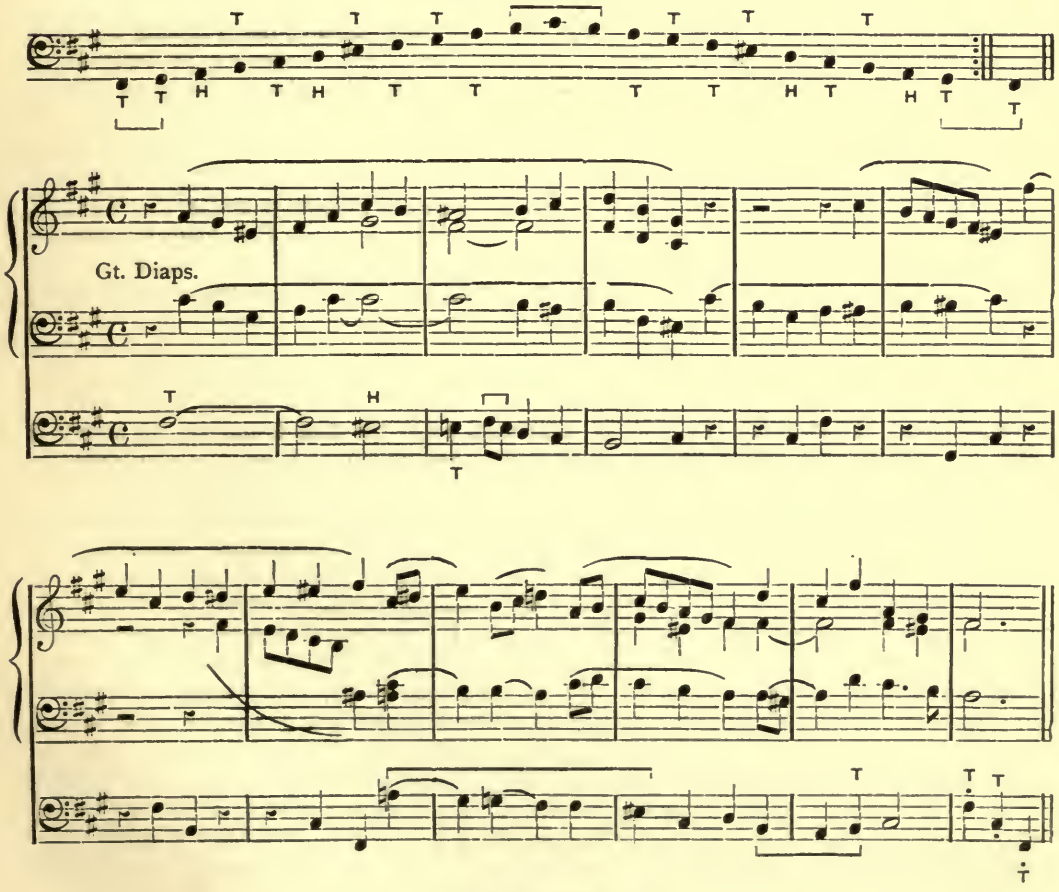
EXERCISE 13.—F♯ MAJOR.



MAJOR AND MINOR SCALES (*continued*).



EXERCISE 14.—F♯ MINOR.



[*To be continued.*]

THE ORCHESTRA.

By F. LAUBACH.

(CONTINUED.)

We now address ourselves to consideration of the next section which the orchestra divides itself into—The "Wood winds." These instruments are not now made in the same variety of sizes as were their predecessors some hundreds of years ago, or as the stringed instruments are still. In the modern orchestra they usually comprise two flutes, two oboes, two clarinets, and two bassoons, all of which, when banded together, yield a most charming blend of tone, although the principle of their tone production is of three different sorts. Wagner in his later operas employs three of each of the wood winds, thereby securing complete chords of one tone colour when desired.

In addition to each of the instruments mentioned, we find a set of four additional ones—one belonging to each of the constituent members of the wood winds, and which, although each may be used to complete the harmony in its own group, are nevertheless more employed for special effects. These are the Piccolo, of the same nature as the flute; the Cor Anglais belonging to the oboe, the Bass Clarinet to the clarinet, and the Double Bassoon to the bassoon. We proceed to examine the wood winds individually. First in order, because highest in pitch, we have

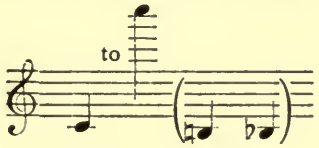
THE FLUTE.

Though dating in its rude shape from prehistoric times, the flute is one of the newest of orchestral instruments, having had its present form assigned to it about the year 1832, by Theobald Böhm. His system—which met with much opposition at first—has now secured universal acknowledgment; and, while an old flute may still be seen here and there, it would be useless for a player upon it to try to secure a position in a first-rate orchestra. Böhm's system, briefly stated, may be explained thus:—that while the old flute had the sound holes bored to suit the fingers, Böhm completely abandoned that principle, divided his tube into acoustically and mathematically correct divisions where he bored his holes, and then invented a key system or "mechanism" (Ger. *Applikatur*), to suit the holes. To make this even plainer to the student, we might liken the Böhm flute to a row of reeds on a harmonium, which, being chromatically arranged, only require the lifting of the finger to secure a scale of perfect equality in intonation. With regard to playing in extreme keys, we can only say that this is even more readily done than upon a pianoforte or harmonium, as the small change in position of the fingers for the different keys on the flute is really less than the somewhat cumbersome system of blacks and whites entails on the former. Another great advantage which we owe to the researches of Böhm, is the adoption of the cylindrical bore as opposed to the conical, and its concomitant advantage of larger finger holes—both tending to improvement in the tone.

Before Böhm's inventions were made, flutes of different sizes were rendered necessary through the difficulty of playing in extreme keys on the old flute. Of these, the flutes in D♭ and E♭,

the latter better known as the Terz Flöte, or Third Flute, were oftenest used; but the invention of Böhm has caused them to be discarded, as music in any key is played with almost equal facility on his system. Take, for instance, the passage in Spohr's "Jessonda," which he wrote in the key of C for a D♭ flute. A player nowadays finds no difficulty in playing this in D♭ on his concert flute. A moment's reflection will serve to impress us with the great benefit we derive from this circumstance. Apart from the pecuniary gain to the player in having only one flute to provide and keep up, we have the artistic advantage that his tone is certain to be better on one instrument than it could possibly be when he had constantly to change his *embouchure*, and that there is less risk of being out of tune when he has not to pick up a cold instrument during the course of a work.*

The flute, which is now generally made of cocoa-wood (though many materials—silver, ebony, and even gold—have been tried with more or less success), has a compass of three octaves, from C to C.



The lower notes given here are occasionally met with in the works of modern composers (Mendelssohn, Wagner, and others). They can only be played by players who possess a foot joint, having keys for the B♮ and B♭.

The highest part in orchestral music is generally given to the flute; and through its extreme agility, most things in the nature of scales, runs, and arpeggios may be entrusted to it. When not so employed, it is often to be found doubling the first violin part either in unison or in the octave. At other times it may be used in combination with the other wood winds, where, as we have said before, it usually plays the highest part. Attention has been drawn to the ease with which any rapid execution may be overtaken on the flute, and it is desirable to know that the converse is also the case, namely, that the greatest demand is made upon the powers of the player by long-holding notes, especially if these be written at all high. As an example of this we would refer the reader to the opening chords of Mendelssohn's overture to "Midsummer Night's Dream;" there he will see two flute parts which make a heavy call upon the artist's command of his instrument. Beautiful solo and obbligato passages for flute abound in the works of all the great masters. From Handel, who gave us, "Hush, ye pretty warbling choir" ("Acis and Galatea"), "Will the sun forget to streak" ("Solomon"), and "The soft complaining flute" ("St. Cecilia's Day"); from Haydn, whose "Creation" particularly is full of charming melodies for flute, ("In rosy mantle appears"), to Berlioz, in his unique association of two flutes and harp in "L'Enfance du Christ," and the more modern writers, the flute has a foremost place. It is the composer's vehicle for conveying, now the female voice, anon the song of the birds, but ever the sweeter and more liquid music of Nature.

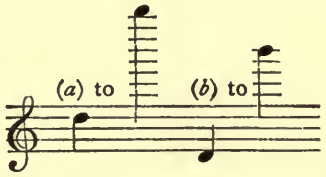
THE PICCOLO.

Twenty years ago, the writer of an article like this would have included a certain number of instruments simply because they were then *occasionally* used by composers. About that time the following quotation would certainly have applied: "Even as we think none the less highly of the artist who exercises a reserve in his use of colour, and refrains from giving us all the rainbow tones which his palette embraces, so do we esteem those composers who are able to

* All wind instruments get sharper as they get warmer, both through the breath of the player and the general rising of the temperature in the concert hall or room.

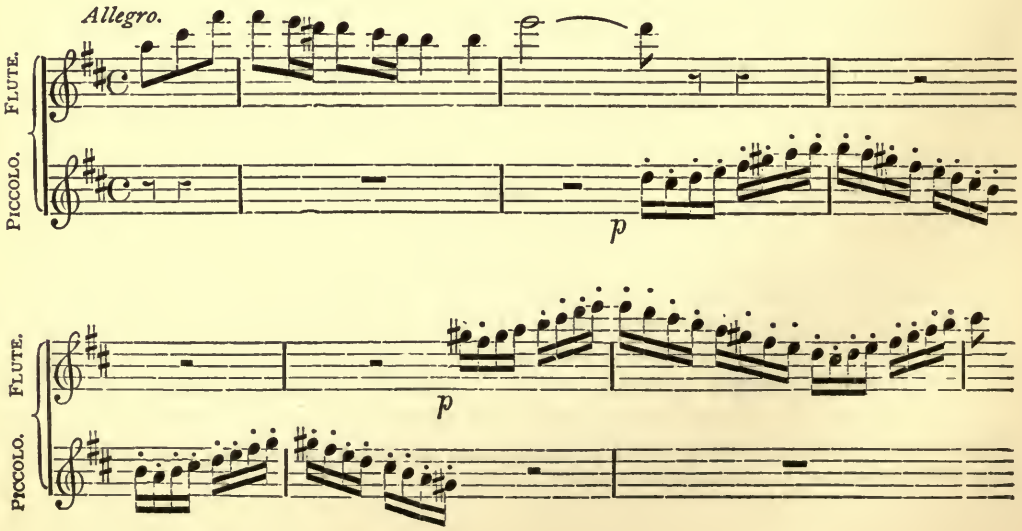
dispense with the vivid colours of the piccolo, cor anglais, bass tuba, and others, when their special aid is not essential." Whatever may be said on the question of "esteem," there are few composers of any standing now who care to dispense with the instruments just named. The piccolo, the cor anglais, and the tuba, with several other instruments once regarded as the sole property of the brass band, are to-day considered as practically an essential of the orchestra. The example of Wagner (who is only excelled by Richard Strauss in the extent and variety of his orchestral material) has been largely followed in this way; until virtually the orchestral composer holds himself free to introduce any kind of instrument, whether classical or not, if its peculiarities suit his purpose. Certainly there are few orchestral scores that do not include the piccolo.

The compass of the piccolo (Ital. *Ottavino.* or *Flauto Piccolo;* Fr. *Petite Flûte,* Ger. *Kleine Flöte;*) is from



but, for convenience of reading and writing, the notation is an octave lower, as at (*b*). This last note, the high B, may be found in Rossini's Overture to William Tell, but in an ordinary way A or B♭ may be regarded as the upward limit. The piccolo, which is in nearly all respects of construction, compass and fingering, a miniature flute, has benefited quite as much as the latter by the invention of Böhm. In making engagements with flautists for an orchestra, care is always taken that one of the two shall play piccolo when required; or where three flautists are engaged, that two shall be able to play piccolo as well as flute. This enables all combinations of flute and piccolo parts to be rendered—which may sometimes be three flutes, or two flutes and piccolo, or flute and two piccolos.

Though, of course, the *rôle* usually assigned to the piccolo is to give brilliance to the score by playing the melody in the highest octave, sometimes independently, sometimes in thirds or sixths with the flute, yet we find it occasionally taken advantage of to supplement the flute in its higher notes. The following extract from Auber's "Lestocq" is sufficiently instructive to warrant its quotation here. It must be remembered that the piccolo part sounds an octave higher than it is written:—



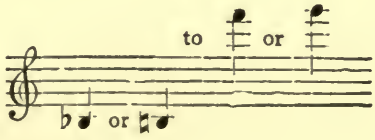
In reproducing dramatic effects the piccolo is very serviceable. Whistling winds, rain and lightning storms, dance rhythms and military marches all employ the piccolo freely. Among many such instances we need only mention the waltz from "Robert the Devil," the witches' revels in Mendelssohn's "First Walpurgis Night," the storm scenes in Beethoven's "Pastoral Symphony" and Rossini's "William Tell" overture. Its extremely high compass is also turned to somewhat humorous account in Marcel's song "Piff Paff" in Meyerbeer's "Huguenots," and the introduction to the drinking song in Weber's "Freischütz," which is written for two piccolos, two bassoons and strings. There are notable examples also in Berlioz, Wagner, and Tschaikowsky.

In small bands the piccolo is very popular as a solo instrument. Through the great facility with which scales, runs, arpeggios, trills and double tongueing can be executed, variations on melodies and solos of a light character are rendered most effectively upon it.

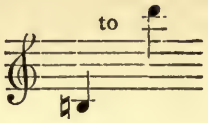
THE OBOE.

The *Oboe* (Italian); *Hautbois* (French); *Hautboy* (old English still occasionally met with); *Hoboe* (German), a wood wind-instrument of conical bore with double reed, is in point of tone colour the most dainty and fascinating in the modern orchestra. We say "modern orchestra," because it is almost certain that the outstanding feature of the oboe as we know it, namely its delicately refined and somewhat plaintive tone, is an outcome of the last hundred years. It has been considered well to accentuate this fact in order to reconcile our present use of the instrument with that of Bach and Handel. Whereas these old masters used it freely, as freely almost as we use our first violins, modern procedure, as regulated by the prevailing canons of taste, is to use it seldom, not for very long at a time, and almost exclusively for solos or short melodic phrases. For filling up middle parts or harmonies it is seldom used except in *forte* passages or in *tutti*. Before considering the position held by the oboe in the orchestra we shall turn for a moment to the instrument itself. The bore of the oboe is, at the reed or mouth end, exceedingly small, perhaps only a little larger than necessary to admit a grain of barley through it. The finger holes also are very small in proportion to those of the clarinet or flute; indeed those nearest to the top of the tube are quite minute, which fact explains the difficulty experienced by the player in emitting the breath. The instrument has now reached a wonderful degree of perfection as compared with the instruments of the beginning of last century, considerable execution being now quite possible. A name that deserves honourable mention in connection with improving the oboe is that of Triebert; and the mechanism of Böhm, which has been successfully applied to it, has also done much to faciliate the fingering. It is the *A* sounded on the oboe that the members of an orchestra tune their instruments to at a performance. The reason of the oboe being fixed upon for this purpose is, doubtless, that it has less capability for altering its pitch than any other instrument. To explain this further, it is necessary to refer for a moment to the construction of an oboe reed. The reed, which is made of two small blades (*blätter*) of cane, is fastened to a metal socket or staple which is in turn surrounded by a jacket of cork. This, the reed, is then inserted into the tube of the instrument; and, as it measures, including the portion held between the lips, less than three inches, it will be readily understood that there can be but little flattening of the pitch, that is, that there can be but little withdrawing of the reed, if the connection between reed and instrument is to remain air-tight. Thus it is, then, that the oboe is allowed to determine the pitch of the orchestra.

The compass of the oboe is from



but, for the requirements of orchestral music.



is an ample range.

All instruments do not possess the extra key for the low B♭; and the notes above D, while rather shrill, are at the same time weak in quality.

To return to the manner of using the oboe, we find that, in the original editions of Handel's orchestral parts, the violin copies frequently have the headings Violino 1mo e Hoboy 1mo; Violino 2do e Hoboy 2do; in Bach's scores also, we find the 1st and 2nd oboes often playing in unison with the flutes and violins. Taken with this evidence, the fact that the town bands (even of this country) consisted largely or indeed mainly of oboes, we can but realise that it has had at one time a far freer if not louder tone, and greater adaptibility for continuous playing. This, in all likelihood, would result from the use of a broader reed than we now use here. On the continent it is still much the custom to use a broad reed, which gives a tone that is not at all appreciated in this country, as it approaches somewhat the quality of the bagpipe chanter. The solo passages to be met with in Handel's works also imply that there were either a number of oboists playing in unison, or greater breathing powers on the part of the player, as some of his continuous runs in semiquavers would severely test our modern players. As we have referred to the difficulty of expiration whilst playing the oboe, on account of the smallness of the throat of the instrument, it becomes interesting to observe how the masters of orchestral writing afford, by means of rests, suitable opportunity for this very necessary function. The command of the breath forms an exceedingly important study to the oboist.

Turning now to the use of the oboes by more modern masters, we find that they are employed on a broad, well-defined plan. We have before spoken of the piquant tone of the instrument. It is a tone that charms by its simplicity, and which, through its reedy quality, suggests pastoral pleasures, rustic revels, peasants' songs: the oboe is indeed the ideal instrument of the poet. But we have not yet stated what is of more consequence to the composer, namely a certain assertiveness of tone, of which we become conscious when the instrument is disassociated from scenes such as we have referred to. This assertiveness of tone, as we have termed it, can only be met by extremely judicious use of the instrument and by frequent rests. The student should refer to the opening phrase of the overture to "Midsummer Night's Dream" by Mendelssohn, where, of the chords assigned to wood winds and horns, the oboes are only permitted to join in at the last one; and at the end of the overture, where the same phrase occurs again with the addition of the kettledrum, the oboe is excluded altogether. Surely this is very significant. Examples of the same kind may be met among the works of all the symphonic writers: a study of the scores to show when the two oboes may be employed, when only one is in requisition and so on, is absolutely necessary to successful orchestration. Arpeggios are not written for oboe, but the staccato is very effective: take, for example, the melody in repeated semiquavers in the Andante of Haydn's Surprise Symphony, No. 3 in G.

When used for middle parts the oboe naturally comes between the flutes and clarinets, as will be seen in our examples.

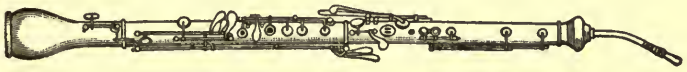
The best instruction books for the oboe are those of Barrett and Kastner.

THE OBOE D'AMORE.

The Oboe d'Amore, the name of which is familiar to readers of Bach's scores, is a now obsolete member of the oboe family. Being a minor third lower than the oboe, it was slightly larger in size, and through a difference in the shape of the bell, had a somewhat subdued, and it must be added, very beautiful quality of tone. Mr. Charles Reynolds, of Manchester, about 1894, awakened interest in the instrument by his performance of some solos from Bach upon it.

THE COR ANGLAIS.

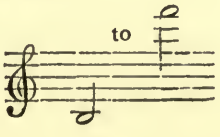
The *Cor Anglais* (Fr.); *Corno Inglese* (It.); *Englisches Horn* (Ger.) is an instrument bearing a resemblance to the oboe in all respects except in pitch, and consequently, size. It is a strange circumstance that this instrument, which all the nations seem to regard as "English," should have to go to a foreign country to borrow a name, or be denied one from its reputed parent. The tone of the Cor Anglais is very beautiful, and excites quite a pleasurable sensation when heard in the orchestra; but, on the other hand, it is a tone that would soon lose its effect were it to be too often introduced. Therefore we are very happy to possess it in its present position, namely, as one of the class of instruments that we have named extra instruments.



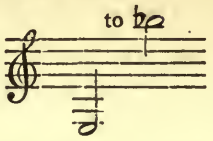
COR ANGLAIS.

On account of the length of the Cor Anglais the reed is inserted into a tube or staple which is slightly bent like a knee. This enables the player, usually one of the oboe players, to reach the finger holes more easily than he could do if the instrument were held straight out in front of him. In this particular it resembles the larger clarinets and saxophones. It is believed that there is no difference except that of name between Bach's Oboe da Caccia and the Cor Anglais. Bach uses it very freely, and in writing for it, gives the notes actually to be played, using the alto clef. Rossini, again, in his "William Tell," employs the bass clef, and writes the notes an octave lower than they are to sound, but the general practice is to treat the instrument as a transposing one. By the term "transposing instrument," we understand one that plays in a key other than that in which the music is to sound. For example, if a player were to play on the Cor Anglais a scale with the same fingering which produces the scale of C on his oboe, the sound produced would be the scale of F, because the instrument is built to sound a *perfect fifth lower*. Now, it will be perceived that, to preserve the same fingering and notation for both instruments, all that has to be done is for the writer to write the music *a perfect fifth higher*. Naturally all the advantage of this system is gained by the player, who is enabled by it to go from instrument to instrument without thought of clef or transposition.

The compass of the Cor Anglais is from



which of course sounds a perfect fifth lower, thus—

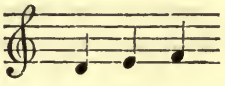


The higher notes are little used, as they can be better rendered on an oboe. Quick runs and short staccato or iterated notes are quite ineffective.

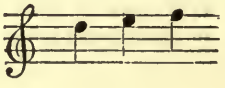
The tone of the Cor Anglais is elegiac in character if the melody be slow; but, when engaged in a more sprightly *tempo*, it is the usual medium for conveying the idea of rustic sounds. Both the oboe and the Cor Anglais suggest the shepherd's pipe; and, if we could take their origin into account, we should doubtless find it more than a suggestion. Halévy, following Bach's example, employs two Cors Anglais in "La Juive;" Meyerbeer, Donizetti (in "La Favorita"), Cherubini, Berlioz, and Rossini have availed themselves of it to give colour to their compositions; and Wagner has used it regularly in his later operas. By far the best known instance of its use is the "Ranz des Vaches"—the Andante movement from Rossini's Overture to William Tell. Unfortunately, we too often hear it played upon an oboe.

THE CLARINET.

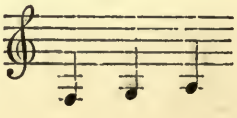
The Clarinet, or Clarionet (It. *Clarinetto;* Fr. *Clarinette;* Ger. *Klarinette;*) is a wood wind instrument of cylindrical bore, played with a single reed. By the introduction of the overblowing hole by Denner of Nürnberg, in 1690, its previous limited compass was extended to over three octaves. In its original form it is supposed to have been called the chalumeau, which is the term still applied to the lower register of the clarinet. We say *supposed*, because there seems to be some confusion as to the chalumeau also being the parent of the oboe, which has a double reed. It is possible to imagine that this instrument (the chalumeau) may have been played with either a single or a double reed; and this supposition would readily reconcile the doubt. The modern name clarinet is a diminutive of the Italian *clarino*, a trumpet, whose tones its higher notes were found to resemble. The two forms of spelling used in this country as given above, are obtained according as we derive the word from the Italian *clarino*, or the English "clarion." The clarinet differs from all the other wood wind instruments in the greater length of its sound tube as compared with its narrowness of bore. This results in the following peculiarity,—that whereas the flute, oboe and bassoon, after playing their seven fundamental notes repeat them overblown for the octave, the clarinet has eleven fundamental notes which it repeats overblown for the twelfth. The following illustration will make this plainer. On the flute



when overblown, sound

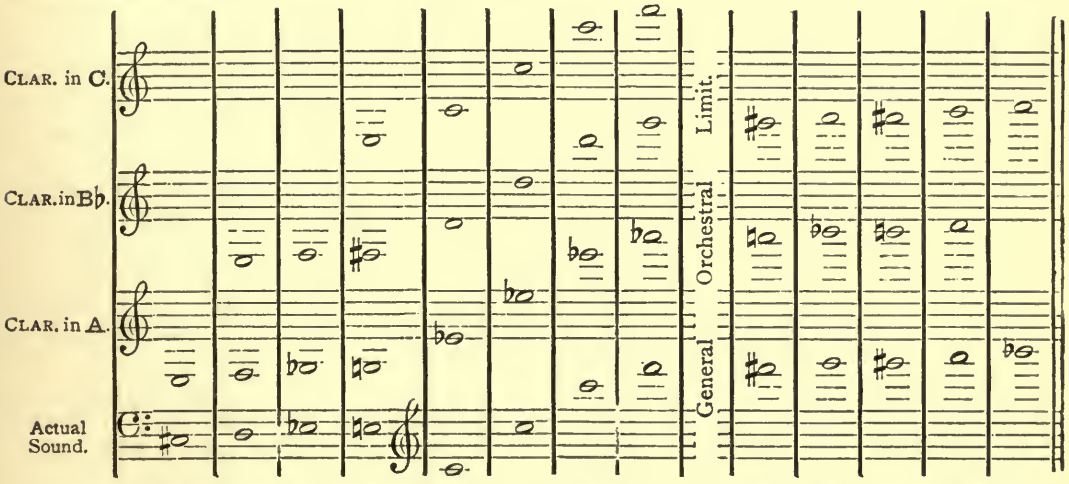


but on the clarinet



when overblown, sound

Another effect of this greater number of fundamental notes is an increased difficulty in fingering. The Böhm system, though a good deal employed, especially in France, is not really so successful as in the case of the flute. Besides this, the "Barrett" and "Pupeschi" improvements have been of the greatest service to clarinettists; but the fact remains that extreme keys are not easy of execution. This difficulty has hitherto been met by having clarinets made in different keys,—the clarinet in C; the clarinet in B♭, for greater ease in playing in flat keys; and the clarinet in A, the better to suit the sharp keys. The notation and fingering are the same for all, wherefore the clarinet is called a transposing instrument. The following table, besides showing the transpositions, gives the compass of the various clarinets:—



From this table it will be perceived that the C clarinet is a non-transposing instrument, which plays the notes written. The following table gives a list of the keys as played by the B♭ and A clarinets; and but a moment's thought will show the student that these two clarinets, being respectively a tone and a minor third below pitch, require to be written for respectively a tone and a minor third higher.

Flat Keys. B♭ Clarinet.	Sharp Keys. A Clarinet.
G♭ 6 flats minus B♭ (2 flats) equals 4 flats	F♯ 6 Sharps minus A (3 sharps) equals 3 sharps
D♭ 5 ,, – B♭ = 3 ,,	B 5 ,, – A = 2 ,,
A♭ 4 ,, – B♭ = 2 ,,	E 4 ,, – A = 1 sharp
E♭ 3 ,, – B♭ = 1 flat	A 3 ,, – A = 0 ,,
B♭ 2 ,, – B♭ = 0 ,,	D 2 ,, – A = 1 flat
F 1 flat – B♭ = 1 sharp	G 1 sharp – A = 2 flats
C 0 ,, – B♭ = 2 sharps	C 0 ,, – A = 3 ,,
G 1 sharp – B♭ = 3 ,,	F 1 flat – A = 4 ,,
and so on.	and so on.

On the continent many other clarinets are in use, but usually only in military bands. They are all higher in pitch than those we have given above, namely, in D, E♭ (also used in our military bands), E, F, G, and A♭. Now, as it is the characteristic of the clarinet to become harsher and more unsympathetic the smaller the instrument or the higher the note, we find the smaller instruments gradually disappearing. For the same reason the C clarinet, although we have given it a place in our table, is now rarely seen. Its tone is hard and wanting in sympathy, whereas the larger instruments possess greater power of expression, roundness of tone, and sweetness. In addition to these attributes, it will be seen, by the table of compass, that the B♭ and A clarinets have quite as large a compass as the piercing quality of the C clarinet will admit, or as modern orchestral music demands. To the neglect of the C clarinet, on account of its tone, we are willing to assent, although there are purists who urge that when Beethoven wrote for the C clarinet, he desired the particular tone of that instrument. From this opinion we desire to differ. We incline most strongly to the belief that expediency was Beethoven's true motive. We shudder to think of the six and eight-keyed monstrosities which were called clarinets a century ago, and we quite sympathise with Beethoven when he wrote for the instrument that made the least demand on its limited capabilities, and afforded the greatest prospect of having the music played. The B♭ and A clarinets are now constantly used, though not so long ago it seemed as if the first-named would entirely supplant the A as well as the C. On this point Dr. Riemann ("Dictionary of Music") may be quoted. He says: "The extraordinary state of perfection which the B♭ clarinet has reached through the efforts of Stadler, Iwan Müller, and Klosé, by means of partial application of the Böhm flute mechanism, has made pure playing possible in all keys; and the best clarinet orchestral players have not only mastered the difficulties of fingering, but can transpose at sight, and play what has been written for the A or C clarinet on the one in B♭. It would be a matter for regret were the A clarinet, with its mild tone, to disappear from the orchestra; conductors may therefore be advised to insist that the B♭ clarinet should not be used when the one in A is prescribed." This counsel has been happily followed by all the best conductors, so that the place of the A clarinet seems secure.

The feature of greatest importance in connection with clarinet playing is the tone. No instrument that we know of is so liable to injustice in the hands of an inartistic player, and unless a learner sets a high standard before him, his study is foredoomed to failure. The tone of the instrument, so rich and full with devoted study and conscientious care, is, with neglect of these requisites, liable to be of the most vulgar description. After saying this, it gives great pleasure to be able to state that, in this country, the standard of tone excellence is particularly high. The clarinet, during at least the early portion of Haydn's time, was regarded somewhat as an extra instrument. The great number of the symphonies which were written for the band of Haydn's employer are without parts for clarinets; but the London symphonies and the two oratorios, the "Creation" and the "Seasons," and many other works have them. Mozart's employment of the clarinet is something of the same nature; for, while the symphony in D (1786), and the symphonies in G minor and C (July and August 1788) have no clarinet parts, the symphony in E♭ (June 1788) employs two clarinets. That Mozart appreciated the instrument highly can be seen by his works, especially the trio for clarinet, viola and piano, the concertos for clarinet, and above all by the immortal clarinet quintet (1789). Since the time of Beethoven, we may say that the clarinet has been a recognised constituent of the orchestra. Certainly, in the earlier symphonies of this composer, the part allotted to the clarinets is not very prominent, being chiefly written to fill up the harmonies with the other wood wind instruments in the *forte* passages. An exception to this, however, is the beautiful part given to the A clarinet in the larghetto of the second symphony in D.

The clarinet is equally effective in sustained harmonies (Weber, "Freischütz" overture), arpeggios (Meyerbeer, "Le Prophet"), and staccato passages (Mendelssohn, Scherzo, "Midsummer Night's Dream," and Saltarelle, "Italian Symphony"), only, the staccato notes must not be too fast nor too long kept up, or they become tiring. In position, the clarinets come

between the oboes and bassoons; and, through the increasing perfection of the instrument, they are becoming more and more used in responsible and solo work.

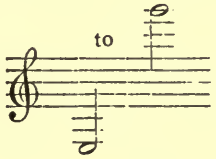
The method by Klose is probably the best for students of the clarinet, as it is equally applicable to the ordinary thirteen-keyed instrument, or to those made on the Albert or Böhm systems.

THE BASS CLARINET.

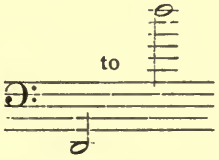
The Bass Clarinet, though by no means a new instrument, has steadily grown in favour among modern composers. Through the efforts of the younger Sax at improving its construction, between the years 1830 and 1840, it now possesses a rich, full body of tone, particularly adapted to solemn, religious, and majestic melody. Its lower register, especially, is of so soft and round a quality, that the bass clarinet is more than an equal to the bassoon in such situations, and is much used to soften the harsher qualities of the latter.

With the exception of the size, and of course pitch, which is just an octave lower than the ordinary B♭ clarinet, the bass clarinet resembles the other clarinets in all respects. A bass clarinet in C was formerly made, but has fallen into disuse; and Wagner demands a bass clarinet in A.

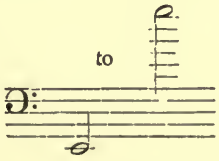
The notation perhaps oftenest used is that of the ordinary clarinet—



but the bass clef, thus—



is now often to be seen giving the notes as they are actually to sound. Wagner uses both of these notations, and sometimes a third, which is a combination of both of the others, namely, the transposed notes, but written in the bass clef—

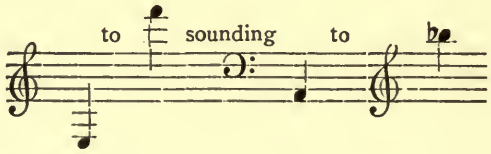


In these days, when clarinettists are in the habit of transposing at sight, this question of notation is not a very important one; but we should say that any system, which tends to simplify the score, is not to be underrated, and therefore we consider the second of the above to be the best.

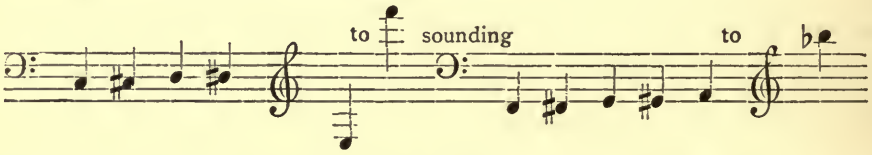
Auber, Halévy, Berlioz and Wagner have used the bass clarinet, the last two very freely; and the well-known Terzetto, in Act V. of the "Huguenots," shows Meyerbeer's appreciation of the instrument. Its tone is well suited to the sombre character of the scene, and reflects the utterances of Marcel with befitting gloom. In writing for the bass clarinet, much the same treatment is meted out to it as to the ordinary clarinet,—sustained notes in harmony, arpeggios, runs and melodious passages.

THE CORNO DI BASSETTO.

The Basset Horn (Eng. and Ger.), *Cor de Basset* (Fr.), usually called by its Italian name as above, is now seldom met with. It may fairly be assumed that its place has been usurped by the bass clarinet. Properly speaking, the basset horn was an alto clarinet in F, with four extra semitone keys, to lower the compass to that extent. That is to say, that whereas the compass of an alto clarinet in F is from



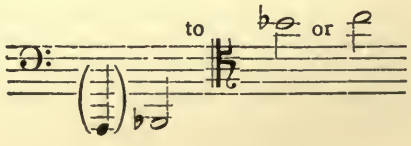
that of the basset horn has the additional notes—



Mozart used the instrument very frequently, sometimes writing for two and even three basset horns. It is to be found in his operas (notably "Titus") and in his Requiem. The former contains a song with obbligato for basset horn, possibly unexcelled for beauty in the whole range of musical literature. When a basset horn is not to be found in an orchestra, the part is often played upon an alto clarinet.

THE BASSOON.

The Bassoon (*Basson*, Fr.; *Fagotto*, It.; *Faggot*, Ger.), the largest of the wood wind instruments, is played with a double reed, and, on that account, approaches more nearly to the oboe in tone than to any other instrument. It is frequently spoken of as the bass oboe; but as the oboe and bassoon differ in proportions, and as the bassoon has no bell such as the oboe has, it is better not to class them together too arbitrarily. Indeed, the peculiarity of the bassoon is that its tone adapts itself equally to violins, violas, cellos, basses, to any of the wood wind instruments or the horns; and that it is equally suited to solo, accompaniment or bass parts. After the strings we have no hesitation in saying that it is one of the most generally used instruments in the orchestra. That this is so seems to have arisen from two causes: the first is, that its tone is suitable in a general way to the portrayal of almost any phase of musical thought or sentiment, and the second is to be found in its very large compass. In this respect it resembles the clarinet; indeed between the two instruments we get a scale of five octaves, over and above the fact of their notes crossing or overlapping to the extent of two octaves.. The compass of the bassoon is from



but in solo playing the notes up to and including F are quite good. The low A, given here within brackets, is to be found only on very few bassoons. Wagner has written this note; and, if his lead is followed to any extent, it may be added to the regular compass of the instrument.

In writing for the bassoons one need feel few restrictions. Within reasonable limits any forms, such as scale passages, runs, arpeggios, staccato, are all possible and effective. The bassoon is sometimes used for comic effects. Extreme staccato notes in the middle or lower part of the instrument, and sudden contrasts from the lower notes to the upper extremity give ludicrous results. Haydn took advantage of this feature of the instrument, and so has Mendelssohn in his dance of the clowns in his "Midsummer Night's Dream" music, and Gounod in his "Funeral March of a Marionette." Meyerbeer also has used the bassoons with an effect, which, though of course justified, is yet decidedly *outré*, in the "Piff-Paff" song in the "Huguenots," where the other accompanying instruments are the piccolo and big drum. Mozart in Leporello's song (Andante con Moto, No. 4, Act 1), in "Don Juan," uses the low tones of the bassoon with special significance to the words; and apart from this, his employment of the instrument is most masterly. The overture to the "Magic Flute" affords testimony to this; and we would particularly point out the charming effect produced by the combination of flute and bassoon in some scale passages at an interval of two octaves apart, and in another place in octaves with the clarinets. Again, after the opening chords of this delightful overture, we have an instance of the bassoons in combination with the basses and cellos; in short, here we find epitomised within a brief space many of the functions of the bassoon; and the overture forms one of the masterpieces which all orchestral students should seriously and reverently analyse.

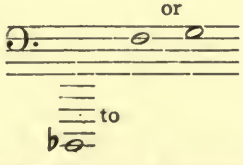
The *piano* of the bassoon, which is of a quiet and unobtrusive character, renders it useful in accompaniments, whether to the voice or in pianoforte or violin concertos; and, in summing up, we find that it makes so excellent a blend with the other orchestral units that it plays a diversified *rôle*, gets frequent and responsible employment, and may surely be called one of the foundations of the orchestra.

Denner (*circa* 1690), the inventor of the clarinet, deserves the credit of doing away with the clumsiness of the bend in the tube, which afflicted the older instruments of the Pommer class, from which the bassoon takes its origin. In more modern times the greatest improvements have come from Karl Almenräder, the great fagottist and writer for his instrument. He died in 1843. Devienne and Winter were other writers; but it is to the classicists that players turn for their *répertoire;* and a large library of chamber music lies at their disposal, which our contemporary composers are doing much to extend.

Note.—In our illustration of the bassoon, we have shown that side of the instrument which has most of the key work, as being possibly more interesting than the side which shows little but the six finger-holes.

THE DOUBLE BASSOON.

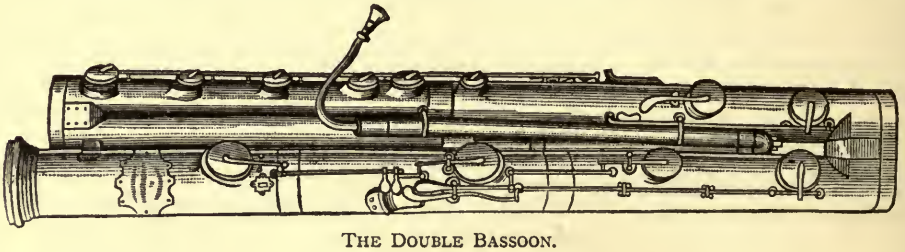
The Double Bassoon, or Contra Fagotto, is an octave lower in pitch than the bassoon, that is, its compass runs from



The notation used is, however, the same that is employed for the bassoon, thereby not only

obviating the many leger lines, but also allowing the player, usually the second bassoonist, to play exactly as though upon his bassoon.

Some years ago our continental neighbours were lamenting the gradual disappearance of this most useful instrument; and although we have not noticed any marked absence of it from the orchestras of our country, we must say, that on account of the heavy demand it makes on the player to supply it with wind, and the consequent fatigue which its use entails, we could hardly blame the players for discarding the double bassoon if any suitable substitute could be found for it. There is a double bassoon made in brass, and we have also seen the part played upon a contra-bass Sarrusophone (a brass instrument with oboe fingering and reed), and if any change is to be made, we feel sure it is in this direction we must look for its successor.* Whatever may be the future of the double bassoon, we cannot afford to dispense with the adequate performance of



THE DOUBLE BASSOON.

its parts. A brass instrument, with cup-shaped mouthpiece, will not do, as its tone is too dissimilar, and a string bass (which is often substituted in Germany) is no better, for not only does it lack the necessary quality, but it has not the requisite compass. On referring to the finale of Beethoven's C minor symphony, it will be seen that, as our double basses only tune their fourth strings to E or D at lowest, the scale passages descending to the lowest C depend for their unbroken performance entirely upon the double bassoon. Therefore we trust that we may long retain so useful a bass in our orchestra. Besides, Beethoven in this and the Choral Symphony No. 9, and in his Mass in D, Haydn in the "Creation," and Mozart make effective use of this instrument. By present-day composers it is looked upon as an almost essential constituent of the orchestra.

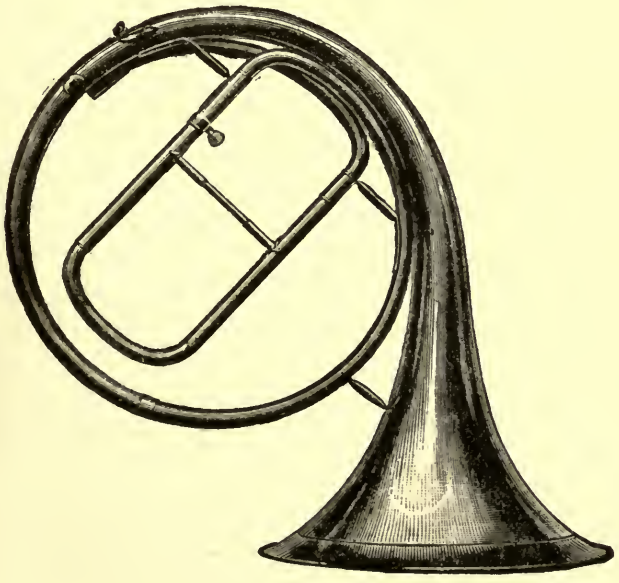
BRASS INSTRUMENTS.

The family of brass instruments, of which we have now to treat, comprises Horns, Trumpets, Trombones and the Tuba. The method of tone production in these instruments having cup-shaped mouthpieces, is by the setting in vibration of the column of air within the tube of the instrument. This is done when, on the *sudden* withdrawal of the tongue from between the lips of the player, the breath is emitted through the tube; the note will then continue to sound as long as that portion of the lips within the inner circumference of the mouthpiece continues to vibrate. Except in very loud playing a remarkably small current of breath is sufficient to keep

* Some years ago experiments were made by Mr. Hope Jones in the direction of blowing orchestral instruments by mechanical means. These experiments, however, came to nothing—unfortunately, for, successfully applied, they would have been invaluable in the case of the double bassoon, bass tuba, and some other of the larger brass instruments.

the column of air in the instrument in vibration. We divide brass instruments into two subdivisions according to the shape or bore of the tube; and to describe these roughly we shall call them the trumpet family and the bugle family. The former includes all those instruments having a long narrow straight bore, and retaining its narrowness till a certain distance from the bell. This class embraces trumpets, horns and trombones. Of the bugle class we have bugles, cornets, euphoniums, tubas, and many of the instruments of our military bands. These have a bore which commences to widen out immediately on leaving the lips of the performer; and the characteristic of the tone is that of dulness when compared with the brilliance of the trumpet. Except for the tuba and the cornet, this class is not largely represented in the modern orchestra. The cornet, however much we may regret its replacing the trumpets, is very generally used now by all composers. It will be more convenient, notwithstanding, to leave consideration of it over till we come to speak of it in the military band.

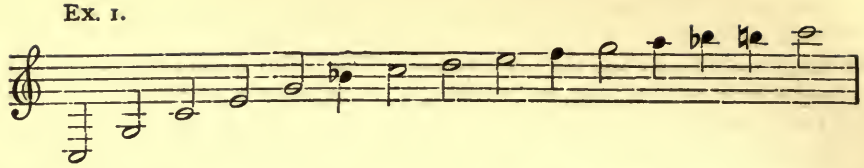
THE FRENCH HORN.



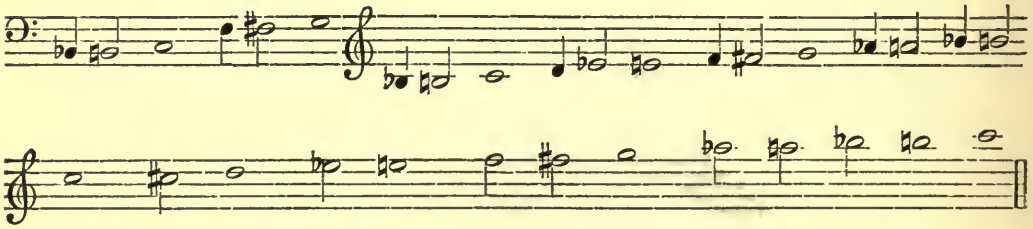
HAND HORN.

Of the orchestral brass instruments the French Horn is doubtless the most interesting. In point of antiquity it stands on equal terms with the trumpet and the trombone; but in the domain of romance, it surpasses them both. Its association with the chase has made it a favourite instrument with the poet; and in the legendary lore of mediæval time its name is ever recurrent as giving the signal for battle. In appearance, of elegant circular shape with a wide spreading bell, the instrument in its natural form consists of the coiled tube without any of the smaller auxiliary tubing, such as we shall see appertains to the more modern valved instrument. On this horn [the *Waldhorn* (Ger.), *Cor de Chasse* (Fr.), Hand Horn (Eng.), on account of the hand being required to make certain notes] only the natural series of harmonics can be got.

Ex. 1.

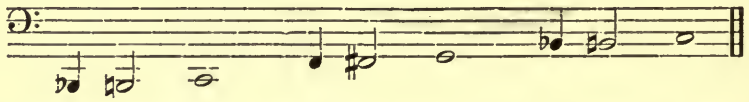


Of these, the notes given above as crotchets are bad: the B flats are too flat, the F too sharp, and so on. The intervals between these harmonic notes are obtained by inserting the hand a certain distance into the bell of the horn, the effect being to flatten the pitch, either a semitone, or, by further closing up the opening of the bell, a whole tone. The scale of the instrument, with the addition of these stopped notes, would appear as follows, the natural notes being printed as semibreves, the stopped semitones as minims, and the double stopped notes as crotchets:—



Here we must draw attention to those notes which we condemned above for being out of tune. In the scale just given it will be found that they are taken as stopped with the exception of the middle B♭, which is taken as the double stopped note of C, while the natural note B♭ (which, it will be remembered, we said was too flat), is turned to good account for the A and A♭ below.

The reader should notice that the notes we have given in the bass clef are not so noted in horn music, though they convey the sounds intended. They are either written in the treble clef as in Ex. I., or in the bass clef, thus:—



Now, though it will be noticed that there is an apparent discrepancy of an octave in this latter notation, yet, when we come to speak of the different "crookings," or transpositions, it will be seen that while these bass notes are certainly an octave too low for the higher crookings, on the other hand, when we come to crook in low C, for instance, these notes are correct, and the treble notes are an octave too high. Reference to the table of crooks (p. 98) will help to explain this peculiarity, which many authorities have failed to grasp and some have even designated an "error" in notation.

To revert now to the notes stopped by hand, it will not be difficult for the reader to imagine that these stopped notes are not nearly so clear or brilliant in tone as the open or natural notes,—indeed the mere statement is a tautology, for which we must be pardoned. A succession of these notes would sound very bad, as there would seem to be no resonance in the instrument. They can only be used here and there interspersed with the open notes, and then we have as the result a great unevenness or inequality. Can it then be realised that the introduction of the

VALVE HORN,

VALVE HORN.

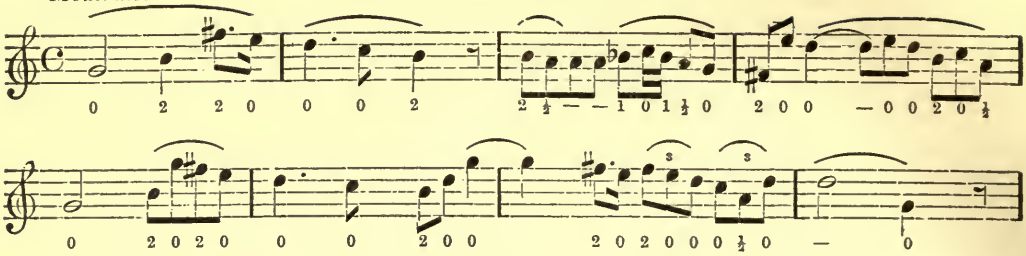
which gives a complete chromatic scale with perfect equality, met with much opposition? Musicians there were, and are still, who speak as if they regretted the good old days when complete scales were not known, and as if equality of intonation were a thing not to be desired. The greatest amount of prejudice existed against these instruments, which was, of course, clearly the result of ignorance. A little inquiry would have shown that a valve horn is in every respect identical with a hand horn. The advantages of the latter, if it possesses any, the disadvantages which it certainly possesses, are also all to be found on the valve horn if desired. We may say here that when it is the composer's intention for special effects to use stopped notes instead of valve notes, these are just as easily obtained on the valve horn as on the hand horn,—only the precaution has to be taken to mark such notes with a cross, or with the word *bouchée*.

Having now explained that a valve horn is the same instrument as a hand horn, so long as the valves are not touched by the fingers, we now proceed to explain the principle and the application of these very useful adjuncts. Stating it briefly, we find at a certain point in the main tube, a series of little doors which, when opened by the depression of the finger on the valve or piston, admit the air into three extra lengths of tubing. The consequence is, that the length of the tube is so increased as to lower its pitch a half a tone by means of the second valve; a whole tone by means of the first valve; and a tone and a half by means of the third valve. Notice that the third valve produces the same result as the first and second combined. Other combinations give the following intervals:—Two whole tones by combining the second and third valves; two tones and a half by combining the first and third valves; three tones by combining the first, second, and third valves.

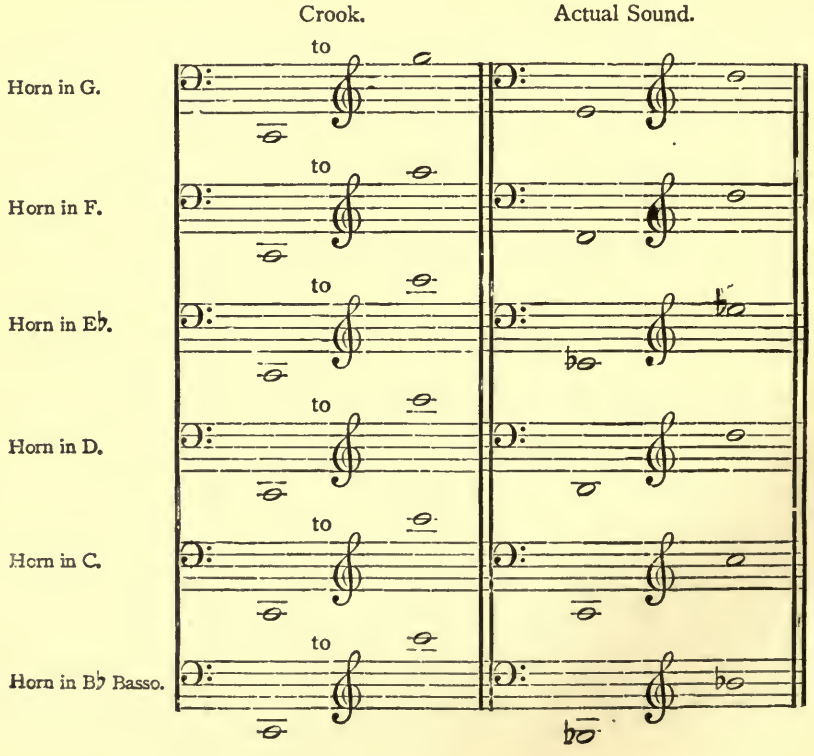
These are sufficient to produce chromatically all the notes in the compass of the instrument. In order to show the fingering, we append a few bars of the celebrated Aria in Meyerbeer's "L'Étoile du Nord," which is introduced as a horn solo in the overture:—

HORN in F.

Moderato.



Great delicacy of lip is required to play a number of consecutive open notes. In fact, this art of striking the right note constitutes the greatest difficulty in connection with the study of the instrument. The harmonics lie so close together, as, for example, in bars 4 and 7 above, that a little misjudgment in the pressure of the lip required will give a note too high or too low, according as the pressure is too great or not sufficiently great. These remarks apply strongly to the note D in the above example, seeing that it is surrounded by harmonics. Of course this note could be taken with the first valve, being a tone lower than E, but we must remember that it is a great desideratum to employ as many open or natural notes as possible. This desideratum is attained by the system of "crooking;" that is, altering the pitch of the horn to whatever key the music may be written in. In this way the horn always, or nearly always, plays in the key of C, and uses a majority of natural or open notes. These crooks, as the word denotes, are coils of tube of varying length inserted into the mouthpiece end of the instrument. The following table will show the compass of some of the crooks:—



The crooks most generally used are F, E, E♭, D, and C. The F crook is greatly adopted by most composers, except when certain effects are required at either end of the compass. When four horns are used, two will be in F and probably two in E or E♭, according to requirements.

The reader should observe, with regard to what was said as to the notation, that, while the treble clef notes are never at concert pitch (now that the high C horn has fallen into disuse), the bass clef notes are actually the notes sounded when the instrument is crooked in low C.

From the table (p. 98) it will be seen that nearly all the gain in compass is in the lower notes; and in case it should be asked in what respect it is then necessary to use the higher crookings, we have to explain that the different length of tube certainly imparts a different characteristic to the tone. Now, whereas the tendency among modern players is to transpose nearly everything upon the F horn, the critics maintain that by so doing they are sacrificing the aesthetic side of the composer's intention. The players reply in defence that the composer did not consider the aesthetic qualities of the different crooks, but, especially in the case of the old masters, considered the technical side, and wrote as best suited the then imperfect condition of the instrument. It is neither our duty nor desire to arbitrate on this question, but this we may say, that in the case of a transposition, say from the E♭ to the F horn (which would be done by keeping the finger upon the first valve), surely the most crotchety pedant could not object to the additional length of tube being added in the middle of the horn instead of at the end. However, as we said when discussing this same question of transposing in connection with the clarinet, it is a matter we must leave in the conductor's hands. If he thinks it of sufficient importance, he will insist upon crooking, otherwise the players would rather accustom themselves to transposing in all keys with the object of maintaining a settled *embouchure*. which implies certainty of attack, as opposed to crooking with a variable *embouchure*.

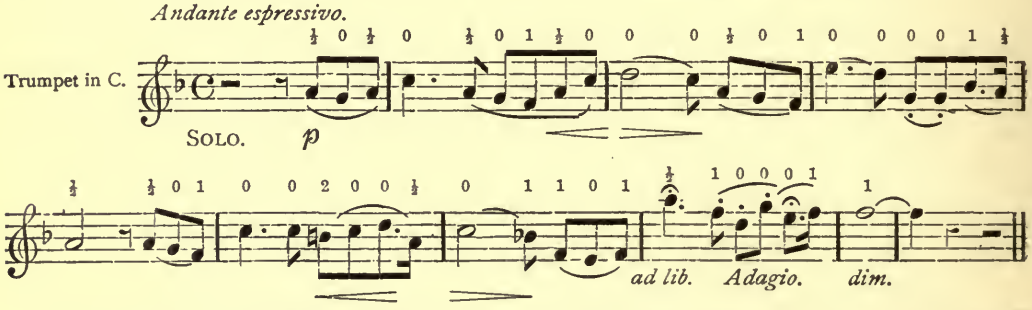
We usually find either two or four horns in the orchestra. They are written for in pairs, the first and second, and third and fourth. Interesting music for them is to be found among the works of all the great composers. Their tone blends well with any combination of instruments, and though their use is principally in accompaniment, yet in harmony among themselves, and in solo, they are equally well and prominently employed.

THE TRUMPET.

The Trumpet (*Tromba* or *Clarino*, It.; *Trompette*, Fr.; *Trompete*, Ger.), in its natural state, is now little used except for signalling in the cavalry and artillery services, and for purposes of state, where flourishes of trumpets are still kept up as a part of the pomp and ceremony of royalty. Trumpets have at most only eleven notes, and of these some are bad, leaving about eight good notes (see pp. 86, 87, vol. ii). This was the instrument that the great masters had at their disposal for the orchestra of their time. The success of the valve system, especially as applied by Sax, led to the valve trumpet completely superseding the natural one about the middle of this century. Not without much opposition did Schumann, Berlioz and others fight the battle against the prejudice which existed in regard to the valve trumpet. Besides the system of valves, there is another means in vogue of filling up the intervals between the harmonics, and that is the "slide." The slide trumpet, which is a good deal used in Great Britain, has never met with success on the continent. Its chromatic scale is not quite complete, and it has the further objection of being difficult to play in the various crookings. This will best be understood by our referring for a moment to the slide trombone, in which, as it is always played at a fixed pitch, the player learns the length of the "shifts" for the different notes with absolute certainty. In the case of the trumpet, on the other hand (which is always being crooked in different keys), it is necessary, with each different crooking, to alter the length of the shift or slide in proportion if the note is to be in

tune. Thus there is an element of chance or uncertainty that has militated against the adoption of the slide trumpet more generally.

Now, the first thing that would strike us on picking up a trumpet and trying the harmonics would be, that it was a natural trumpet that we held in our hand, with all its excellences and all its defects. Indeed, so long as we refrain from using the valves or pistons, such it really is; and it must be clearly understood that, in playing the works of the old masters, our procedure would be exactly that of the trumpet players of their time. It is then accepted that the valves are not to be considered an improvement on the natural trumpet, but an addition or complement to its very limited number of notes. The valves themselves we have explained in our account of the horn : and, as they are the same on all brass instruments, we need do no more than refer the reader to the explanation there. In order to give an idea of the fingering, we append a few bars of a solo from Nessler's Opera, " The Trumpeter of Säckingen," an opera which, as we might infer from the title, has much important and interesting work for the instrument.



Although we have shown that the adoption of the valve has been a great boon, and has converted the trumpet, from a rude and almost (for musical purposes) useless tube, into a beautiful melodic instrument, yet we so far agree with our forefathers as to desire to have open or natural notes if possible. These we try for, not so much on account of any fault in the valve notes, as on account of what were considered difficulties in fingering. Therefore, the system of crooking, which we referred to in connection with the horn, we also find in use on the trumpet. The crooks mostly in use are F, E, E♭, D, C, B♭, and A; the less used ones G G♭, D♭, B and A♭. The extract given above, it will be observed, is for the trumpet in C, where the notes sound as they are actually written. The trumpet, like the horn, being (with the exception of the trumpet in C) purely a transposing instrument, the notation is the same for all crookings. We therefore usually find the trumpet part written in C, and the key indicated by the instructions as to the crook to be used. For instance, in Mozart's Symphony in E♭, we find the trumpets crooking in E♭ and playing in the key of C; in Schumann's Symphony in B♭, we find the trumpets crooking in B♭ and again playing in C. When we come to a minor key we usually take the crooking of one of the keys most nearly related to it: for instance, in Mendelssohn's Scottish Symphony in A minor, we find part of it written for trumpets in D, and part crooked in C. A passing thought will show that in either case we shall be able to avail ourselves of most of the open notes, or notes that have a special prominence in the movement. When it is desired to change the crook in the course of a movement, the instruction is given thus—*Muta in D.*

In endeavouring to describe the position of the trumpets in the orchestra our duty is a somewhat difficult one. If we were to refer the student to the scores of the old masters we assuredly should be only half doing our duty. Their procedure of strengthening important notes, rhythms and cross rhythms, with the trumpets, was obviously the outcome of the limited possibilities of the instrument. With eight notes, nothing more could have been done than they did. Since the addition of valves to the trumpets, and owing to Schumann's influence, the sphere of this instrument

has gradually been widening out, we might almost say, note by note, until now we find the trumpet nearly as much a melodic instrument as the flute. That it will still be used for bringing certain notes or phrases into prominence is, from the very nature of the instrument, true; but, besides this, it is now used for soft middle parts in harmony, in chromatic fashion and melody, in a way that was undreamt of by the old classicists. We shall go further and say that the tendency is to do away with the crooking which we have attempted to explain, as well with the trumpet as with the horn. We believe that as instruments approach nearer to perfection, composers and players will dispense with the old-world devices for meeting technical difficulties. Composers write now for cornets and for slide or valve trumpets. The old trumpets are used as a rule only for special effects. In this connection it is exceedingly interesting to compare the trumpet parts in the "Jupiter" Symphony with those of some of Wagner's, Tschaikowsky's, Dvořák's, and Saint-Saëns' later works, or even with the little melody we have quoted above from Nessler's Opera.

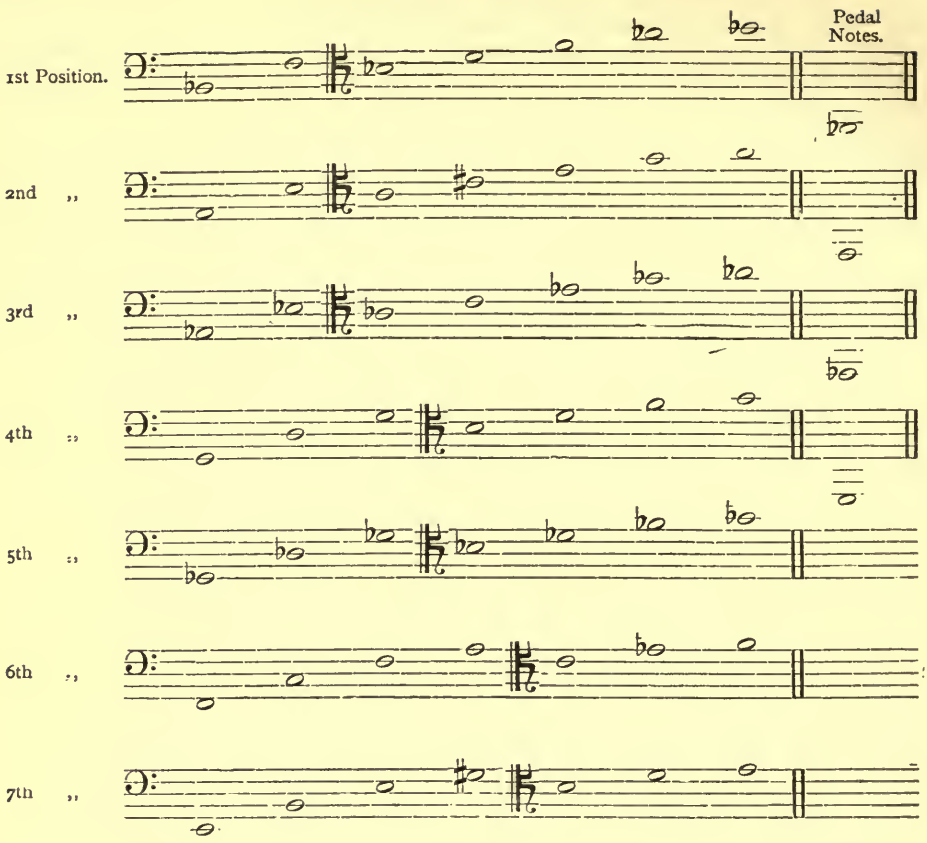
Two, three, and four trumpets are used in the orchestra,—even more by Wagner for special purposes. The trumpets have, of all the orchestral instruments, least to do. Under the classical masters they usually combined with the drums, and were introduced in situations where boldness or nobility of expression were the leading traits. When formerly employed in scores for military effects, they were not uncommonly coupled with the drums.

THE TROMBONE.

The Trombone (Eng., Fr., and It., from *Tromba*, a trumpet, and the augmentative affix *one*, lit. large Trumpet; *Posaune*, Ger.) makes use of one of the fundamental principles in wind instruments as its medium for obtaining its scale. It is well known that the longer a tube is the lower will be the sound produced from it; and by the simple process of sliding the tube in and out does the "slide trombone" procure its compass. We have seen the natural series of harmonics as played by both horns and trumpets; again we find this series of harmonics, this time unassisted by auxiliary tubes, either in the shape of valves or crooks. We now have the lengthening accomplished in a more simple and effective manner than in either of the other two ways. We say it is more effective, because it is more under the control of the performer. Trombones are made in three sizes: Alto, Tenor, and Bass, the compass being as given on the chart at page 88, vol. ii., with the addition of two or three notes above which are possible, but only used in solo playing. The Alto trombone is in E♭; the Tenor in B♭, and the Bass usually in G in this country, but also made in F and E♭. The Alto trombone is not now often met with, a sufficient compass being obtainable on the B♭ trombone to play its part. On the continent the Bass trombone is also going somewhat out of use, which is much to be regretted, as we would miss its majestic bass notes sorely. We certainly could not get the power or the effect of the open or extended harmonies by an arrangement of chords for three Tenor trombones that we have at present; and yet such is the method now employed in France.

In addition to the three trombones which we have mentioned, Wagner employs a Double Bass trombone in B♭.

The principle of the slide, which always seems a mystery to the lay mind, is simple enough when explained. The tube is of such a length that within the stretch of a man's arm he can lower the pitch by six semitones, or in other words, make six "shifts," which, with the "home" position, that is, with the slide quite closed, make seven "positions." We give here the notes obtainable in each of the positions on the Tenor trombone; and it will not give the reader much trouble to pick out any continuous scale. Many notes will be found to be repeated in different positions; in such cases the player is guided in his choice by proximity to the notes in the context.

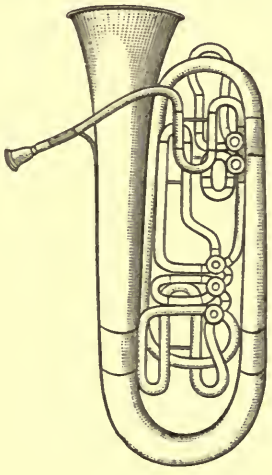


The use of trombones has become much more general as time has advanced. The instrument has remained practically in the same condition since the fifteenth century, but even as recently as Mozart's or Beethoven's time, it was not generally used in the orchestra, but merely as an extra instrument. It is seldom that a modern score is to be seen without trombones; and although they would lose their effect and become unpleasant if too frequently employed, yet the harmony that can be procured by judicious placing of the notes, is so rich and noble that we by no means grudge it its permanent position in the orchestra. It is no doubt heard at its best in *forte* passages; but at the same time it is exactly in such cases that we would not care to hear too much of it. In sustained chords *piano*, it is very beautiful, and gives a warmth of background that is quite charming. Then marvellous effects are got by chords played either *crescendo* or *decrescendo*. In orchestral work the trombones are not often employed as melody instruments, though there are examples of their use for that purpose, indeed their tone is not at all unsuited to melody. Too quick passages are not advisable in orchestral music, although it is astonishing to what a degree of speed some "virtuosi" have attained through the cultivation of flexibility in the right wrist. There is one danger to be guarded against in writing for trombones, even more than merely quick passages, and that is too rapid successions of notes that are somewhat remote from one another, as, for example, from the low B♭ to the low B, as these are at opposite ends of the slide.

To Mendelssohn we may attribute a considerable amount of the credit for bringing the trombone into regular use in orchestral work. Two notable examples may be cited,—the introductory bars of the Symphony Cantata, "The Hymn of Praise," wherein the trombone

declaims the subject of the first chorus, which is also the leading idea of the work: "All that has life and breath, sing to the Lord." This played *forte* has an effect both thrilling and grand; and in the other case, the chords of the opening recitative in "Elijah" are played with a tone increasing from *piano* upwards, by the trombones accompanying the Prophet's words, which receive from this treatment an effect almost supernatural.

THE TUBA.



CONTRA BASS TUBA.

The lowest brass instrument is termed the Tuba, or sometimes Bass Tuba, the two names being used somewhat indiscriminately. Its part in the orchestra is that which was once played upon the Serpent, a wooden instrument of the Zink family (see vol. ii. p. 86). This instrument —possessing only the six finger-holes, and these of necessity in such a position as to suit the performer's fingers—had so many defects, and above all, was, for the reason stated above, so very much out of tune, that it vanished on the appearance of the Ophicleide. An instrument of very much the same nature as the Serpent, the Ophicleide was made of brass, and had the great advantage of having the holes stopped by a system of keys, allowing them to be placed in position with some regard to acoustic accuracy. The Ophicleide, unknown at the beginning of the nineteenth century, and forgotten at the end of it, is chiefly interesting to us as being the instrument employed by Mendelssohn and his contemporaries. Not from choice, we boldly assert, did they use it, but because it was the best instrument of its kind known to them at their time. Its tone was unlovely; its lower notes, worked by large keys, rattled like old windows, and it was fairly hustled out of fashion on the introduction of the invention of Wilhelm Wieprecht.

The Tuba which is now in use is a member of the Bugle family of brass instruments, and is very serviceable in the orchestra, for its tone can vary from the finest *pianissimo* to the loudest *fortissimo* with good effect.

The instrument as we meet it is not in a very settled condition. Some instruments are built in B♭, some in F or E♭, some in C, or even low B♭. Naturally these might be classified variously as Tubas, Bass Tubas and Contra Bass Tubas; but as only one composer whom we

know of makes any difference in the music which he writes for the instruments, it hardly seems necessary to make the distinctions. The variety does not stop here, for the compass of different instruments varies very much also. Some instruments have three valves, some four, and some even five valves, like the one in our cut. Now, what will the student say when we lead him still further into the land of bewilderment, and tell him that the valves are not always of the same effect? for, while we have seen in the case of the horn and trumpet that the effect of the third valve was to lower the tone three semitones, we sometimes find on the tuba that the third valve lowers four semitones or even more. The effect of the fourth valve is to admit of all the semitones being played down to the fundamental note.

Having shown that any attempt at classification would be futile in the space at our disposal, we shall instead endeavour to show the most reasonable method of obtaining the best results from this useful instrument. Let the student then write his tuba part in concert pitch, that is, non-transposing notation, much in the same manner as for the stringed basses, giving if anything a more sustained part to it. Rapid passages need not be considered out of place, though they should not be too florid, as their effect would be heavy and overpowering. But it is on the question of compass that we would urge restraint on the part of the writer. Lower notes than we have given in our Chart of Orchestral Instruments in vol. ii. can be got on the larger instruments, but on a smaller instrument, if they can be got at all, the fear is that they will be too sharp, as of course the valve notes cannot be flattened in proportion to the extra depth required. With regard to the upward compass many higher notes may be possible to some players, but we cannot advise their use. Besides the uncertainty of securing the upper harmonics, the tone is decidedly unpleasant; and, considering the name of the instrument, it would be a solecism or extravagance to write above the limit we have indicated. Wagner, who wants the tone of this instrument through a large compass, wisely employs a set of tubas, clearly indicating his wishes by writing for two tenor tubas, two bass tubas, and contrabass tuba. It will, therefore, be understood that while we do not desire to restrict the writer to an extra note or so, we would strongly urge moderation, both for the sake of tone, and what should be even of more consequence to the composer, the hope of hearing his work played as he desired it. By this precaution he will avoid three evils—transposition by the player of an octave upwards or downwards, uncertainty, and faulty intonation. Of course it will be understood that the tuba is an instrument that must be used somewhat sparingly, though it makes an excellent bass to the trombones, and is fitted for other special effects.

THE SAXOPHONE.

The Saxophone, as an orchestral instrument, is not yet recognised as a part of the modern orchestra, though Wagner uses a full set of Saxophones in his later works. As a solo instrument there is no doubt of its suitability: the beautiful solo assigned to it by Ambroise Thomas in his opera "Hamlet," and Dr. Frederic Cowen's employment of it in his opera "Signa," show the high appreciation in which it is deservedly held by some composers.

We shall speak more fully of the instrument under "The Military Band," where its use is more general.

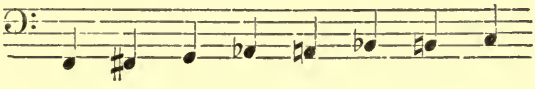
PERCUSSION INSTRUMENTS.

THE KETTLE-DRUMS.

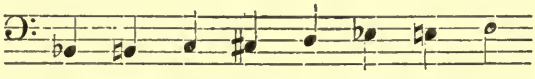
The Kettle-drums (*Tympani*, or *Timpani*, It.; *Timbales*, Fr.; *Pauken*, Ger.) are, without doubt, the best, because the most musical, instruments of percussion. The instrument, to examine it singly, consists of a membrane stretched over a copper vessel of semi-spherical shape, which on being struck produces a distinct note. Now to turn this instrument (which, like a bell, can only give a single sound) to any practical utility, two devices are employed. One of these devices is to have more than one of those drums, which, being of different sizes, give either lower or higher notes; and the other plan is to alter the tension of the membrane or skin by means of screws, or a single screw, so as to produce various notes. In the time of Bach and Handel the drums were rarely used except in conjunction with the trumpets, and in the keys of C and D, the drums supplying the tonic and dominant basses (see p. 87, vol. ii.). When the system of tuning was introduced, the composers found it by no means necessary to abide by any fixed rule, although up to the time of Mozart it was the custom to tune to the tonic and dominant of the key in which the music was written. Instances could be found in more modern works of almost any intervals being given to the drums. As a result of this growing custom of giving important notes, we find that an increase has taken place in the number of drums in nearly all good orchestras to three.

The range of notes to which the two drums can be tuned is given here.

The larger drum tunes to—

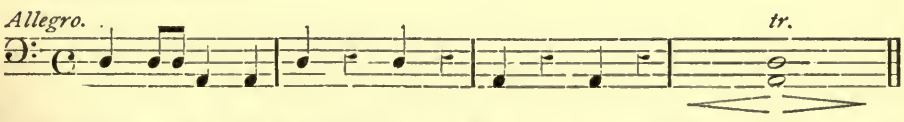


The smaller, to—



and the third when employed occupies a position about midway between the two others, perhaps from A to D. A semitone more, either higher or lower, may be got from both of the drums. These extra notes, though permissible, are not usual, nor are they to be recommended. The method of writing drum parts in modern scores is usually to give the notes actually to be played, but sharps or flats are omitted. Thus a composition in D♭ might have its drum part written in this manner—

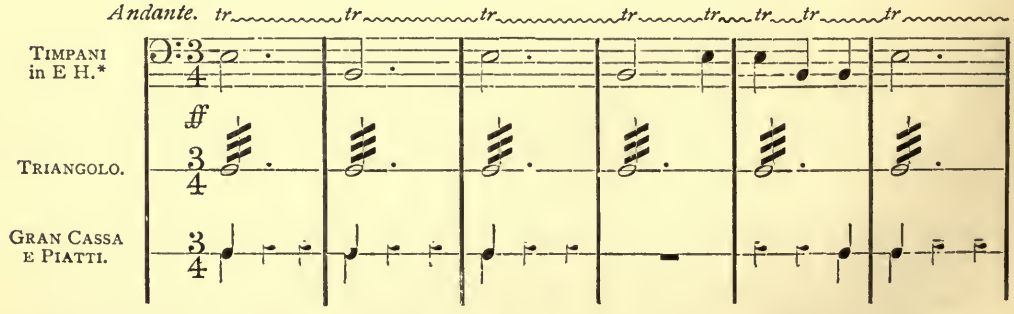
TYMPANI IN D♭, A♭.



From this example it will be perceived that the two drums may be employed at the same time, and with good effect. It must of course be understood that, though the composer need by no means be tied to tonic and dominant for his drum notes, yet, such notes as he uses must be component parts of the chords to which they are to be played. Formerly the kettle-drums were considered more in the light of purely rhythmic instruments, but now the greater freedom in tuning and increase in number have brought them into such a position that they may have

entrusted to them the conveying of a definite musical idea. Not only can the loudness of the drums be varied from a *ppp* to a good *fff*, resembling a peal of thunder more than anything else, but the quality of the tone can also be varied at pleasure. A hard knocking tone can be got if the ends of the sticks be made of wood, less hard if covered with leather or felt, and a very pleasant soft quality of tone, if of sponge. Some composers, who are particular as to the tone desired, indicate the sort of sticks to be used in the part. The "sticks" themselves, in order to secure the required elasticity, are usually made of cane or whalebone. The number of kettle-drums has been very considerably augmented by some composers. Spohr uses six drums, Berlioz in his "Requiem" uses sixteen, which require ten players to perform the chords written for them, and there are other such exceptional cases, but they need not be considered as models by the student. Except for very special effects more than three drums should not be used. The kettle-drums must be used with due regard to their nature. It is hardly necessary, perhaps, to say, that though a score is scarcely ever without a part for them, yet they must not be used too freely, or noise and indistinctness will result. As a safe guide in this matter we could not refer the student to a better authority than Beethoven, whose use of the *timpani* is most instructive and interesting. Perhaps the best modern example is Tschaikowsky.

The other percussion instruments used in the orchestra are all of the extra class, that is to say, they are only introduced for special effects in certain compositions. Of these instruments the Bass Drum (*Grosse Caisse*, Fr.; *Gran Cassa*, It.; *Grosse Trommel*, Ger.); the Side Drum (*Caisse Claire* or *Tambour*, Fr.; *Tamburo*, It.; *Wirbeltrommel*, Ger.); the Cymbals (*Cymbales*, Fr.; *Cinelli* or *Piatti*, It.; *Becken*, Ger.); are generally used in military or processional scenes; and the Triangle (*Triangle*, Fr.; *Triangolo*, It.; *Triangel*, Ger.); the Tambourine (*Tambour de Basque*, Fr.; *Tamburino*, It.; *Schellentrommel*, Ger.); and the Castanets (*Castagnettes*, Fr.; *Castagnetta*, It.; *Kastagnetten*, Ger.) in dance measures. The bass and side drums, cymbals and triangle, may also be used in certain situations for special effects. As an example of their use and notation, we give the first six bars of "God Save the King" from Weber's "Jubel" overture. It will be observed that a one-line stave is sufficient for the instruments of this class.



For the drawings of the orchestral wind instruments on our chart, we are indebted to the kindness of Messrs. Hawkes & Son, Leicester Square, London.

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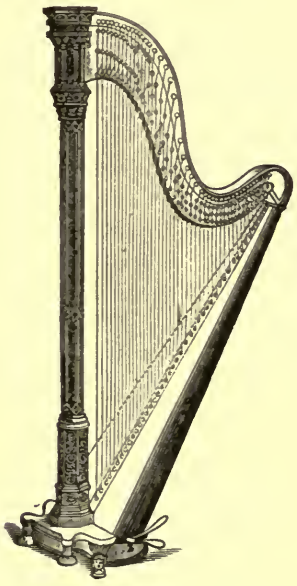
* We give the original names of the notes as in Weber's score. It will be understood that H is the German equivalent of our note B.

PIZZICATO INSTRUMENTS.

THE HARP.

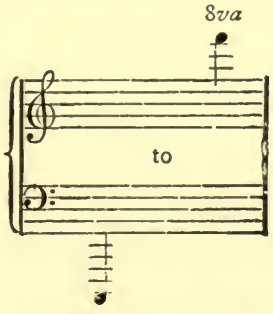


THE HARP.

The Harp (*Arpa*, It.; *Harpe*, Fr.; *Harfe*, Ger.), the finest of the pizzicato instruments, and now a regular constituent of every well-equipped orchestra, is one of those instruments which we have named extra instruments. By too constant use it would lose its charm; and, what is more important, by injudicious treatment its effect would also be lessened.

We have, of course, nothing to do with the harp as we read of it in poetry: the instrument now used was invented by Sebastian Erard in the year 1810. His very clever double action (which allows to each note its chromatic intervals above and below, sharp and flat) has rendered it a nearly perfect instrument; and those who may read the scores of the modern writers will be surprised at the effects obtained.

The harp has a compass of six octaves and a fourth, extending from



and is tuned to the diatonic scale of C♭. The term *double-action* may be explained thus: by

a single pressure or action on each of the seven pedals we raise all the degrees of the scale a semitone, and when this has been done the harp stands in the key of C. By a second or double pressure on the pedals the tone is raised another semitone, the instrument now being in the key of C♯. There is a pedal to each of the degrees of the scale, and should an accidental be required, all that is necessary is to touch the pedal connected with that particular note when all the notes of the same name throughout the instrument are raised or lowered as the case may be. For example, with the harp standing in the key of C, should a modulation to the key of G be desired, we have only to press the pedal which raises all the Fs to F-sharps, when the change is effected. Chords and arpeggios are the features for which we mostly look to the harp; and with its lovely effects in gradation of tone from *forte* to *piano* it is certainly one of the beauties of the orchestra. Chromatic passages, of course, must not be written, as they would entail a ceaseless movement of the pedals. Harmonics—which are got by lightly stopping the string at half its length—are very serviceable for certain purposes; and another most brilliant effect is obtained by tuning all the strings of the harp to the notes of a certain chord—diminished sevenths, for instance. This is rendered possible by the double action, and a wonderful volume of rich tone is then produced by running the hand up the entire compass instead of picking out certain notes, as is usual in ordinary arpeggios. The music is written for the harp in the same manner as for the pianoforte—a double stave with treble and bass clefs. Examples of harp parts will be found on pp. 98 and 102, vol. ii.

THE MANDOLINE.

THE MANDOLINE.

Of the other instruments of the pizzicato class the Mandoline is perhaps the best suited to the rendition of melody. It is tuned and fingered in the same manner as the violin. Its notation is also the same as that of the violin, but its fingerboard is fretted like the guitar. For the sake of tone it has every string in duplicate, and it is played with a *plectrum* or *penna* held between the first finger and thumb of the right hand. Without doubt, the chief study in connection with the instrument is in procuring a good *sostenuto*,—which is got by rapid repetition of the note. These iterated notes, if performed with sufficient speed and equality, convey the idea of a sustained sound. Much practice is required in passing the hand to and fro over the strings to acquire this result.

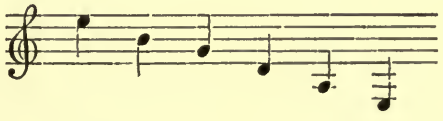
Mozart uses the mandoline most effectively in the well-known serenade in "Don Giovanni," "*Deh vieni alla finestra.*" The ease with which *pizzicato* notes are rendered on the violin has had the effect of doing away with the mandoline in this and similar situations.

THE GUITAR.

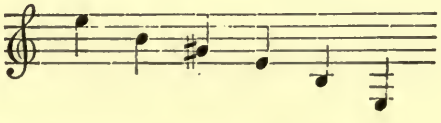
THE GUITAR.

The Guitar, an instrument whose six strings are plucked by the fingers, is now relegated to the service of accompanying the voice. It was up till the time of Paganini and Berlioz—its great exponents—used for solo purposes; but its insufficiency of tone has caused it to lose ground in almost any sphere but the boudoir.

Its strings are tuned to—

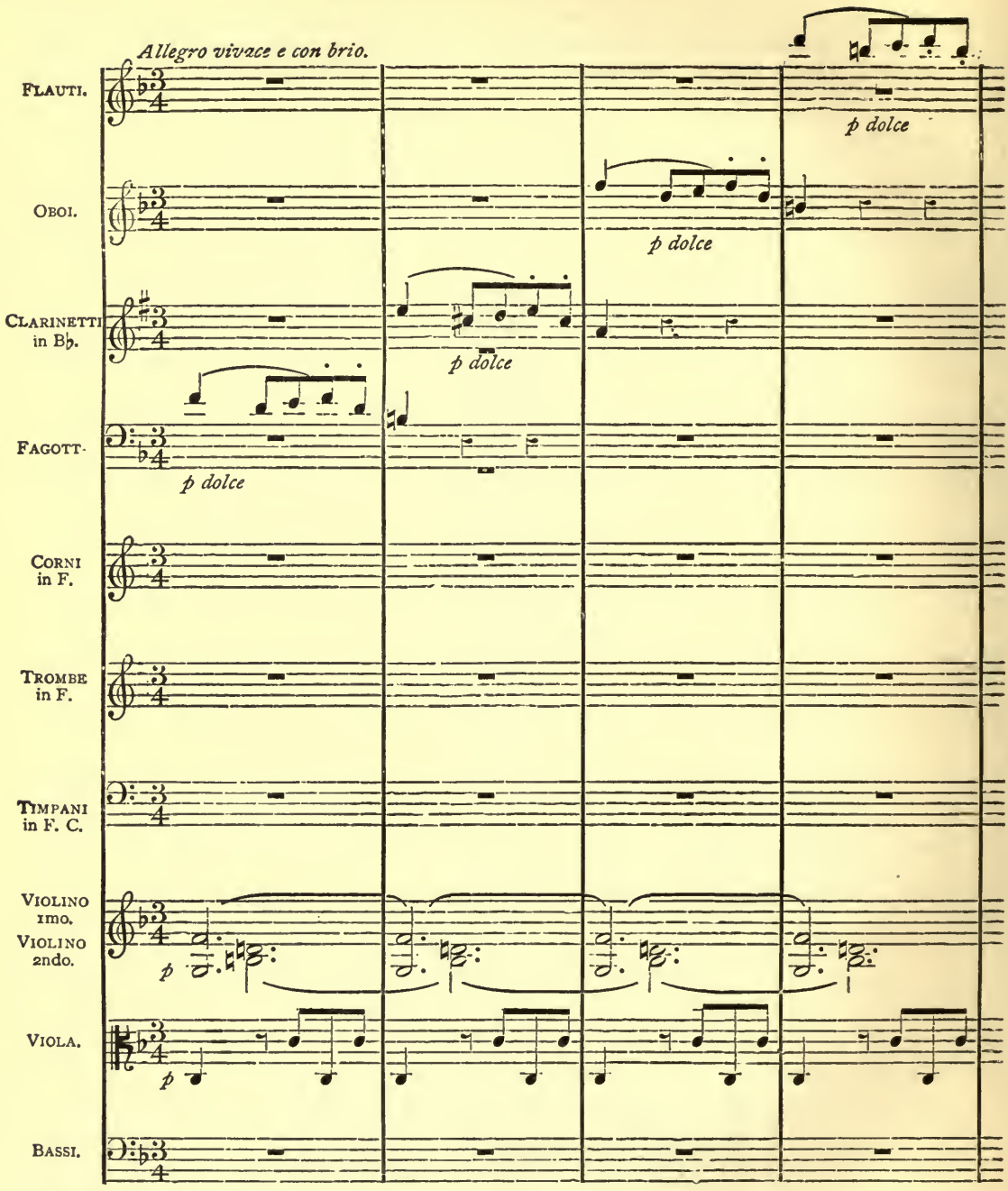


but now it is frequently to be found tuned in the key of E major, thus :—

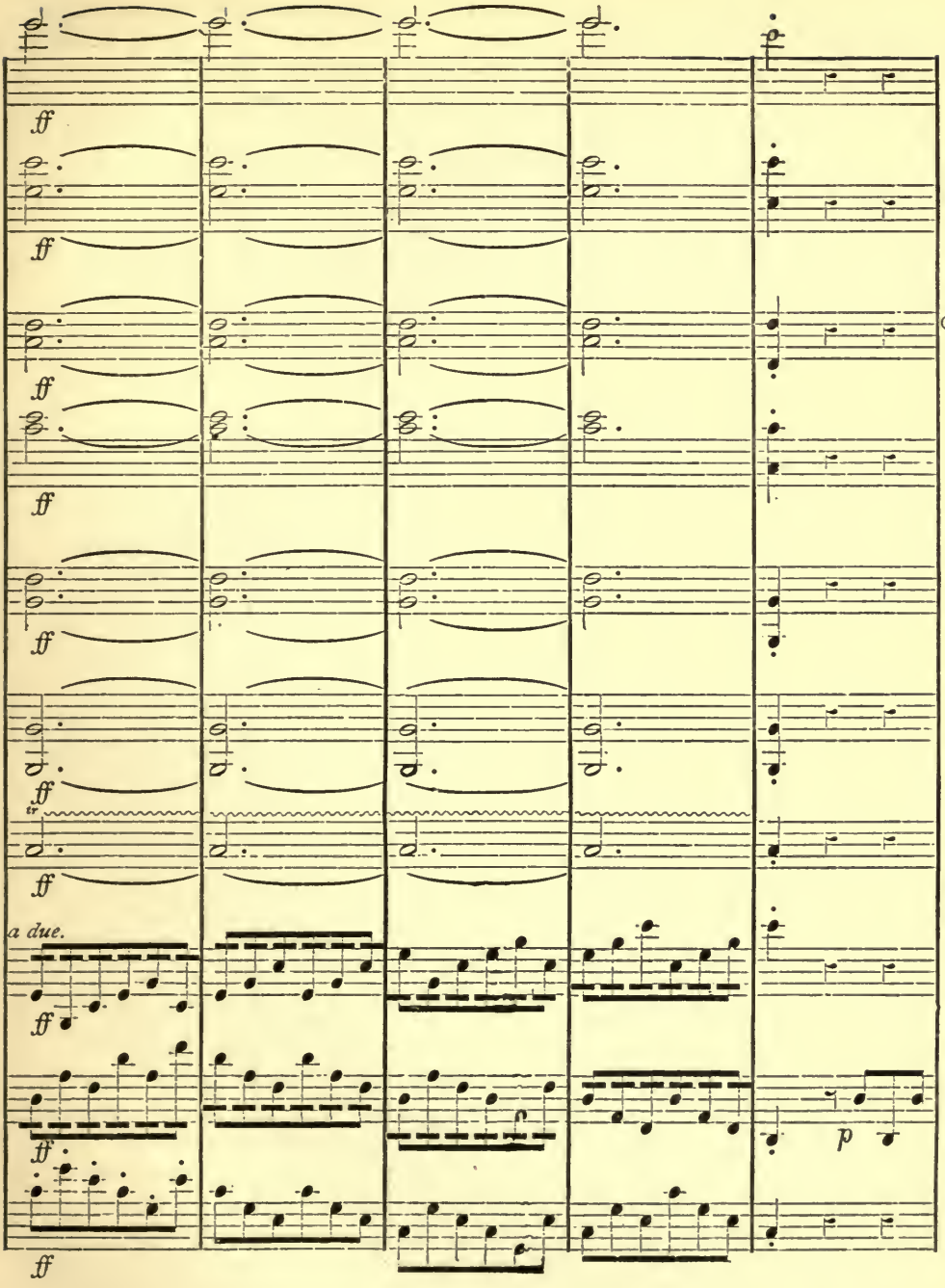


The sound is an octave lower than the notation given here.

Rossini introduces the guitar in the first act of the "Barber of Seville," as an accompaniment to Count Almavia's song, "*Ecco ridente il cielo;*" but it is now usually played by the strings *pizzicato* in the orchestra.



The above extract, from the first movement of Beethoven's Eighth Symphony in F major, shows most plainly of C should be carefully noted.



the relative positions of the orchestral wind instruments. The arrangement of the notes composing the ff chord

Many other instruments have been introduced into the orchestra from time to time, and we may surely expect that ideas will occasionally occur to composers which require some special instrument for their presentation. This is only natural and proper, but it should be borne in mind that because Saint-Saëns desired to represent the rattling of the skeletons in his "Danse Maccabre," and most fitly introduced the Xylophone for this purpose, we are not to look upon the Xylophone as an orchestral instrument on this account. The Gong, Tam-Tam, Anvil, Bells, Glockenspiel, and many other instruments have been introduced at different times; and in another category, the pianoforte, organ, and even the harmonium, have been included in many scores; but we counsel the student, before doing anything with these extraneous aids, to endeavour to express his thoughts in purely orchestral colours. Haydn, Mozart, Beethoven and Schubert, with but limited resources, accomplished so much. What could not be achieved by those who are able to conceive their creations in all the many-toned and widely-ranged voices at their disposal in the modern orchestra?

THE CONDUCTOR.

The growth in the importance of orchestral performances from the early nineteenth century onwards has been largely the result of the improvement in the instruments, and in an equal degree the outcome of virtuosity. We are bold enough to put these two elements on a plane, because we feel certain that the execution of the artist is only limited by the capabilities of his instrument, and, on the other hand, that the greater the virtuosity of the player the more perfect has the instrument become. On nobody have these improvements of conditions had more influence than on the composers. We need not dwell on this phase of the matter now: it will be sufficient to compare the score of a symphonic work of the beginning of the century with one by Tchaikowsky, Brahms, or Raff. We are not now referring to the instruments employed, but to the music itself. With his increased resources, the composer allows himself to realise scenes and circumstances, and to depict every phase of human passion. To worthily perform a *vivace* from a Haydn symphony, it is sufficient to play it *lively* and with due regard to gracefulness, joyousness, delicacy, or whatever its leading traits may be; but to effectually unlock the contents of a Berlioz or a Liszt symphony, it is a *sine qua non* that we should possess a master-key. This master-key we have in the conductor of an orchestra. What is said of poets applies equally to conductors,—they are born, not made; and only a gifted few have talent enough to make their mark. Dr. William Crotch, Carl Maria von Weber, Sir George Smart and others, have been credited with the invention of the conductor's *bâton;* and while it was the duty of the early conductors to "beat time," it is within the province of the modern one to express sentiments, describe scenes and relate incidents and romances. Without the conductor's intellect and genius the work of the modern composers would too often seem to be mere notes, nothing but notes. We could not more fittingly close our remarks on this subject than by quoting part of the preface which Liszt wrote to his "Poëmes Symphoniques." These interesting remarks, written in 1856, bear evidence of the then recent birth of the romantic school. They also show the many-sidedness of the calls made upon the conductor, and enumerate a few of the points which must never be absent from his thoughts, and some of which ought, indeed, to occupy his attention simultaneously. The following is a free translation:—

"It is not sufficient that a work is beaten (*bâtonée*) in strict time, and mechanically executed with more or less accuracy, for the success of the composer's work, or for a faithful interpretation of his thoughts. The essence of a fine symphonic performance lies principally in the comprehension of the work which the conductor ought to possess, and be able to communicate, in the way of dividing and accentuating the periods, showing up contrasts, making transitions carefully, preserving the equilibrium between instruments as well as bringing solitary instruments or groups into prominence, at the same time causing notes to be marked or intoned singly, phrased, making the instruments sing or even declaim. It is the duty of the *chef* to indicate to each of the members of his orchestra the signification of the *rôle* he has to sustain."

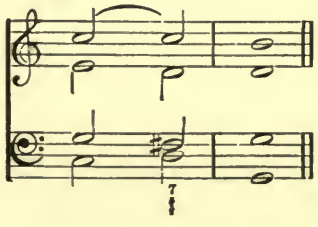
HARMONY.

By JOHN ROBERTSON, Mus. Bac. (Cantab.).

(CONTINUED.)

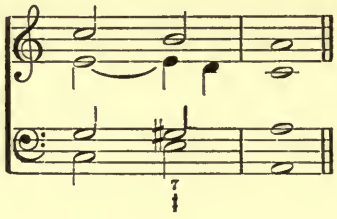
Modulation.

Modulation differs from transposition, in so far as it refers more to the manner in which the new key is entered, rather than to the key itself. Transposition is the placing of the same passage in another mode or key. Modulation is the going into another key in a particular way, whether that key contains the same or other matter than that contained in the original key. One broad rule may be given :—Let us find the dominant of the key into which we wish to enter, and always introduce that chord before entering the new key. When we wish to modulate to the most nearly related key, such as from any tonic to any subdominant, or to any dominant, or their relative minors, such modulation is called natural modulation. When we modulate to more remote or unrelated keys, such modulations are said to be extraneous modulation. We shall examine first, *Natural Modulation.* If we take the key of C major, the nearest related keys will be the dominant G, with one sharp, and the subdominant F, with one flat; with their relative minors, namely, A minor, the relative minor of the tonic C; E minor, the relative minor of the dominant G; and D minor, the relative minor of the subdominant F. Then again, if we take the key of C minor, with three flats, the most nearly related keys will be the dominant minor, G minor with two flats; and the subdominant F minor, with four flats; and their relative majors, namely, E♭ major, the relative major of the tonic C minor; B♭ major, the relative major of the dominant minor G minor; and A♭ major, the relative major of the subdominant F minor. A few examples of simple natural modulation will be interesting. If we wish to modulate from C major to G major, the first thing to be done is to find the dominant of the key to which we are going. This key is G major, and the dominant chord of G major is D, F♯, A, or with the dominant seventh D, F♯, A, C, which always more completely defines the key, thus—



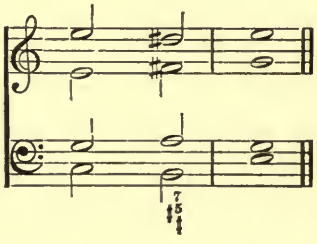
Here D, the dominant of G, directly follows the tonic chord of C; the root of the chord of C in treble remains to be the dominant seventh of the chord of D. But the chord of C here acts in two capacities—it is not only the tonic of C, but it is also the subdominant of G; therefore, while it is approached or struck as tonic of C, it is left as the subdominant of G. It is good,

therefore, to have some chord before the new dominant with this double relation, that is, having a connection with the key it is leaving, as well as with the key to which it is going; and this connection may either exist by a chord belonging to both keys, or by having one or more notes in common with the chord which it is leaving. If we modulate from the key of C major to A minor, thus—



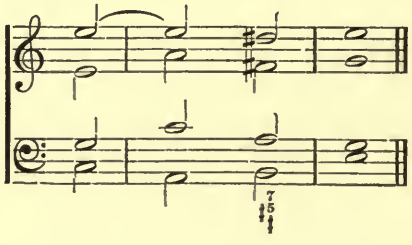
The third of the tonic chord here becomes the root of the dominant of the new key, and forms a connection, although the tonic chord itself is no part of the new key.

In the following modulation from C major to E minor—

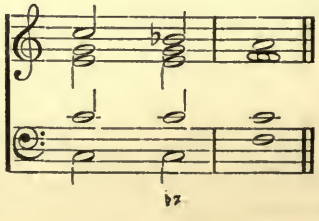


the chord of C is not only the tonic of C, but it is also the subdominant of E minor, thus being connected with both keys, although there is no note in common.

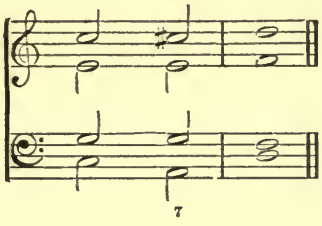
We might have introduced the relative minor of the tonic, which is also the subdominant of new key, between the tonic chord C, and the new dominant B; when the connection would have been both by chords belonging to both keys, and by notes common to both chords, thus—



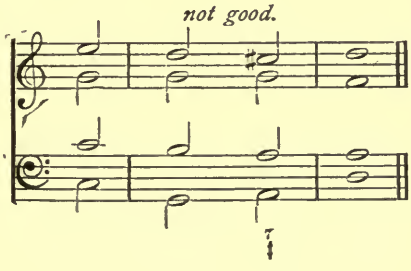
In modulating from C major to F major, thus—



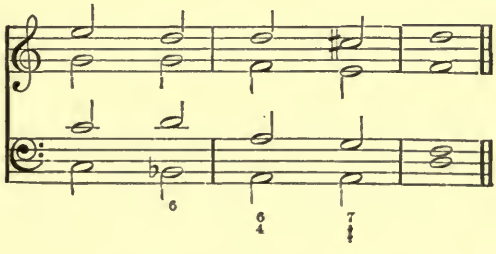
we find that the tonic of C is also the dominant of F, and that, by simply adding B♭, the dominant seventh, it is no longer a tonic but a dominant, proceeding to the new tonic F. A modulation to the supertonic minor of the key might be effected thus—



Here the tonic of C has two notes, in common with the dominant of D minor, namely, the third E and fifth G, which become the fifth and seventh of the dominant A: the root of C, rising chromatically, becomes the third of the dominant of D minor. It is not good to have the dominants of these keys too near each other, because the dominant of C, being the subdominant of D minor, causes a major chord on the subdominant of that key—

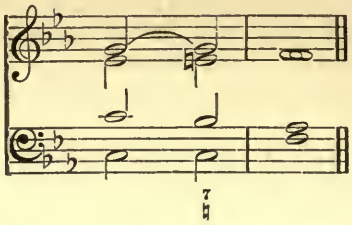


It is better to introduce a chord containing the minor sixth of the new key thus—

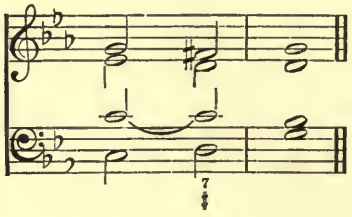


Here the minor sixth, B♭, of the new key, is heard before the dominant is introduced, thus allowing both the characteristic notes of D minor to be prominent.

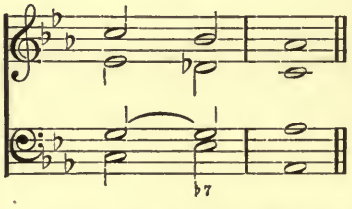
The modulations from a minor key are more frequently made to the attendant relative majors than to the minor keys of dominant and subdominant; and this arises from the fact that there are more chords in common between a minor key and the attendant relative major keys, than between a minor key and its minor dominant or subdominant. The following illustration shows a modulation from a tonic minor to its subdominant minor:—



Here the fifth G of the tonic chord of C remains to be the fifth of the dominant of F minor, and the third, E♭ of the tonic minor chord, rises chromatically to E♮, the third of the dominant of F minor. We shall now modulate from the tonic minor to the dominant minor—

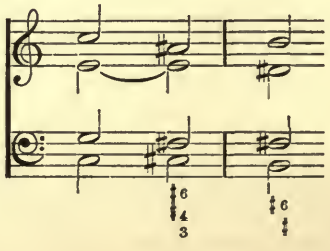


Here the tonic root remains to be the seventh of the dominant of the new key, while the tonic itself is also the subdominant of the new key. The next example is a modulation from the tonic minor to the relative major of the subdominant—



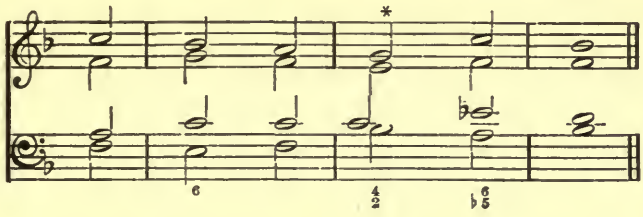
Here the tonic minor is left as the submediant of the new key, the fifth G of the tonic becoming the third of the new dominant.

These examples of modulation have all been to closely related keys, but the same principle of having a connecting note between certain chords, can be applied to extraneous modulation. Thus in going from C major to B major—

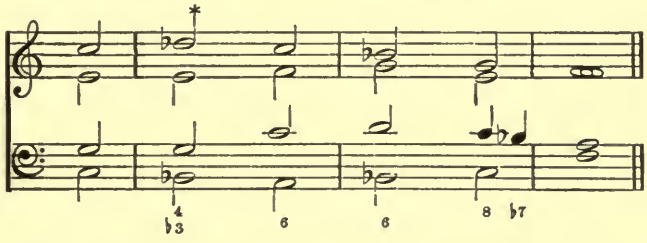


we have the third, E of the tonic, becoming the seventh of the new dominant. These, however, are the very simplest forms of modulation. All the chords that we have studied, chromatic and diatonic, fundamental and essential, can be used for purposes of modulation;

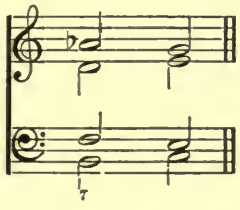
and they open up a field of study that is practically unlimited. For example, the dominant of any key may be taken as the supertonic or tonic of another key, and left accordingly—



Here the last inversion of the dominant seventh of F is left as the supertonic of B♭. In like manner the supertonic may be left as the dominant or tonic of another key, or the tonic of one key may be left as dominant or supertonic of another, and these chords may be either chords of the seventh, ninth, eleventh, thirteenth, or any of their inversions. The following is an example of the third inversion of the tonic minor ninth without the root, left as a dominant:—

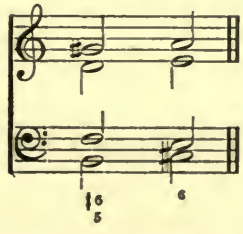


Here the third inversion of the tonic minor ninth on C, being without the root, makes a second inversion of the diminished seventh on E; it is then left as the dominant of F, and proceeds to that tonic. The use of enharmonic changes opens to us another wide field of modulation. Take one example—



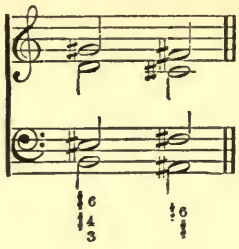
Here is the first inversion of the minor ninth of G (the dominant of C) without the root, which is the diminished seventh on B. It proceeds to the tonic C.

If we enharmonically alter the A♭ to G♯ thus—

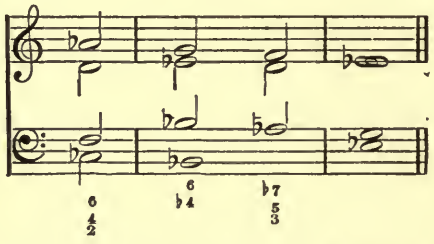


it becomes the second inversion of the minor ninth of E, the dominant of A without the

root, which is the first inversion of the diminished seventh on G♯ proceeding to the tonic A. Again, if we enharmonically alter the F to E♯, thus—

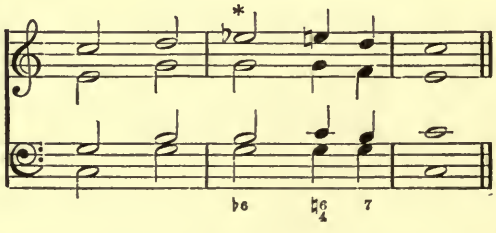


it now becomes the third inversion of the minor ninth of C♯, the dominant of F♯, which is the second inversion of the diminished seventh on E♯ proceeding to the tonic F♯. Lastly, if we go back to the first example and change the B into C♭, we have the fourth or last inversion of the minor ninth of B♭ (the dominant of E♭) without the root, which is the third or last inversion of the diminished seventh on D proceeding to the tonic E♭—

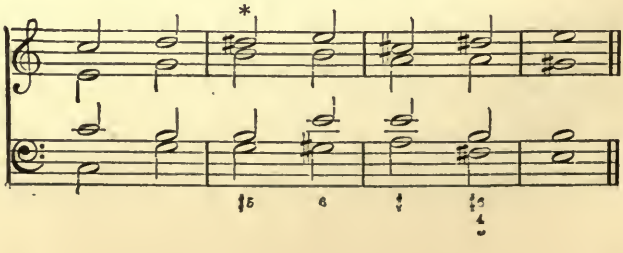


If we now consider that each of these may act either as a tonic, a dominant, or a supertonic, and may proceed either to major or minor tonics, we find that there are twenty-four keys to which that one chord may lead us.

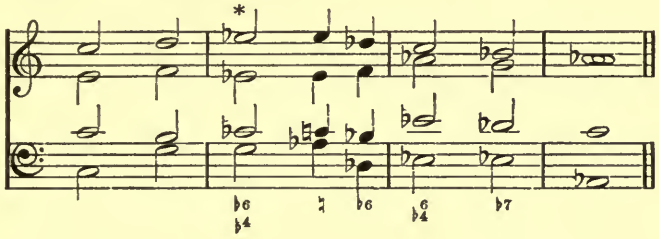
The enharmonic change of the minor thirteenth gives us also a series of modulations—



In the foregoing we have the minor thirteenth of G, the dominant of C, consisting of root, third, and thirteenth, resolving on second inversion of tonic C. The next illustration shows the same chord by enharmonic alteration, E♭ changed to D♯, proceeding as dominant to the key of E—



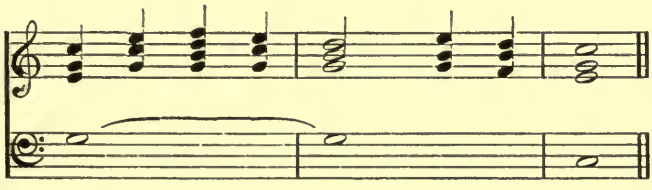
The example just quoted gives us the last inversion of the minor thirteenth of B (the dominant of E), with the thirteenth in the bass, the root in tenor and alto, and the third in the treble. It resolves on the first inversion of the new tonic. By another enharmonic change it becomes the dominant of the key of A♭ thus—



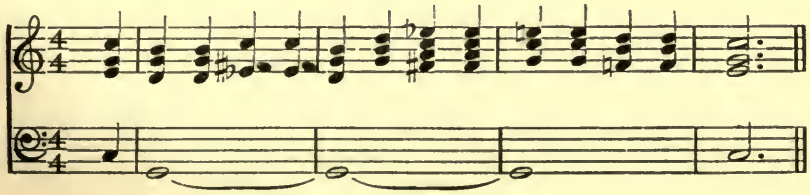
Here is the first inversion of the minor thirteenth of E♭ (the dominant of A♭): the third is in the bass, the thirteenth in the tenor, and the root in treble and alto. This chord resolves upon the root of the new tonic. This chord may also act as a supertonic or a tonic, which would give us a modulation into eighteen different keys, nine major and nine minor. To deal fully with modulation would require more than a volume for that subject alone; enough has been said to show the student the varied means by which it can be accomplished; other ways and means may be left to himself to work out.

Pedals.

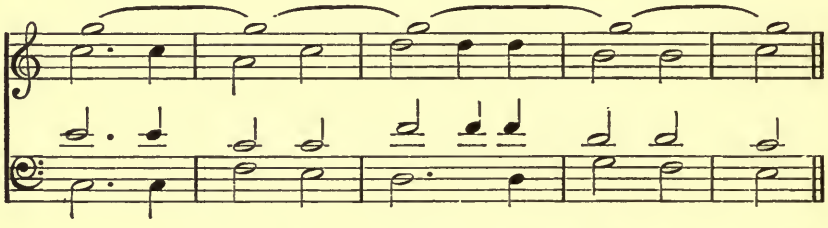
What is called a pedal note is a note held on for several bars, generally, though not always, in the bass, while over it is sounded a succession of harmonies, of which the pedal note may or may not form a part. The name is evidently derived from the pedals of the organ, as it is called in France and Germany, *organ-point*. The note used for a pedal is usually either the dominant or the tonic; the dominant is most frequently used. The tonic is generally to be found either at the end or the beginning of a movement. Sometimes both are met with, the dominant pedal coming first, and then the tonic pedal. A long holding note is not called a pedal when only chords of which it forms a part are used; thus the following example is not a pedal:—



These may be used, but along with them must be used more severe discords, such as any of the chromatic discords belonging to the key, of which the pedal note forms no part. Thus the following example is a pedal:—



Here the chromatic supertonic seventh and ninth are used, of which chord the pedal note forms no part; the pedal note is not acting here as the supertonic eleventh, because the third and fifth are both present, *both* of which cannot be present at the same time as the eleventh. The G in this case is simply a pedal note, and when this is the case, the part next above the pedal must be considered the real bass, and be subject to all the rules that regulate the movement of the bass. The only modulation allowed on a pedal by the old masters was a modulation to the supertonic minor; but modern composers have not fettered themselves by any such rules, and almost any modulation may now be found on a pedal. Another rule, which is practically discarded in modern writing, is that a pedal note should only be quitted when it is an essential part of the harmony. This, however, is a rule which the student is strongly recommended to follow. In some cases both tonic and dominant will be found sustained at the same time, and even a triple pedal, consisting of tonic, dominant, and supertonic, will sometimes be found. An inverted pedal is where the pedal is sustained in an upper part, instead of in the bass—



It is impossible to explain, in a written treatise, the various difficulties that meet a student, with the same clearness that is possible by oral instruction; but I have endeavoured, to the best of my ability, not to propound any new theory, but to clear up to others some of the puzzles which beset myself in the course of my studies; and I must acknowledge my indebtedness to the works of Dr. Prout, Sir George Macfarren, Sir John Stainer, Dr. Pearce and others.

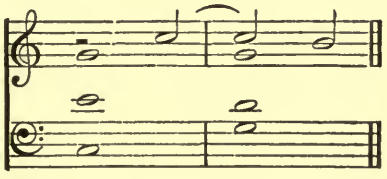
COUNTERPOINT.

JOHN ROBERTSON, Mus. Bac., Cantab.

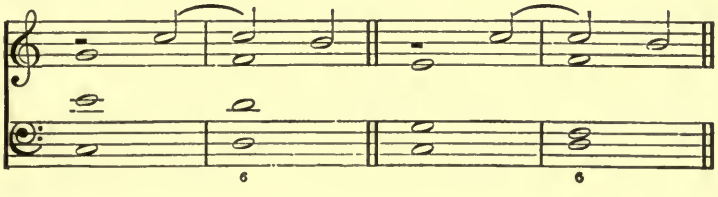
(CONTINUED.)

Fourth Species of Counterpoint in Four Parts.

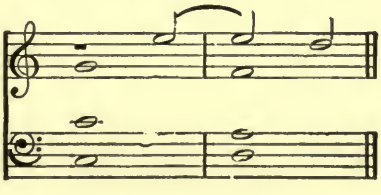
As far as possible the chord should be complete in each bar. All the discords and resolutions are the same as in three parts, an additional note being required for the fourth part. The discord of the fourth will be accompanied by the fifth and octave, thus—



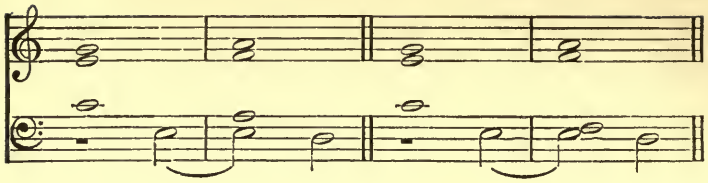
The discord of the seventh may be accompanied by the third and octave, or by two thirds, making, when resolved, a chord of the sixth, as in this example—



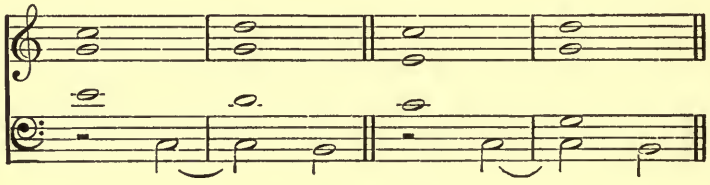
The discord of the ninth is accompanied by the third and fifth.



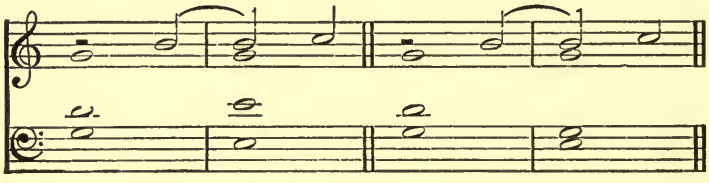
The discord of the second, which can only occur in the bass, may be accompanied by two fourths; or by one fourth, and doubling the upper note of the two which form the interval of the second, this being the last inversion of the discord of the ninth, resolving on the root—



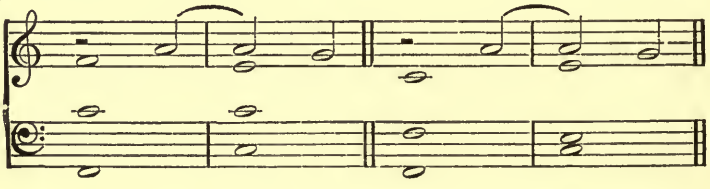
This discord of the second may also be accompanied by the fifth, and doubling the upper of the two notes which form the discord, or by two fifths; thus forming the last inversion of the suspended fourth, resolving on a chord of the sixth.



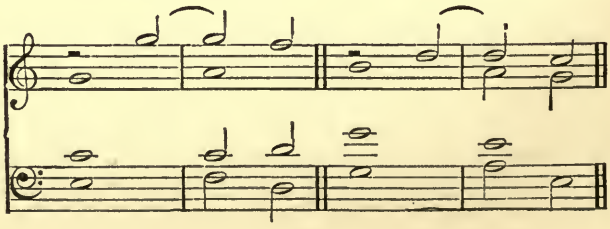
The upward suspension of the fifth, or retardation, as it is called, is accompanied by the third and octave, or by two thirds, resolving into a chord of the sixth.



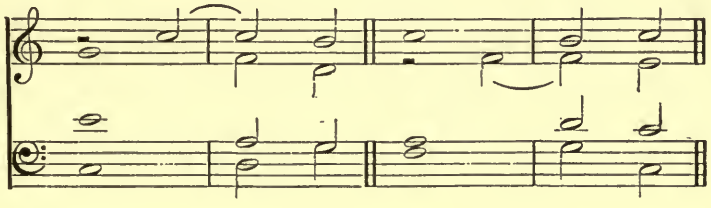
The sixth is sometimes treated as a suspension, when it is accompanied by the third and octave, or by two thirds.



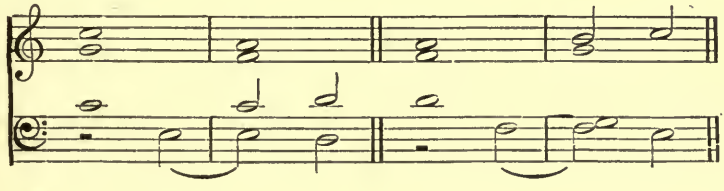
In all the cases above shown, there has been but one chord in the bar; but a suspension may resolve on a different chord from that in which the discord is heard, although the discord itself must resolve on the note suspended.



In the first example just given the suspension is held over the chord of F, and resolved on the chord of D minor; in the second example, the suspension is held over the chord of A minor, and resolved on the first inversion of the chord of C. When two chords are used in the bar, what are called essential discords may be used, instead of suspensions proper,—that is, where the discord is an essential part of the chord, and not a mere intruder into it; in this case, the fifth may be used to accompany the discord of the seventh, thus—

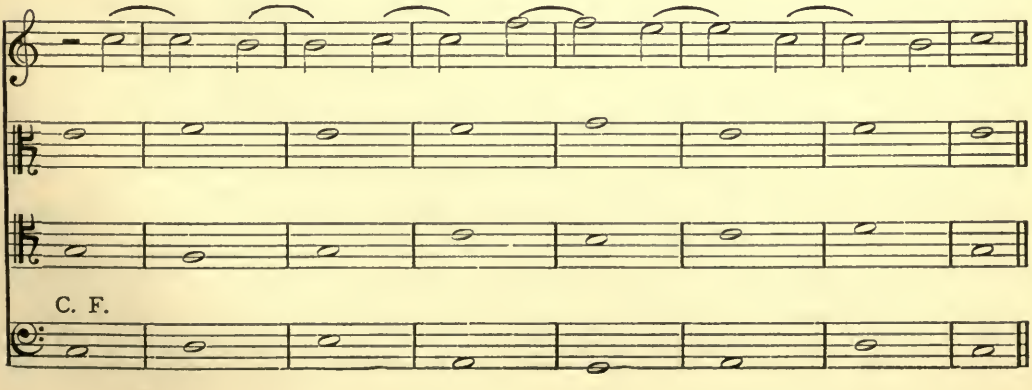


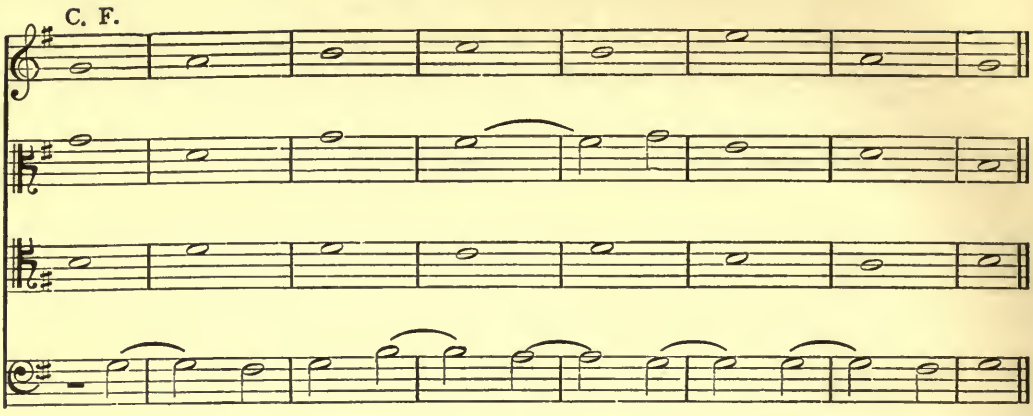
In the first example the discord is held over the chord of D minor, and is an essential part of the chord, which chord resolves, according to the rule of essential discords, on a chord whose root is a fourth above, namely on G. The second example presents the familiar appearance of the well-known dominant seventh resolving on the tonic. The chords may also be used in their inversion: thus, the discord of the second in the bass may be accompanied by the sixth, making a last inversion of the chord of the seventh.



In the first example the suspension is evidently the last inversion of the essential seventh on F, resolving on D. The second example is the last inversion of the dominant seventh, resolving on the first inversion of the tonic. The student is advised to confine himself, as far as possible, to the use of the regular suspension, having one chord in the bar.

The following are illustrations of this species:—

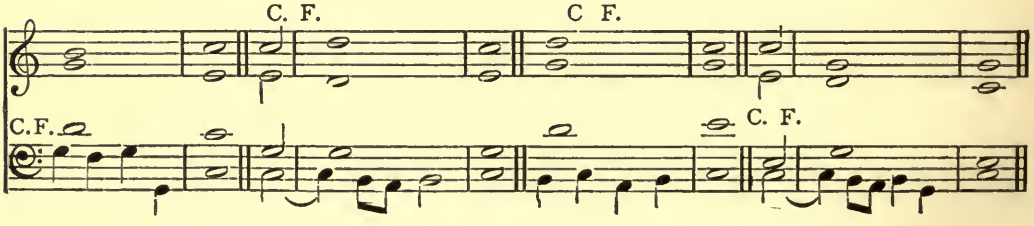




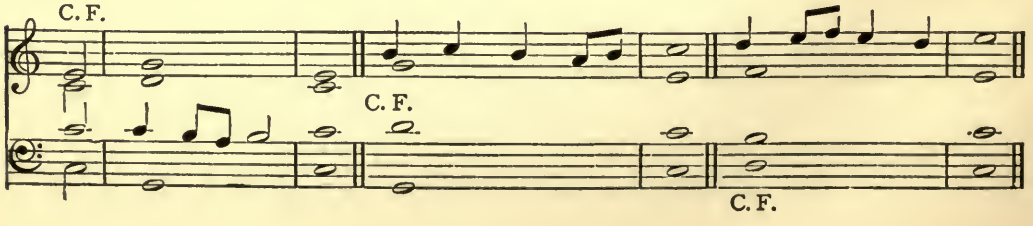
In this last illustration, the syncopation is broken at the second bar. In bar five, the discord of the second in the bass is accompanied by the fourth and sixth, giving the suspension the appearance of the last inversion of an essential chord of the seventh; but it is resolved as an ordinary $\frac{4}{2}$ suspension, the bass note proceeding to the root of the chord, while the sixth being concordant with every note in the bar, and therefore free to move, is taken upwards to the G. In the sixth bar the same note is repeated in the bass, which may occasionally be done rather than break the suspension.

Fifth Species of Counterpoint in Four Parts.

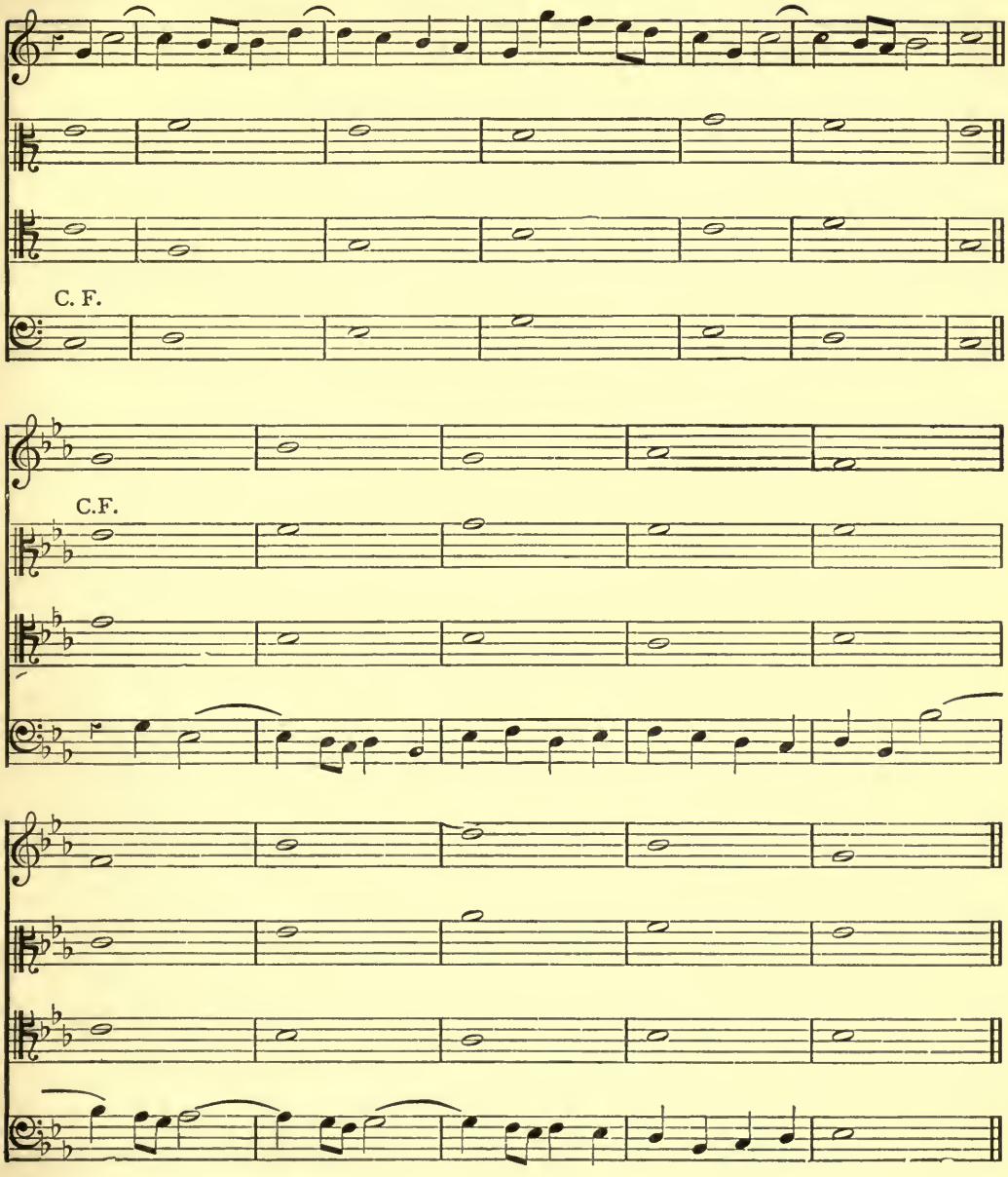
As the fifth species is to a large extent but an ornamentation of the fourth, along with a judicious combination of all the other species, it is only necessary to show one or two of the ornamental cadences which are principally used. When the moving notes are in the bass the following cadences are good :—



When the moving notes are in an upper part the following are available :—



Some illustrations of this species will now be given.

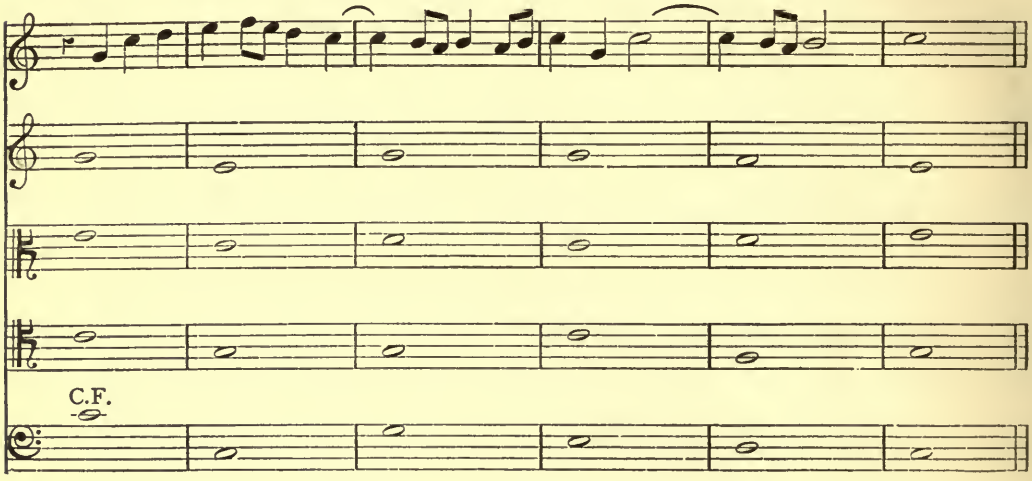


Counterpoint in Five or More Parts.

The foundation of musical composition is undoubtedly four-part writing; but in many cases we have compositions written in five, six, seven, or eight parts, and each additional part unquestionably adds to the difficulty of correct writing. When triads only are used, it is clear that one or more or all the notes must be doubled, or even tripled, according to the number of parts in which the exercise may be written. In five parts a second treble is mostly

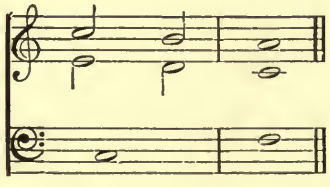
used for the additional part, although a second alto, or second tenor, or even a second bass, may be used; but this last requires care, as with two low basses there is a risk of getting a bad position of the chord. The student should also practise writing counterpoint in six, seven, and eight parts, remembering that if such practice is to be successful, it must also be assiduous.

We shall now give an example of five part counterpoint in the fifth species.

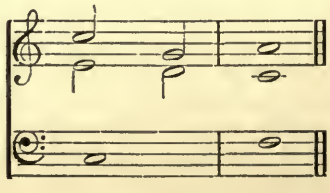


Combined Counterpoint.

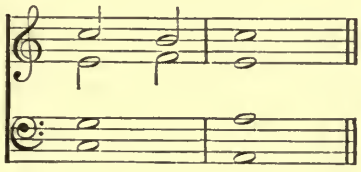
When two or more parts are moving in species other than the first species, it is called combined counterpoint; then we may have two or more parts moving in the second species, or in the third species, or in the fourth species, or in the fifth species; or we may have one part moving in the second species, and another in the third, another in the fourth, and another in the fifth, the numerous combinations that can be made being almost illimitable. The principal rule to be attended to is that the lowest of the moving parts must always form a good and correct bass, whatever stationary parts may be below them. Hence passing notes, although discordant against the prevailing harmony, must be concordant with each other, thus—



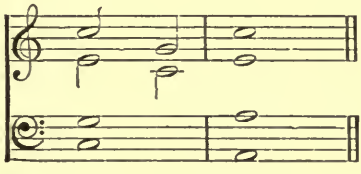
In the second part of the first bar just quoted, the B and the D are both passing notes going by step, and they are both concordant with each other; but in the following example



the second part of the bar is incorrect; for although the D, as a passing note, goes correctly by step, and the G, as part of the chord, leaps correctly from the C, yet both together form the interval of a fourth, which is not good between a bass and upper part, and there being no moving note below the D, that note is practically the bass. If, however, both parts in second part of the bar were approached and quitted by step in contrary motion, it would be quite allowable to have a discord on second part of bar, thus—

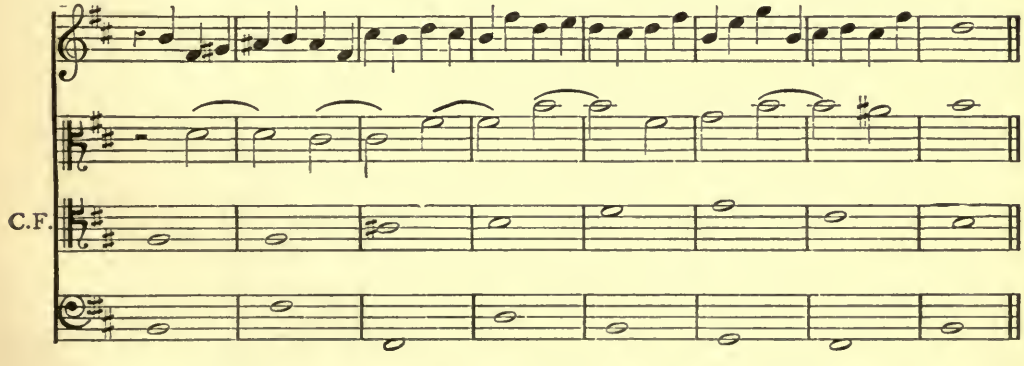


Here the B and the F are both approached and left by step, and although they form a discord, it is quite allowable. This, however, is a device that should not be too freely used by students. A fifth may be approached by similar motion on the second part of the bar, provided that both notes forming the fifth belong to the same chord as the notes on the first part of the bar.

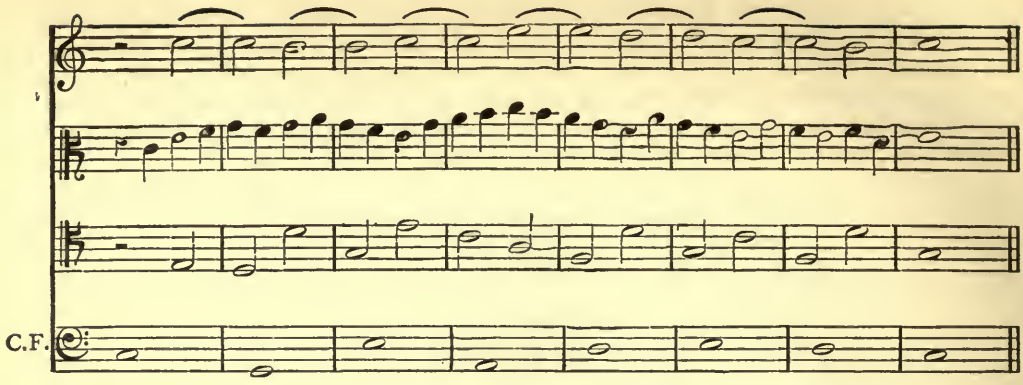


Here the C and G on the second part of the first bar, although they form an approached fifth, also form part of the chord of C, which is the chord on the first part of the bar.

The following is a combination of the third and fourth species in the minor key.

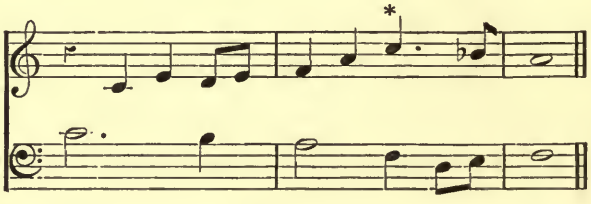


Perhaps one of the most difficult combinations is that of the second, third, and fourth species. A little more licence is granted with regard to skips in the second species, and the distance between the parts; but generally the rule applicable to the several species individually, and also the rule that the lowest moving part must form a good bass with the upper part, all hold good, and that notes which are discordant must not be struck simultaneously unless they move by contrary conjunct motion, the licence being very rarely employed even in this case.

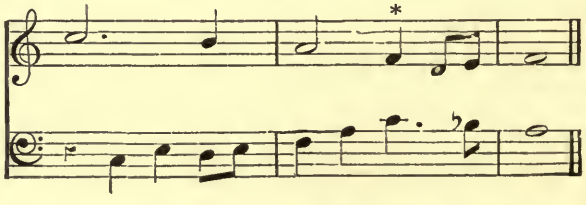


Double Counterpoint.

A melody will often make an admirable counterpoint when written above a given subject, which if written below the same subject would prove a very unsatisfactory bass; and in like manner, a melody may be a remarkably good counterpoint below a subject, which if placed above it, would not be at all suitable; these are called single counterpoints. But when a melody forms a good counterpoint both above and below the given subject, it is then called double counterpoint—



In this phrase the upper melody forms a correct enough counterpoint with the bass; but if we were to invert the parts, and put the lower melody uppermost, and the upper melody lowermost, it would be incorrect at the point marked with an asterisk—



In the third beat of the second bar, in the first example, we have the interval of a fifth, which, when inverted, as in the second example, becomes a fourth, an interval which can only be taken when prepared and resolved, or when approached and left by step as a passing note, therefore, when a fifth is used, it must be so arranged that when it becomes a fourth by inversion it does not violate the laws which regulate that interval.

In double counterpoint, quavers may be employed by skip, also at accented parts of the bar, and also in runs, thus differing from ordinary florid counterpoint, and more nearly approximating actual composition.

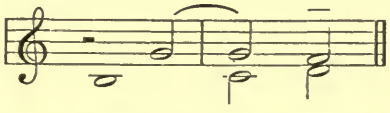
Double counterpoint may be at the interval of the 8th or octave, 15th or double octave, 10th and 12th: these are the intervals which are of most practical value. It may be also at the 9th, 11th, 13th, and 14th; but these are very rarely used, being of little (if any) practical value.

The interval between any two notes must never be greater than that in which the parts are to be inverted; thus in double counterpoint in the 8th, no interval must exceed an octave; in double counterpoint of the 10th no interval must exceed a 10th; in double counterpoint of the 12th no interval most exceed a 12th; and in double counterpoint of the 15th no interval must exceed a double octave.

Double counterpoint occurs between two of the parts only, the other being generally filling up or accompanying parts. The two parts which form the double counterpoint should be well contrasted, that is, where one part has long notes, holding on, the other part should have moving notes, and *vice versâ;* contrary motion should be always preferred, and the one part should enter after the other, a short rest in one of the parts giving point to the entry. It should be written in keeping with the law of two-part counterpoint, as the two parts will often be heard alone without accompanying parts; therefore, while chromatic progressions, essential discords, and sometimes unprepared dissonances are available, which were not all allowed in simple counterpoint, they should be treated rather in a strict than in too free a style.

Double Counterpoint in the 8th.

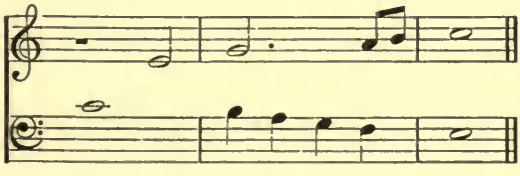
It has been shown that the perfect fifth, although itself a concord, becomes by inversion a fourth, which is a discord. It must, therefore, if occurring on the accented beat, be prepared and resolved thus—



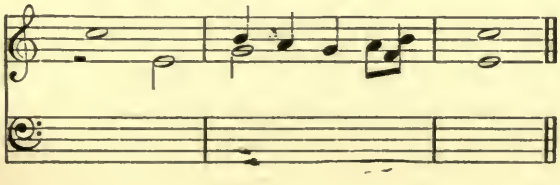
Here in the fifth, C–G, the G is prepared in the previous chord, and resolved upon the third, D–F, which gives us the inversion, thus—

Here in the fourth, G–C, the G is prepared in previous chord, and resolved upon the sixth, F–D.

The two parts must not here be at a greater interval than an octave, otherwise the effect would be only to contract, not to invert the interval.



At the last beat of second bar the interval, F to A, is at the distance of a tenth, and the interval of last bar, E to C, is at the distance of a thirteenth. If we now invert the parts by placing the bass an octave higher, the following is the result:—

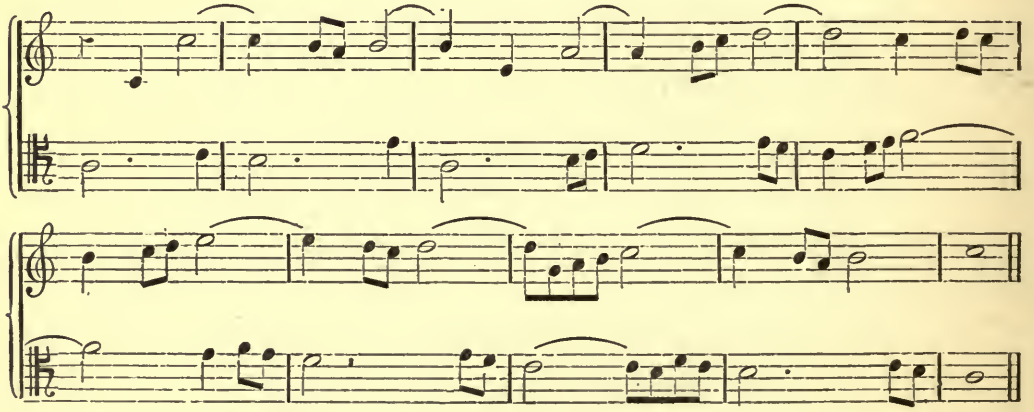


We see here, in the last beat of second bar, and in the last bar, that there is no inversion, only a contraction from a tenth to a third, and from a thirteenth to a sixth. In order to see at a glance what inversion each interval gives, the following table is used :—

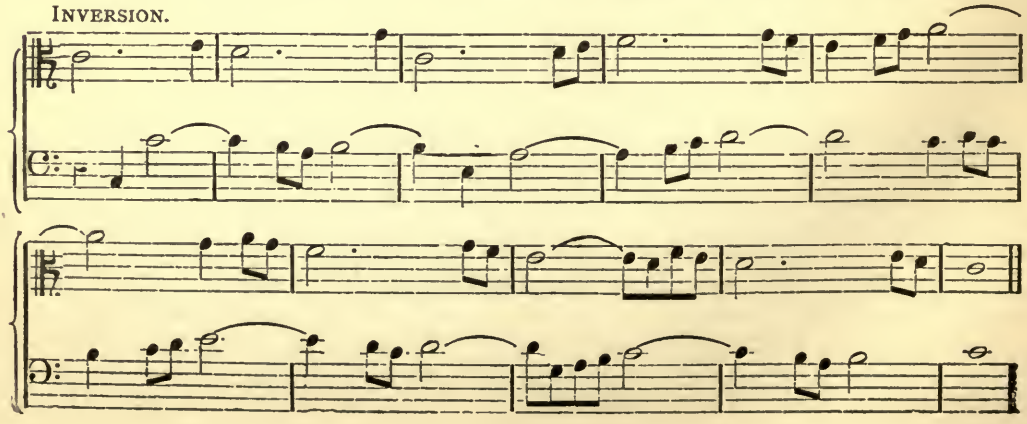
1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

By this table we see that a unison becomes an eighth or octave, a second becomes a seventh, a third becomes a sixth, a fourth becomes a fifth, a sixth becomes a third, a seventh becomes a second, and an eighth becomes a unison. Each pair of these figures above and below, if added together, forms the number 9 ; and when we wish the inversion of any interval, we have only to take the number which, if added to the interval, makes 9, and we know the inversion ; for example, if the interval be a sixth, in order to make 9, we require 3, therefore the inversion of a sixth will be a third, and so on. It will be seen, that with the exception of the fourth and fifth, there is no difficulty with the other intervals, as all the concords by inversion give concords, and all the discords give discords.

Double counterpoint can be written like simple counterpoint in all the five species ; but it is more interesting, and of more practical service, to write the two parts together, both of them in the fifth species, and to contrast the parts by short notes against the longer ones, moving notes against sustained notes. This will give greater freedom, variety, and interest to the exercise than if it were written with notes of the same length, and will approximate more closely to actual composition. The following are a few examples of double counterpoint in the octave :—



INVERSION.



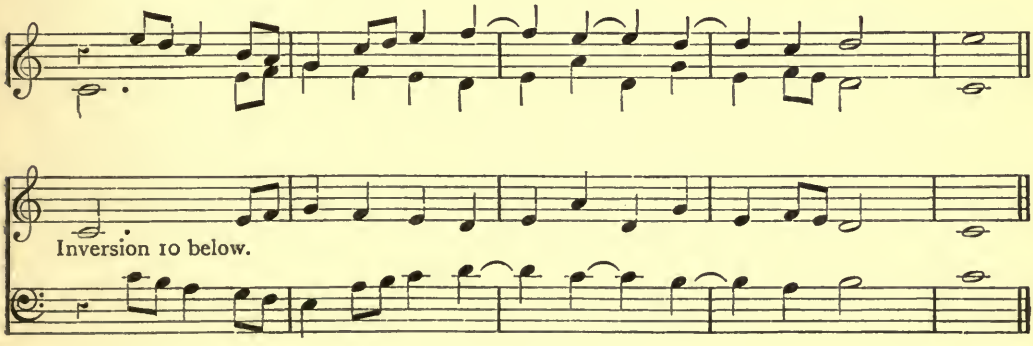
There is practically no difference between double counterpoint in the octave and double counterpoint in the fifteenth, except the wider interval of two octaves instead of one, between the counterpoints, which gives a greater freedom for the two parts in the use of intervals. Double counterpoint in the octave may be inverted at the double octave, by inverting the upper part two octaves lower, or the lower part two octaves higher, or both parts separated an octave in opposite directions. It should be noted, however, that whereas double counterpoint at the octave can be inverted at the fifteenth, double counterpoint originally constructed at the fifteenth cannot be inverted at the octave.

Double Counterpoint in the Tenth.

The upper part can here be inverted a tenth below, or the lower part can be inverted a tenth above. The following table will show the result of the inversion :—

1	2	3	4	5	6	7	8	9	10
10	9	8	7	6	5	4	3	2	1

It will be seen that all the concords remain concords, and all the discords remain discords, but two sixths, two thirds, or two tenths cannot be used in succession, as they produce, by inversion, consecutive fifths, consecutive octaves, or consecutive unisons. The two parts must not be at a greater distance than at a tenth. Contrary motion should be chiefly used. The following example will illustrate the working of this counterpoint in the tenth. When a perfect cadence is wanted the concluding bars must be left free.



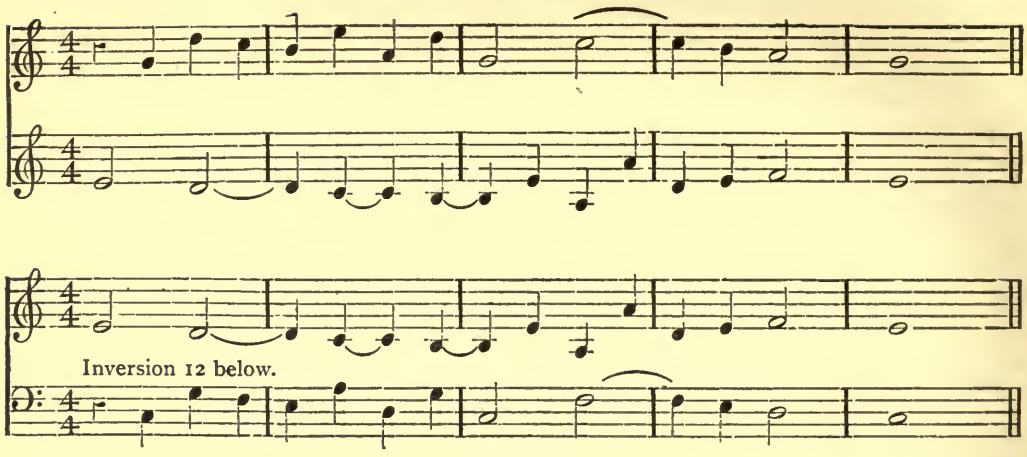
Double Counterpoint in the Twelfth.

This counterpoint can be inverted a twelfth above or below, but the two parts must not exceed the interval of a twelfth, that is, an octave and a fifth.

The following table shows the inversion :—

1	2	3	4	5	6	7	8	9	10	11	12
12	11	10	9	8	7	6	5	4	3	2	1

All the discords remain discords by inversion, and all the concords remain concords, except the sixth, which becomes by inversion a seventh. The sixth must therefore be prepared, chiefly in lower part, and resolved either into an octave, or into a tenth. An example of this counterpoint in the twelfth will now be given. The conclusion here must also be free, when a perfect cadence is required.



As already said, double counterpoint in the ninth, eleventh, thirteenth, and fourteenth are of little practical value; the principal forms used being those shown.

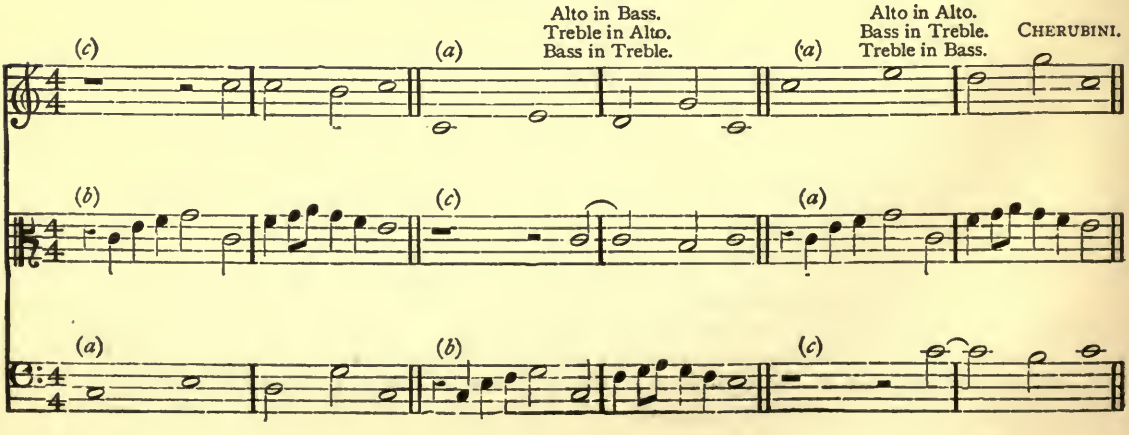
Triple and Quadruple Counterpoint.

The peculiarity of these counterpoints is, that each part must form a good bass to each other and to the whole; each part standing to the other in the relation of double counterpoint, either in 8th or 15th.

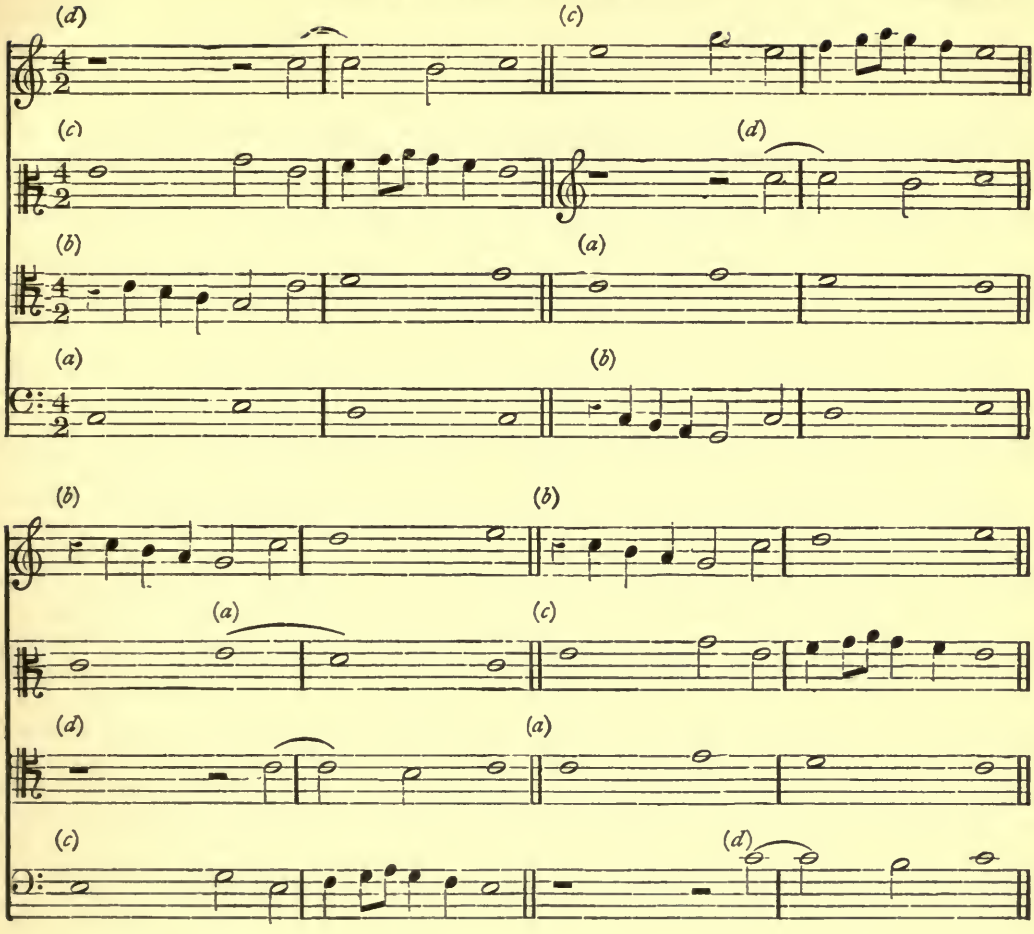
In order to secure this, all the rules of double counterpoint in these intervals should be adhered to, and the fifth from the root of a chord should generally be omitted.

If the fifth be used care must be taken to make it fulfil all the conditions necessary for a second inversion, which it will become when that part appears in the bass. It is better, however, to omit it, except where it is used as a parting note, or as a prepared discord. The parts should enter, one after the other, and should be well contrasted. An example of each of those counterpoints will now be given.

TRIPLE COUNTERPOINT.



QUADRUPLE COUNTERPOINT. CHERUBINI.



All the important forms of counterpoint used in practical music have now been gone over, and by practice the diligent student will soon obtain such a command over all the forms, as will stand him in good stead, to whatever style of composition he may incline to devote himself.

IMITATION, CANON, AND FUGUE.

By JAMES SNEDDON, Mus. Bac. Cantab.

(*CONTINUED.*)

CHAPTER II.

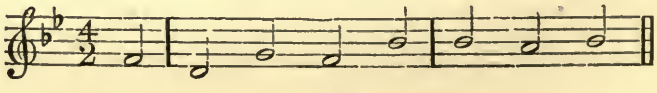
General idea of a Fugue. The Subject. The Answer. The Counter-subject. The Exposition. Counter-exposition. Codetta. Episode. The Fugue-Form. The Stretto. Related Keys to be employed. Episodal illustrations. Fugue Essentials. Two-part Fugue on first section of Tune "St. Ann's."

25. Fugue (Latin, *Fuga*—a flight) may be regarded as the outcome, crown and complement of double counterpoint and canon. The general idea of a fugue, as its name implies, is a fleeing, by imitation, of one *part* after another, much the same to begin with as do the various *parts* of a canon; but in fugue, strict imitation does not, as a rule, continue long, and every now and again the leading *part* waits, as it were, for the coming up of its successors, when all combine to bring what may be called the musical argument to a partial climax, or, as it might be termed, a *non-conclusive conclusion.* Till the very end of the piece, a perfect cadence or close must be avoided. This semi-perfect finish, in its turn, leads the ear to desire and expect a new commencement, every such re-appearance of the principal themes being, according to the talent and skill, or, it may be, genius of the composer, invested with something of novelty and added interest, till, after ingenuity, science, and patience are alike exhausted, and the themes are said to be *worked out*, the whole is brought to a worthy and, in the best examples, to a triumphant finish.

26. The student will perhaps obtain a more correct idea of a fugue, of its component parts, and how to proceed in its construction—for much of the builder's art obtains here—if we take him into what may be called the workshop, and endeavour to show him how musical materials and tools are in such a case handled, rather than by any lengthened verbal description.

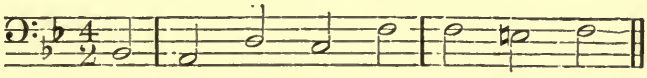
27. As in the case of a *canon*, or a *round*, we first of all fix upon, or compose a theme for our fugue, which theme or text is known among fugue-writers as *The Subject.* Like the round, but unlike the canon, the subject is *generally* heard in its entirety before the next voice enters:—exceptions to this general rule will be treated of later in the course. For present purposes the first section of the tune, St. Ann's, vol. iii. page 152, illustration 26 (upon which it may here be said Bach has written an elaborate organ fugue), may be taken, and a two-part fugue written thereupon: only, for the sake of clearness and facilty in analysis, we shall take the liberty of presenting the same in quadruple time with a minim to a beat.

THE SUBJECT.



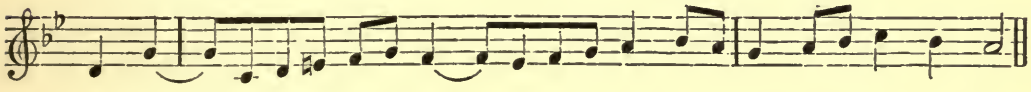
28. We have now to think out what the second voice should have to say in reply to what the subject-giving voice has suggested, which reply is technically called *The Answer*. The answer is, *in the main*, the same as the subject, only transposed into the *key of the dominant*, either a fifth above or a fourth below, which intervals may be widened an octave, so as in either case to become a twelfth. In regular fugue one of the first and strictest laws in relation to Subject and Answer is that the tonic (note or chord) must be replied to by the dominant in the Answer, and *vice versâ*, for a due observance of which law a slight modification from strict transposition is not unfrequently requisite. When such changes are required the answer is said to be "*tonal*." Not unfrequently, indeed, the latter term extends itself to the whole composition, which, from this circumstance alone, is called "a tonal fugue." When the transposition is fully and strictly carried out, the answer is said to be "*real*." More of this anon. In the present instance the *first note only* requires to be altered, and this will be found a very general, perfectly obvious, and easily-made alteration.

THE ANSWER.



29. We must next endeavour to think out musical matter that will (1) suggest proper harmony both for subject and answer, and (2) supply something in the nature of contrast *to*, and yet be in keeping *with* both; which matter, from the position it thus occupies as going *against* the principal theme, is called *The Counter-Subject*. As it has to appear alternately above and below, the counter-subject should, as a third requisite, be written in double counterpoint (usually of the eighth) with the subject: here, and for the answer, it might be as follows:—

THE COUNTER-SUBJECT IN F MAJOR.



When the subject has been heard in the various parts, and the counter-subject has come in for, at least, one hearing, we have arrived at the end of what is called *The Exposition* of the fugue, and have, lying to our hands, what may be termed the *raw material* for the musical structure that is to follow. But as great heaps of loose stones, even carved stones, do not make a building, neither do carefully contrived and suggestive themes make a composition: thought, imagination, skill are required at every step.

30. Not unfrequently, but entirely at the option of the composer, the exposition is followed by a *Counter-Exposition*, partial or complete. In such a case the *answer* leads, and may or may not be followed by the subject. This counter-exposition, whether carried out fully or only to a limited extent, gives variety, permits inversion of parts, and proves the counter-subject to be suitable either as a bass or an upper-part; consequently we shall here give one such presentation of the leading themes. We cannot, however, jump at this all at once; *continuity* is of the essence of fugue-writing. The various parts of it should follow each other as easily, naturally, and without visible break, as a thread from a well-made bobbin. To effect a proper junction in the early stages of the work, what is called a *Codetta* (little coda) is in many instances given to the part which has just finished subject or answer, which codetta leads the mind and ear to expect the counter-subject which should follow. For present wants the codetta will be found very short indeed—two notes at most; but attention should be given to it, for at measure 19, in the following two-part fugue, it will be found extended, inverted, and used against a figure drawn from

the counter-subject, both in direct and in contrary motion. Thus a very few notes are often made the germ of lengthened and effective contrapuntal writing.

31. Part of measure 5, and the whole or nearly the whole of measures 6 and 7, and again the greater part of measures 9 to 14 inclusive, do not properly belong to the expository matter; they form what are called *Episodes*, and are introduced (1) to relieve the ear from the weariness apt to be engendered by constant repetition of the chief ideas, and (2) to enable the composer to modulate to related keys. These connecting links are, as a rule, formed from fragments of melody found in the exposition, treated in sequence, and so extended. It will be observed that in the measures mentioned there are imitations, more or less exact, both rhythmical and sequential. To these episodes, or digressions from simple subject and answers, the Italians give the name *Andamenti*. (Measures 10, 11, and 12, it should also be carefully noticed, are simply a continuation, a *step lower in each case*, of the latter part of measure 8 and the beginning of 9, treble and bass, by means of double cointerpoint, changing places in each successive measure.) This, it may be seen, is brought about by a suspension of the penultimate note in the subject—a device frequently employed by Bach, and other well-known writers,—to which the name *Inganno Cadence* has been given. By suspensions and passing notes alternately, and by inversion by means of double counterpoint in the eighth, an endeavour is here made to give each part its *due share of melodial interest;* and this consideration must never be overlooked in fugue-writing. Each *part* should be a melody.

32. Measures 1 to 14 give what may be called the first *carrying through* of subject and answer, together with the two brief episodes mentioned, and a footing obtained in the relative minor of the original key, viz., G minor. We require now to ask ourselves, "What is the special musical *form* of the fugue, and what is next to be done in the furtherance of the fugal plan?" Most fugues, like most sonatas, may be divided into three distinct parts—(1) the expository part and its continuations, as just explained; (2) the middle or free part, where transition and modulation are introduced to give variety, supply contrast, and assist most materially in the development of musical ideas; and (3), the concluding portion, in which the original key and themes again assert themselves, and for which, as a rule, the composer reserves his most ingenious devices and most telling effects.

33. In the second portion of the fugue, subject and answer are not bound to follow each other with the same regularity as heretofore; nor are they limited as to the number or extent of their appearances, although it is well to observe that it is not considered *good* to cut either of them short in any *voice-part* until another *voice-part* is ready, as it were, to step in and bear the thematic burden. Subject may now follow subject, or answer follow answer; one or both, or fragments thereof, may appear in all the voices and in every allowable key: in short, the composer—to a very great extent at least—is here free, as regards these appearances, to do as he pleases; and it is here, perhaps, more than in any other part of the composition, that individuality can be most fully and freely displayed. Moreover, the *answering-voice* need not always wait till the subject in the voice which leads has quite run its course—it may be *brought in at any time*, and wherever the laws of harmony will permit. See again the Chapter on Imitation, in vol. iii., where the present subject and others are so treated. This is called STRETTO, a drawing closer, which, when properly employed, greatly heightens the musical interest both for performer and listener. In addition to this, *all* the matter used in the exposition may be treated in contrary motion as explained in the chapter to which attention has just been called, and treated exactly as it was in its direct form.

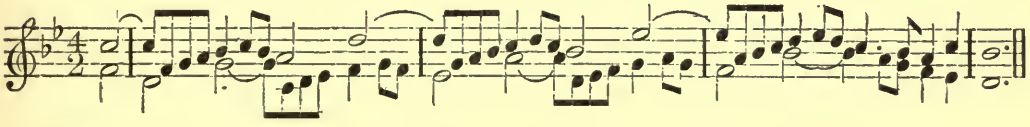
34. The keys of tonic and dominant, having been so much in evidence in the exposition, are not available for further use *at present;* those now at command, and the order in which they should be presented, are thus given by Cherubini, when the fugue is in a major key:—

(1) Relative minor of principal key.
(2) Major key of subdominant.
(3) Minor key of the second, *i.e.*, relative of subdominant.
(4) Minor key of the mediant, *i.e.*, relative of dominant.

The key last given is generally succeeded by a touch on the dominant key (major), which not unfrequently leads to a pause on the dominant *chord* (a half close), in the original key, preparatory to entering upon the third and last, and, in general, the most exciting portion of the fugue. Beginners, or any student who intends to proceed to a musical degree, would do well to keep to the order here given of appropriate key-succession; but analysis will prove that it is very seldom kept by great fugue-writers.

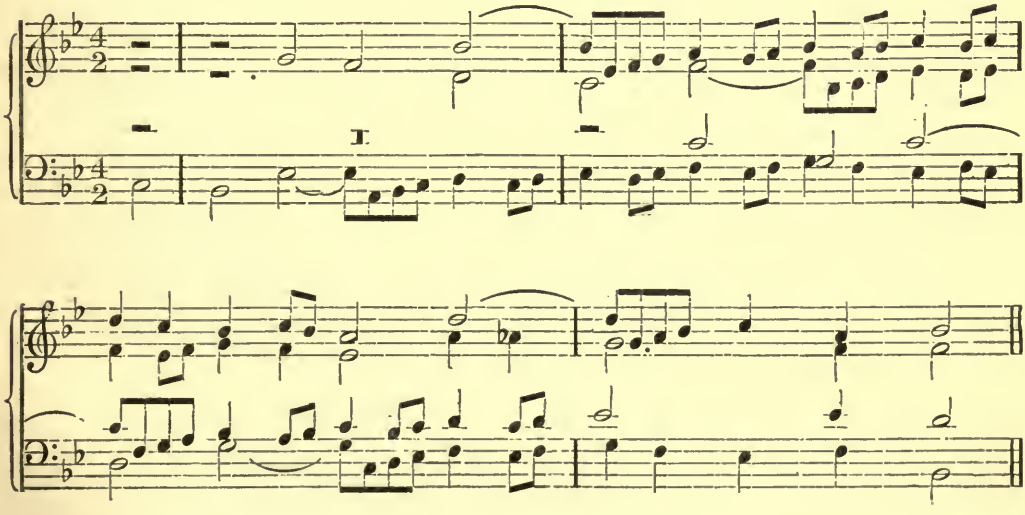
35. As previously explained, the episodal and modulatory matter is, in general, to be found in the exposition, and certainly the unity of the piece is, by this course of procedure, much strengthened. The invention and introduction of new ideas is by no means forbidden; but, it may here be said, in competent hands such are not generally required. Let us take the above opening, and, bit by bit, endeavour to see what can be made of the material there provided. The first three pulses (beats) of subject and counter-subject might be continued in imitation thus:—

ILLUSTRATION 45.



36. If, instead of two-part harmony, the fugue we are now constructing had been for four voices, the above fragments of melody might have been utilised in some such manner as the following:—

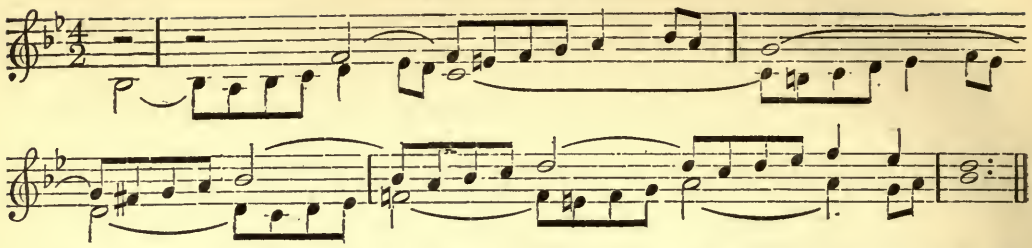
ILLUSTRATION 46.



Note that, in order to avoid doubling the leading note, even in a sequence almost canonical, the tenor in the above illustration is raised a third at the opening.

37. Similarly the third and forth pulses of the counter-subject might be made the germ of imitative writing, with alternate suspensions of fourths and fifths,—not so effective, let it be observed, as seconds and sevenths,—almost canonical, *e.g.*—

ILLUSTRATION 47.



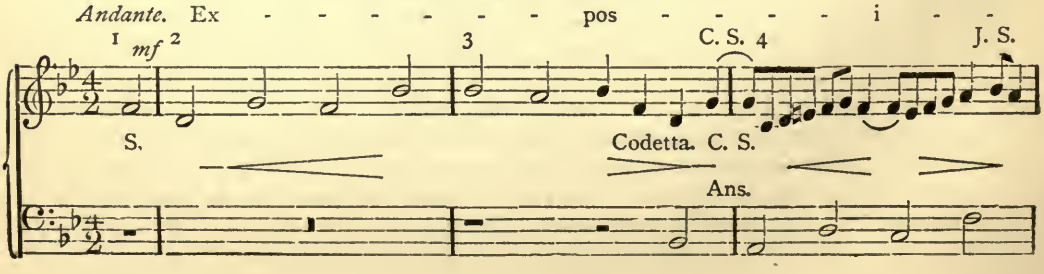
38. Sufficient has, perhaps, been done to show that, so far from having any lack, our materials are here superabundant, and our chief difficulty lies in knowing, and our greatest skill in showing, how to employ them effectively. The only lessons that can be given in this department are those of example. John Ruskin says—"We do not differ from the lower creatures in not possessing instinct, but by possessing will and conscience to order our innate impulses to the best ends. Nor has any great work been accomplished by human creatures, in which instinct was not the principal mental agent, or in which the methods of design would be defined by rule, or apprehended by reason." No hard and fast rules can here be formulated. All who would learn to write fugues well must study the works of great fugue-writers, particularly those of Bach, the greatest of them all.

39. It will be seen that the various parts of the following fugue are marked: S. for Subject, Ans. for Answer, C. S. for Counter-Subject, Epis. for Episode, and that, for reference purposes, the measures are numbered. The various markings give, perhaps, all, or nearly all, the information that may now be required. Let the student observe especially the use that is made of contrary motion, as explained in vol. iii., page 145, par. 13, and of augmentation (same vol. page 147, par. 17). The latter is not so effective here as it could be made in a fugue with a greater number of parts; see again vol. iii., page 157, illustration 40. On the present subject, as *Canto Fermo*, such imitations might here have been carried out with comparative ease. A unison passage, such as that given in measure 27, is not very common in fugues. It is introduced here (1) to give variety, (2) as a ready, simple, and effective means of modulation, and (3) as an example of retrograde imitation and diminution. Observe that the notes employed are (counting the repeated notes as one) the *last four* of the subject *reversed* and *shortened;* vol. iii., page 148, illustrations 17 and 18.

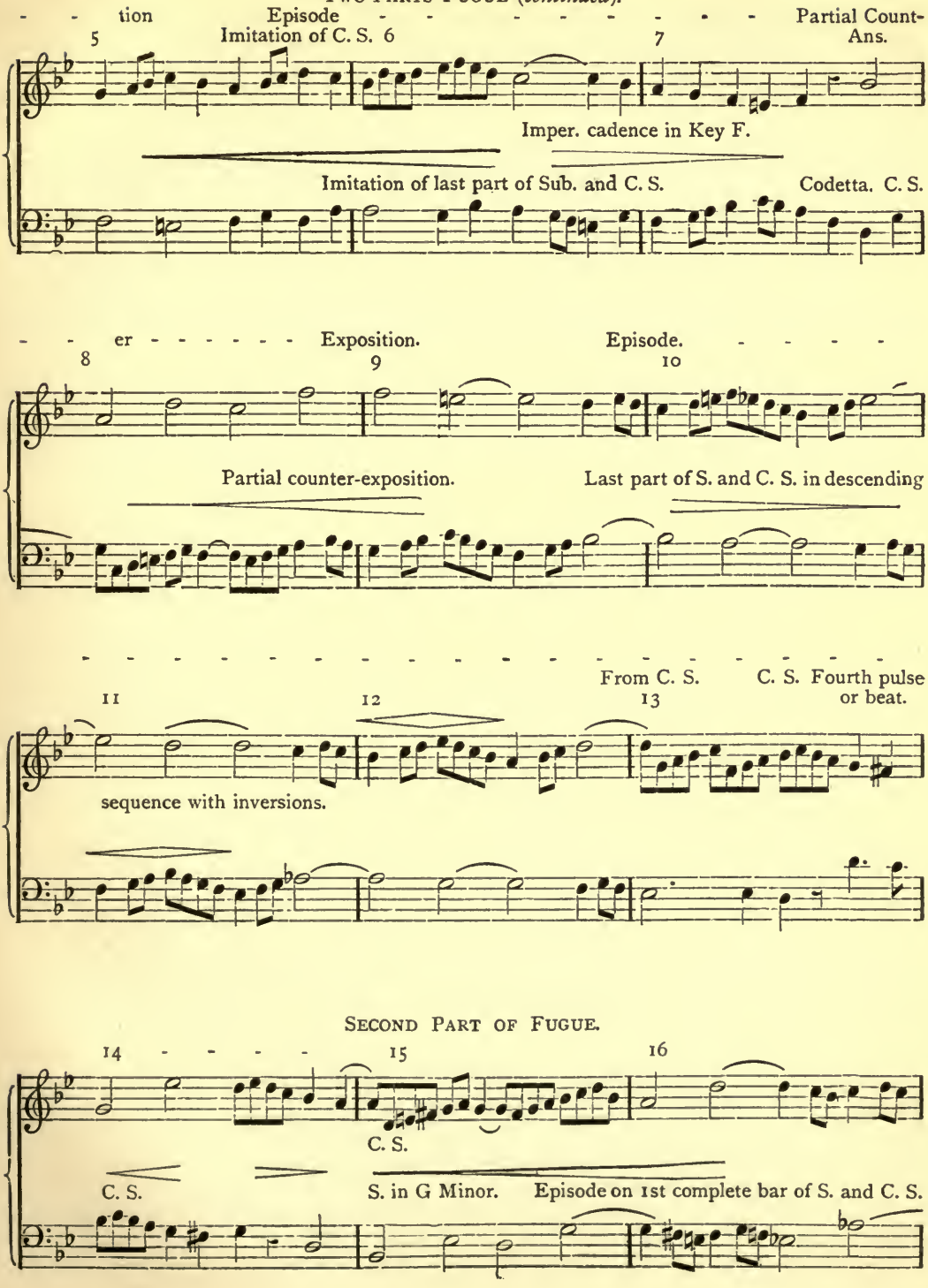
40. From what has just been said, it may be concluded that the essential elements in a fugue are, (1) a subject or theme, (2) an answer, (3) a counter-subject, (4) episodes built, in general, upon matter taken from or suggested by the first three, and (5), Stretto. To these may be added *a pedal point*, which, although not absolutely essential in any fugue, and, as a rule, ineffective in two-part writing, is generally introduced towards the close of fugues written in three or more parts. These various items will, collectively, form the theme of Chapter III.

Two-Part Fugue.

ON SECTION I. OF TUNE "ST. ANN'S."

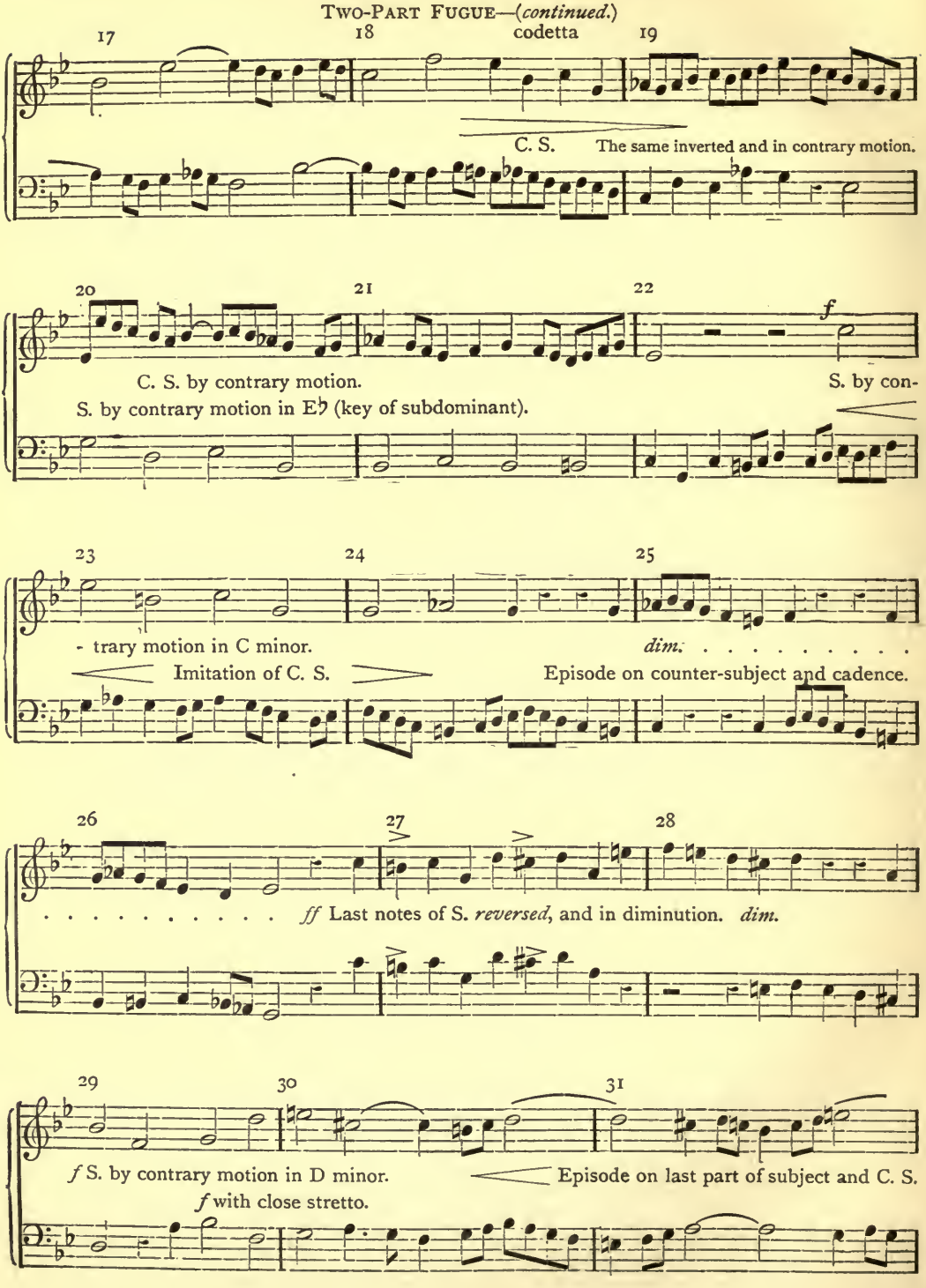


TWO-PARTS FUGUE (*continued*).

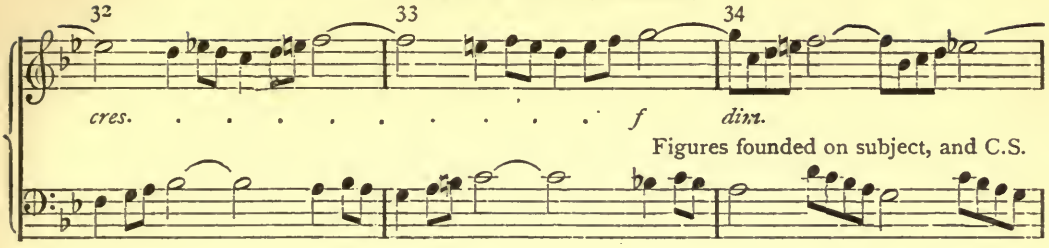


SECOND PART OF FUGUE.

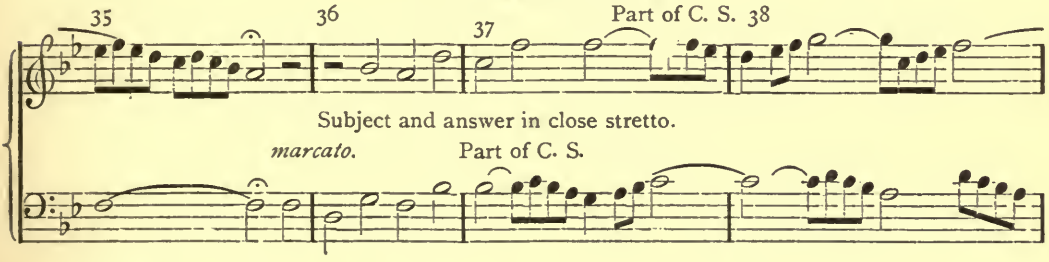
TWO-PART FUGUE—(*continued.*)

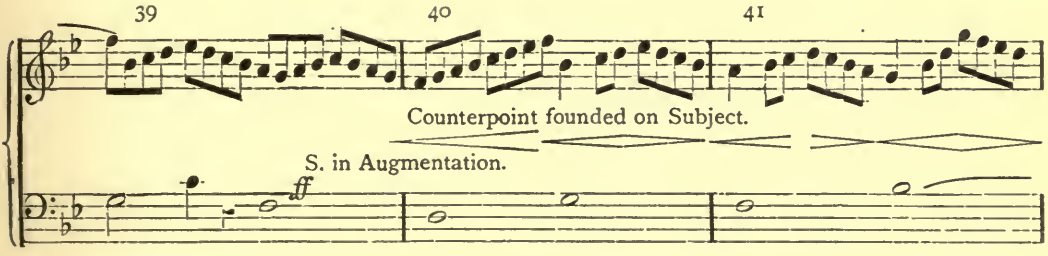


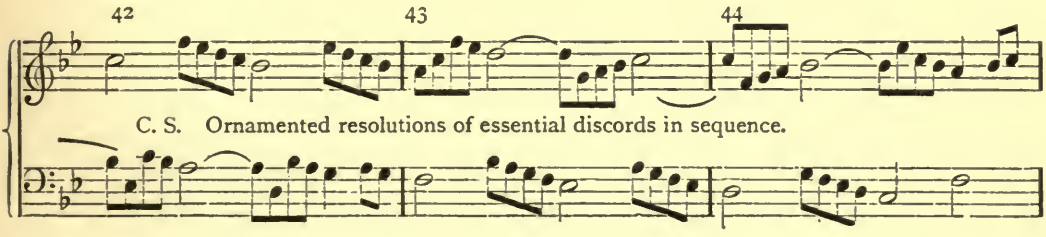
TWO-PART FUGUE—(*continued*)

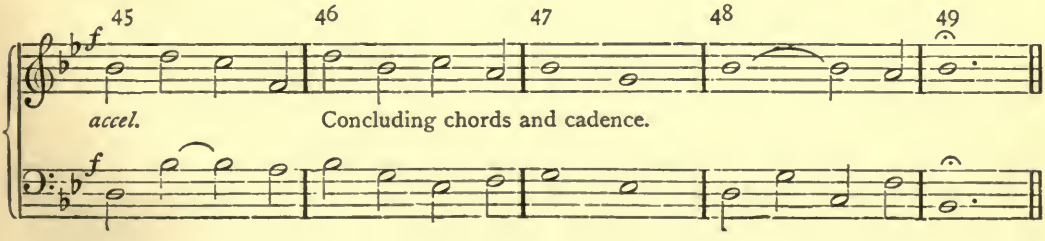


THIRD PART OF FUGUE.









[*To be continued.*]

MUSICAL FORMS.

By J. C. GRIEVE, F.E.I.S.

(*CONTINUED.*)

CHAPTER IX.

COMPOUND FORMS.

Compound Forms contain several different, and, we might almost say, separable movements,—such, for instance, as the employment in succession of two or more of the *simple forms* already described, so as to form one composition having a distinctive and comprehensive title.

Suite.

The *Suite* was the earliest of *compound forms*. It consisted of a series of old dance tunes. It usually began with a prelude or introduction, as modern waltzes frequently do, and sometimes finished with an *Air with variations:* this latter movement consists of a melody being given out first in its simplest and plainest possible fashion, and then repeated several times, each repetition introducing some variation of rhythm or melodic configuration. The air known as "The Harmonious Blacksmith" finishes one of Handel's *Suites*. *Suites* were written for the harpsichord, for violins, and for the organ.

Sonata.

The *Sonata* is the most important and the most law-abiding, so to speak, of all *compound forms*. In earlier times it was a much different thing from what it is at the present day; yet, the *Sonata* of the seventeenth century might be considered as a faint prototype of the modern and now highly developed compositions of Haydn, Mozart, and Beethoven, which bear the same name. The old Sonata was little more than a *Suite* (which has already been explained), and, as such, it contained at least one of the prominent features of the modern *Sonata*, namely, a succession of varied and independent movements.

The modern *Sonata* contains three or four distinct movements, but here its resemblance to the older form might almost, if not entirely, be said to cease. Not only are the themes of the different movements in the modern *Sonata* more extended, elaborated, and developed than in its predecessor, but the *first movement* is held subject to a certain order of treatment which is in itself sufficient to distinguish the modern *Sonata* from other musical forms. It was Haydn who fixed the form of the *first movement*,* and all succeeding composers have followed, more or less strictly, on the lines adopted by him. This *first movement* is called the *Binary* form, because it contains two subjects or themes; the opening theme being in the key of the tonic, and the following or secondary theme being in the key of the dominant, when the key is major;

* The *first movement* is sometimes called the *Haydn form.*

when the key is minor the second subject is most usually in the relative major, and rarely in the dominant key.

The *first movement* consists of three parts, and may be explained thus :—

The first part is called the *exposition* or the *announcement;* here the two themes are given out in respective order.

The first part might be called the text, or the subject of discourse. In legal terms it might be considered as the statement of the case. This part, which finishes in the key of the second subject, ends with a double bar, and is always repeated.

The second part is called the *working-out*, or the *development*. Here the two themes, unconfined to any particular keys, are extended, embellished, and contrasted by means of modulation, inversion, imitation, and harmonic and rhythmic devices. This part bears a direct analogy to the enlargement, argument, or discussion of a pulpit or platform discourse; or, to the examination, overhauling, and explanation of the circumstances connected with a case at law. The second part is not repeated, and, consequently, is not marked off by a double bar, but leads directly into the third part.

The third part is called the *repetition*, or the *recapitulation*. Here the key of the tonic predominates, and the two subjects are again presented to us in a prominent fashion, in less rigid succession perhaps than in the first part, but, this time, *both* in the tonic key. This third part is exactly similar to the peroration of a discourse, or to the summing up of the evidence in a legal court.

Now let us examine briefly a few of the objects sought to be attained by the formal arrangement of the *first movement*. In the opening portion the two themes are given out in different keys to ensure some variety; but the keys are always those most familiar to us, in point of relation, so that we may not be distracted from grasping the subjects clearly and with the least possible effort. This part is repeated, so that the principal matter of the composition may be the more deeply impressed upon the mind. The first part is the only part that is repeated, because, the subjects being fresh, the ear gratefully accepts their repetition; whereas, in a later part, after the frequent recurrence of the themes, repetition might become wearisome. The first part ends in the dominant, or some related key, so as to lead the ear to expect something to follow.

In the second, or middle part, the composer has freer scope for his fancy. Here we are led, if we may be allowed the simile, away from the common highway, by a side-path, into the intricacies of rich and variegated scenery. The individual objects around us are not altogether unfamiliar to us. We have seen them before under somewhat different aspects; but here, their artistic arrangement and wonderful combinations open up a new and wide field of delight. Here, while still retaining a vague sense of our locality, we may revel in new beauties, and lose ourselves in admiration and amazement, until we are guided back again to the road from which we first started, and where we easily recognise the broad landmarks that first attracted our attention, thus reaching the third part.

In the third part our feelings are soothed, our excitement is calmed—we are once more at home, so to speak. The principal key prevails, and the two familiar subjects are presented to us in their most recognisable garb—the key of the tonic, so that the conclusion of the movement is rendered easy of apprehension and thoroughly satisfactory both to the ear and the mind.

We have tried to show that the material employed in the *first movement* of a *Sonata* occurs in a strictly psychological sequence. It interests and engages the mental faculties in a purely rational manner, and calls forth a succession of ideas in the same order that would naturally result from the consideration of almost every subject. The general features of form which we have detailed will be found to predominate, more or less, in the *first movement* of all sonatas built on orthodox lines. Of course were we to deal with minute details, we should find those features represented in numberless modifications, and surrounded by qualifying matter too

varied to particularise. Nevertheless, a persevering analysis will always disclose the distinguishing essentials of the modern *Sonata* wherever they are present. This last sentence would seem to imply that the distinguishing features of the modern *Sonata* are not always present. Such, indeed, is the case. Examples of *Sonatas* are not wanting in which the necessary features are either but partially adopted, or are not employed at all. The student must learn to discriminate as to the classification of such cases according to his own judgment. We have specified accurately the form of the Sonata *first movement;* and where this form is not found to exist, the composition, although thereby perhaps not a whit the worse as a composition, must be held to be somewhat irregular.

In examining the above, the student will notice that there are other passages employed besides those of the two principal subjects. These passages are employed simply to give variety—to relieve the music, so to speak—to keep the composition from becoming too stiff and formal—to afford an unfettered opportunity to the composer to exercise his fancy. The passages alluded to have a good deal of licence allowed them. An *Episode* is a passage of some little importance, but which ostensibly belongs to neither of the two principal subjects. A *Run* is a progression of single notes without any decided melodic form. A *Codetta* is a short passage filling up the gap between the end of one theme and the beginning of another. *Modulating* passages explain themselves.

To distinguish the principal subjects from what we might call the auxiliary matter—that is the Episodes, Codettas, modulating and other passages—is frequently somewhat difficult, owing to, as often happens, the excess of the auxiliary over the principal matter. This, however, must be satisfactorily accomplished in every case before we can say definitely whether or not the *first movement* is built upon strict principles. The following is a plan of the *first movement* of Beethoven's *Sonata* O.P. 2, No. 1 :—

PRINCIPAL KEY F MINOR.

1st part :—

Measure 1. (Imperfect—last pulse).—First theme begins in the key of the tonic.
„ 9. (Last pulse).—First phrase of first theme recurs in the minor key of the dominant.
„ 12.—A passage made up of small figures of first theme modulating to A♭ major.
„ 16.—Repeated independent figures confirming modulation.
„ 21. (Last pulse).—Second theme begins, key A♭.
„ 27.—A series of short imitating figures, modulating to E♭ and returning to A♭.
„ 34.—A running passage in the treble, with a threefold sequential progression in the bass.
„ 38.—Same repeated, slightly modified, bass passage an octave lower.
„ 42.—Concluding group of characteristic chords, forming a suitable semi-close in the relative major key.
„ 49.—End of 1st part with double bar.

(As the above begins and ends with broken measures, both of which are counted, this makes the actual number of measures 48.)

2nd part :—

Measure 1. (Imperfect).—First theme recurs in the key of A♭, slightly curtailed.
„ 8. (Last pulse).—Second theme recurs in B♭ minor.
„ 14.—A few short figures, similar to those in measure 27 of part 1.
„ 16 (Last pulse).—Second theme recurs in C minor
„ 20 (Last pulse).—Second theme recurs in bass part—key C minor.
„ 22 (Last pulse).—Second theme recurs in bass part—key B♭ minor.
„ 24 (Last pulse).—Second theme recurs in bass part—key A♭ major.

Measure 26.—Episodical sequential passage modulating to F minor.
„ 34.—A second episode of short chordal figures in F minor, ending on the dominant.
„ 46.—Dominant note repeated singly for two measures, leading to ——
„ 48.—A passage of short imitating figures from principal theme leading to ——

3rd part (no double bar).

Measure 54.—Return of principal theme in original key.
„ 69.—Codetta.
„ 72 (Last pulse).—Second theme in the original key of the tonic.
„ 78.—A series of short imitating figures, similar to measure 27 in part 1.
„ 85.—Running passage in treble, with sequential passage in bass, similar to measure 34 in part 1, in the principal key.
„ 93 (to the end).—Concluding group of characteristic chords, similar to the finish of part 1, forming a suitable *Coda*, in principal key, and ending at the 105th measure.

(As the above begins and ends with broken measures, both of which are counted, this makes the actual number of measures 104.)

So far we have only described the *first movement* of the *Sonata;* the succeeding movements require but a few words, as they take the shape of some of the forms already explained in our last chapter. The composer is perfectly free to arrange the order and succession of those secondary movements according to his own ideas. After the *first movement*, which is very frequently an *Allegro*, we often find an *Adagio*, a *Largo*, or *Andante* for the second movement. In this case the music invariably partakes of a song-like character. If the *first movement* should happen to be an *Andante*, or some other slow tempo, then the second movement is generally an *Allegro*. Then we have the *Rondo*, the *Scherzo*, the *Minuet*, the *Capriccio*, and the *March* forms—any one or more of which may be employed; but the number and order of the movements subsequent to the first are entirely left to the taste and discretion of the composer.

In concluding this notice of the *Sonata Form*, we must warn the student not to expect our description to tally with every *Sonata*. As we have already said, the rules regarding the *first movement* according to Haydn are generally accepted as orthodox; but there are a host of *Sonatas* to be found to which the Haydn principles do not apply. For instance, the *first movement* of Beethoven's *Sonata*, Op. 49, No. 2, has really no middle part. His Op. 29, No. 2, known as the *Moonlight Sonata*, has a *first movement* peculiar to itself. His Op. 26 is not a *Sonata* at all, but simply an air with variations—unless we consider it to be built upon the lines of the old *Suite*, to which reference has been made.

The *Sonata* is most usually written for the pianoforte; but the form is not unusual for string combinations. Organ Sonatas also are to be found; but these have little in common with the form described above, being more massive in their build, and of a contrapuntal and fugal nature.

Overture.

The Overture is the opening number of a vocal work, such as an opera or an oratorio. The real purpose of the *Overture* should be to prepare the minds of the hearers for what is to follow. The *Overture* is not an integral part of the work, but it should exhibit some of its characteristics, or at least have some intelligible relation to it. All overtures do not do this. In Handel's time the *Overture* had no connection with the body of the work whatever: at that period it was of a more fixed form than at the present day. The old Handelian Overture was invented by the French composer, Lully (1633–87), and consisted of a slow harmonic movement followed by a quicker movement in the fugal style, after which a portion of the first movement was

repeated. Compare the *Overture* to the "Messiah" (Handel). Sometimes a dance tune was introduced. Compare the *Overture* to "Samson" (Handel). This form was adopted both for oratorio and opera.

After Handel's time the old *French Overture*, as it was called, was greatly discarded, and a new style began to be developed, which, in opera at all events, sought to foreshadow the scenes or circumstances depicted in the work itself. The form adopted, however, was of no particular order. Sometimes the principal musical themes in the opera were employed in the overture with introductory and connecting passages of various designs; sometimes the themes were artistically blended, contrasted, and supplemented by striking orchestral surroundings, and occasionally a free fugal treatment was adopted.

The oratorio overture of the present day and of recent years has also undergone a change somewhat similar to that of the operatic overture. Perhaps the latest oratorio overture of any importance written on the lines of the old *French Overture* is that to Mendelssohn's "St Paul." In his following work, "Elijah," however, Mendelssohn has chosen a more modern form of overture, namely, one movement in free canonic style. Other less important oratorio overtures borrow themes from the body of the work; but it is difficult, if not altogether impossible, to trace any feature by which the overture may be peculiarly distinguished, beyond the fact of its being the introductory number of the particular work to which it belongs.

There is, however, another class of overture called the *Concert Overture*. This is quite an independent composition: it is not used as an introduction to something following. The *Concert Overture* has generally some title attached to it, which may be supposed to indicate the nature or the purpose of the composition, such as Mendelssohn's "Hebrides," Schumann's "Julius Cæsar," Sullivan's "In Memoriam," and so on. Occasionally we find the *Concert Overture* bearing some resemblance to the *first movement* of a Sonata, at other times the Rondo character is prominent. Mendelssohn's overtures exhibit a good deal of the latter character, only, unlike the Rondo proper, the principal subject, as it recurs, appears in several different keys.

It will be seen, then, that if we omit the *French Overture* of Lully, it cannot be said that the subject of our present notice has any distinct form. It is quite proper, whatever its form may be, that it should be called an overture when it is the opening number of a work, but as an independent concert piece, it might just as well be called by any other name.

Concerto.

A *Concerto* is a composition written for a *solo instrument* and *orchestra*. The violin and the pianoforte are the two instruments most commonly employed for the solo work; but at the same time, concertos have been written in which the organ, the flute, and the clarinet have had respectively the solo work assigned to them. In a *Concerto*, the solo part is designed to display the skill of the soloist. Notwithstanding this, however, the orchestra must not be considered as a mere accompaniment. This would be making the work a homophonic composition; while, as a matter of fact, it is essentially polyphonic, the work of the orchestra being quite as important as that of the solo instrument. The two—the orchestra and the solo instrument—perform mutually together; they play *to* and *for* and *with* each other; they work in concert, so to speak; hence the term *Concerto*.

The *Concerto* consists of three movements, very much resembling those of the *Sonata*. The first movement differs slightly from the *Sonata first movement* in this respect; the laws regarding the giving out and key-relationship of the subjects are not so rigid. The second subject in the *Concerto* frequently finishes in the key of the tonic. There is also frequently a third subject introduced, and the episodes throughout the movement are more important than in the Sonata. In the first movement of the *Concerto* the subjects are first given out by the orchestra, and then repeated in a modified or elaborated form by the soloist. Sometimes the phrases of

the themes are divided between orchestra and soloist, in a kind of antiphonal fashion, and extended and developed in various ways.

The succeeding movements are similarly dealt with. according to their form, but on a less comprehensive scale.

Symphony.

The *Symphony* is purely an orchestral composition.* For its form it is indebted (like all other instrumental compound forms) largely to the Sonata. Like the Sonata, it consists of several distinct movements; but in the delivery of its principal themes it is, like the Overture and the Concerto, less exacting than the Sonata. In the Symphony all the resources of the orchestra are fully employed; it is therefore more colossal in its proportions, more varied in the details of its development, and more comprehensive in its themes and episodes, than any other instrumental form—it is the noblest and grandest of its kind.

The composition of a *Symphony* entails the very highest musical experience, skill, and feeling. All the devices of musical art are brought into operation in the *Symphony*. A knowledge of orchestral effects, the power to devise melodic themes of striking and appropriate character, a keen appreciation of harmonic colouring, a fertile conception of rhythmic figures, the faculty to arrange large groups of phrases in symmetrical order—these are some of the qualifications which the mere formal construction of the *Symphony* requires, to say nothing of the genius and the inspiration which that stupenduous work in its ideal character demands.

Conclusion.

We have endeavoured to give a plain and simple explanation of the most important and best known musical forms. Those which we have not described are, in the majority of cases, of an obscure or unimportant kind, and will be found to be sufficiently explained in any ordinary Dictionary of Musical Terms.

* Beethoven in his *Choral Symphony* has employed voices along with the orchestra; but this is an exceptional case.

COMPOSITION.

By JOHN C. GRIEVE, F.E.I.S.

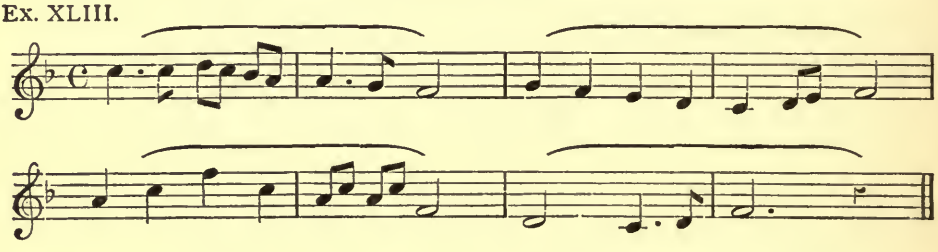
(*CONTINUED.*)

CHAPTER VI.

CADENCES, MODULATION, IMITATING PHRASES, AND SEQUENCES.

It was said in Chapter III. that a melody must have *variety*, and at the same time *unity* and *relationship*, amongst its different passages. We have tried to show, in Chapters III., IV., and V., the nature of the material by which *variety* may be obtained. We now proceed briefly to explain some of the principal devices employed in piecing the material together, one *variety* with another, so as to produce a whole that shall have *unity* and *relationship* amongst its different portions. First of all let us consider the *cadences*—the endings of the sections (Ex. XLIII.).

Ex. XLIII.



There should be variety amongst the cadences, but here (Ex. XLIII.) every section ends with a *full close*. There is too much finality in these cadences, then; each section seems to be complete in itself, and to have no connection with the others. There is nothing in the concluding measures of these different sections to show that they belong to the same melody, neither is there any characteristic of *tune* or of *rhythm*, by which we may recognise them to have any relationship with each other. If we take the sections in their entirety, and not merely their endings, we shall find that here again we have plenty of variety; but it is variety without blending, variety that differs but does not agree, variety in which there is neither method nor design, a meaningless and disconnected assortment of passages having no common feeling amongst themselves, and consequently refusing to unite sympathetically together.

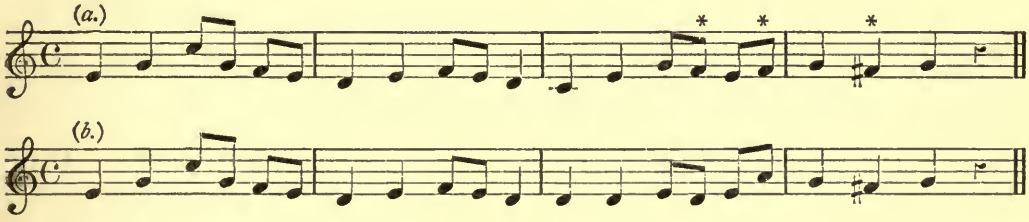
A *Melodic Cadence* may consist of any two notes of the scale, provided the forbidden intervals are avoided. The final cadence should always be a tonic cadence, finishing with the *keynote*. The other two notes of the tonic chord are also used as concluding melody notes, but they always give the cadence, more or less, an incomplete character. In sections other than the final, any notes may be used to form the cadences, so long as there be some apparent relationship. Although the keynote always makes the best close for a final section,

yet it need not be kept exclusively for that purpose: it may be occasionally used for an inner section, but the danger of using it too frequently to close an inner section with, must be guarded against.

Modulation may be made to any key, no matter how remote; but it need scarcely be said, modulation to the *closely related keys* should be practised first, such as dominant, subdominant, relative minor or major. Modulation to these keys may be easily made in melody, either with or without the use of accidentals.

In modulating by means of accidentals, it is always better to keep the diatonic and chromatic varieties of the same notes * as far apart as possible. For instance, the illustration, Ex. XLIV. at *a*, is better than that at *b*.

Ex. XLIV.

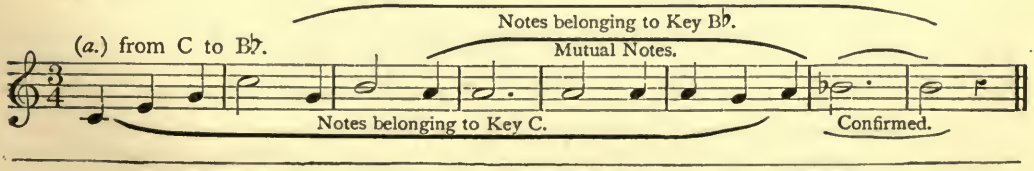


Here (Ex. XLIV., at *a*), the notes marked * (F and F♯) are so close to each other that there is a kind of strained effect produced—the F♮ is still lingering in the ear, or, at all events, in the mind, when the F♯ is heard, and a feeling of almost out-of-tuneness is experienced. In such a case as this the ear would be better pleased were the F's all of one kind, either sharp or natural. Of course if they were all natural there would be no modulation, neither would there be a good cadence unless E were used as a final note instead of G. In the example at *b* there is nothing to find fault with. The F♮ is kept out of hearing during the whole of the third measure, so that, in the fourth measure, the ear has not a very vivid recollection of the F♮, and it takes more kindly to the F♯ than in the previous case. Of course modulation may be made at once by means of a chromatic semitone in which F and F♯ might lie next to each other; but an example of this kind would only confirm what has been said regarding the strained effect of Ex. XLIV. *a*. A modulation made by means of a chromatic semitone is always more or less strained, and never can be so smooth as a diatonic modulation.

A modulation, to be made easily and to flow smoothly, should be effected by means of a few *mutual notes* † preceding the accidental that confirms the modulation. In those mutual notes there should be nothing to keep the old key prominently in the mind. A smoothly planned modulation—a modulation where the music glides from the one key into the other almost imperceptibly—must lead the ear to forget the old key before it seeks to establish the new key.

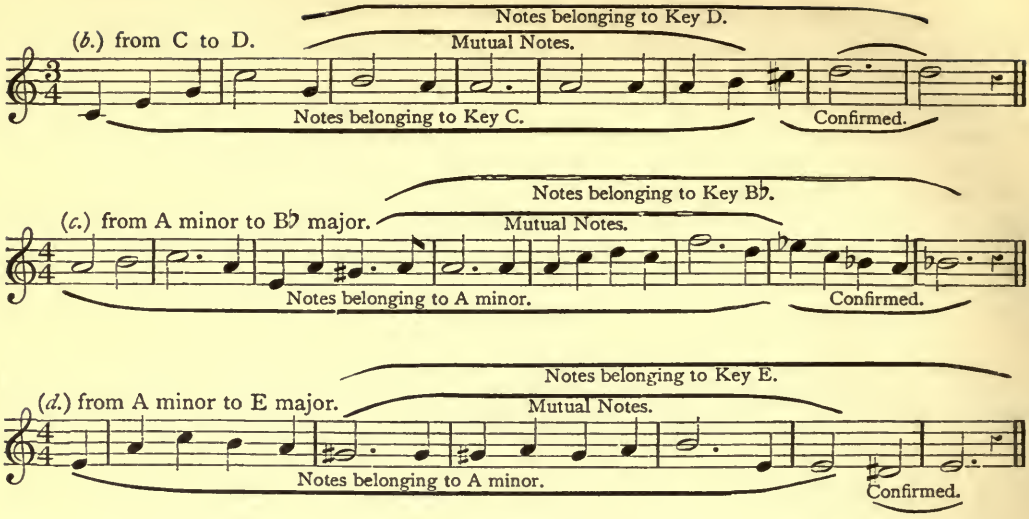
The following examples of modulation may be studied without explanation (Ex. XLV.):—

Ex. XLV.



* That is, the notes that are altered a chromatic semitone when a modulation occurs.

† Notes which belong both to the old and to the new key.

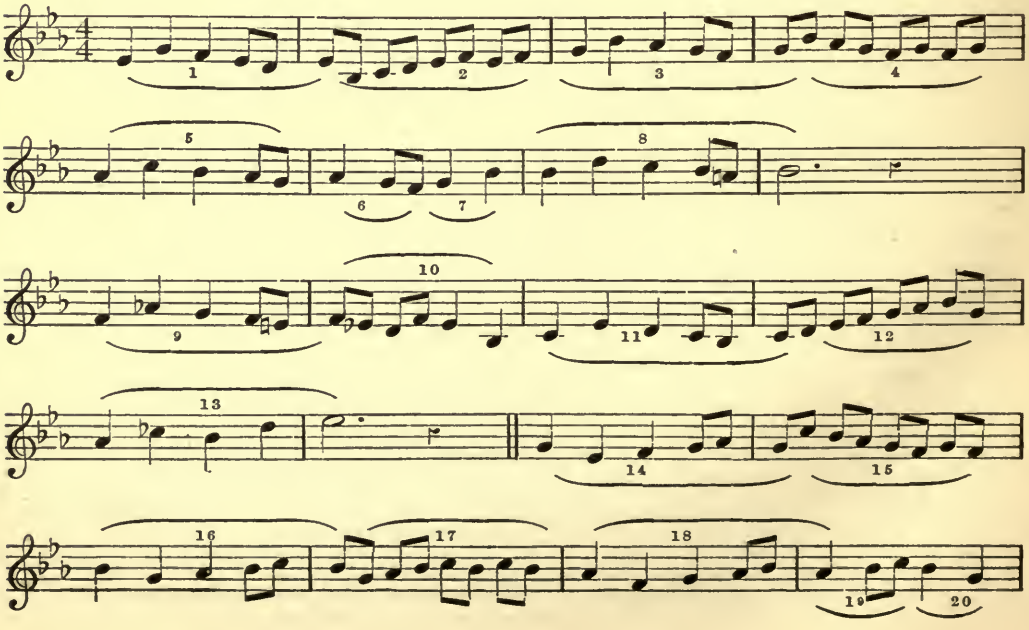


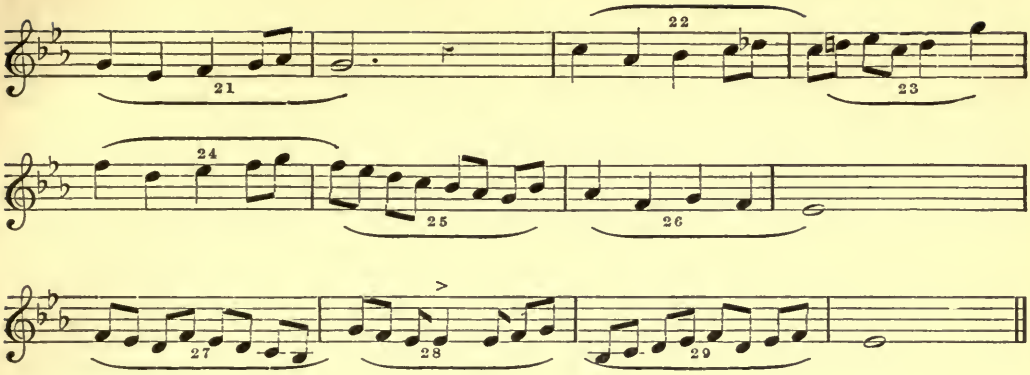
In all the above examples (Ex. XLV.) it will be seen that the mutual notes lean more towards the new key than towards the old key. The student should practise writing exercises on the above lines, testing the effect of each, after he has written it, by means of an instrument.

Imitating phrases or figures are always interesting, but they must not be employed too severely (unless in the working out of a canon), or the effect is apt to become mechanical and vapid, more like an exercise than a living and moving melody.

Imitating phrases may be *tonal*, *real*, *diatonic*, *chromatic*, *modulating*, *inverted*, *reversed*, *exact*, or *modified*. All of these are illustrated in the following (Ex. XLVI.) :—

Ex. XLVI.





The above (Ex. XLVI.) is not given as a good specimen of melody—the *imitation* is perhaps overdone for that end: it is merely intended to show how the different means of imitation may be employed. The following is a detailed explanation of the example given, the different portions here referred to being marked off by curved lines in the music, and numbered:—

1.—The principal phrase. 2.—A secondary phrase. 3.—A *tonal* imitation of the principal phrase: in a *tonal* imitation, the notes occupy the same relative positions on the stave which we find them occupying in the original phrase, only they are at a different pitch, and do not in every case form the same succession of intervals. 4.—A *tonal* imitation of the secondary phrase partially *inverted:* in the secondary phrase, at 2, the first four notes *rise* by single steps; at 4 the first four notes fall, also by single steps—this is an *inverted* imitation. 5.—A *real* imitation of the principal phrase, the succession of intervals being exactly the same as in No. 1. 6 and 7.—*Tonal* imitation, in reversed halves, of principal phrase. 8.—A *real* imitation of principal phrase, *modulating*. 9.—A *tonal* imitation of principal phrase, *chromatic*—containing an E♮, but being in the key of E♭. 10.—A neutral phrase. 11.—A *tonal* imitation of principal phrase. 12.—A *tonal* imitation of the secondary phrase, *modified*—being altered in the last two notes. 13.—A *modified* imitation of principal phrase, *chromatic*. 14.—An *inverted* imitation of principal phrase, *real*—every note in the imitation moving in the opposite direction to the corresponding note in the original, the intervals being exactly the same in both cases. 15.—An *inverted* imitation of secondary phrase, *real*. 16.—An inverted imitation of principal phrase, *tonal*. 17.—A *tonal* imitation of secondary phrase, the latter half being *inverted*. 18.—An *inverted* imitation of principal phrase, *tonal*. 19 and 20.—*Inverted* imitations of 6 and 7. 21.—*Inverted* imitation of principal phrase, *real*. 22.—*Inverted chromatic* imitation of principal phrase, *real*. 23.—*Inverted* imitation of No. 10, *real*. 24.—*Inverted* imitation of principal phrase, *tonal*. 25.—*Inverted* imitation of No. 12, *tonal*. 26.—*Inverted* imitation of No. 13, *modified*. 27.—Repetition of No. 10, *modified*. 28.—Opens with the first figure of 10, and closes with the same *reversed*. 29.—*Reversed* imitation of 27. The last five measures are *per recte et retro*.*

When a phrase is used more than once, and exactly the same notes employed, it can hardly be called an imitation—it is simply a *repetition*. This requires no further explanation.

It has been already said that when imitating passages follow each other in close succession, the device is called a *sequence*. Two such passages, including the original, make a *twofold sequence;* three, a *threefold sequence*, and so on. Each imitating passage, together with the original passage, is called a *member*. Beyond *threefold* the sequence is seldom good, unless the *members* be short.

Imitations, *repetitions*, and *sequences* are found in all kinds of melodies, from the simple *psalm-tune* up to the *grand aria*. Let the student study the following well-known examples:—Psalm-tunes—Old 100th, Melcombe, Sheffield, Doversdale; Hymn-tunes—Innocents, Clarence,

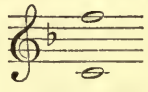
* See page 180, vol. i.

Maidstone, Stephanos, Hollingside, Benediction, Diademata; Solos—"Angels ever bright and fair" (*Handel*), "Waft her angels" (*Handel*), "Honour and arms" (*Handel*), "But the Lord is mindful" (*Mendelssohn*), "Pro Peccatis" (*Rossini*). A careful examination of the foregoing will show what a large amount of repetition and imitation of one kind or another is employed in melodic construction. In fact, as a general rule it will be found that the best melodies contain the smallest amount of elementary material. The great fault of most young students of composition is, they cram too much music into their melodies, and leave no room for the laying out of any interesting design, or the contrasting of recognisable device.

CHAPTER VII.

THE COMPOSITION OF A MELODY AS A WHOLE.

In constructing a melody, all the points spoken to in the preceding chapters must be kept in mind.

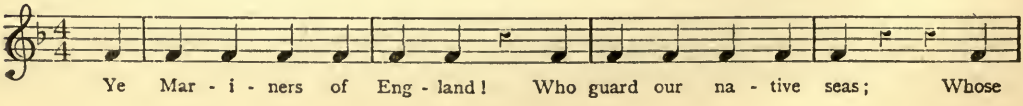
Let us say, then, that we wish to write a melody to the words "Ye Mariners of England." How should we be guided in the selection of our material? In the first place, we notice that the subject of the poem is of a very stirring nature—full of life and patriotism: this would naturally suggest to us the major mode, with a somewhat extended *pitch limit*, so that bold intervals might be employed. The key of F would be suitable for this purpose, seeing that it would give us an easy and comparatively wide range of notes  which would include the two strongest notes of the scale (tonic and dominant) in two different octaves.

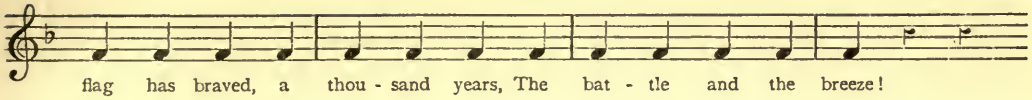
Then in regard to the *time* and the *rhythm*, we must select what will best bring the principal syllables of the poem into prominence by means of *accent* and *duration*. To settle the accent we should first of all read over the words, carefully observing where the principal accented syllables occur. These syllables should be marked by means of a stroke drawn in front of them, thus:—

Ye	Mariners of	England!
Who	guard our native	seas;
Whose	flag has braved, a	thousand years,
The	battle and the	breeze!

These strokes will correspond exactly with the bar-lines in the music. Here, then, we have eight measures of a secondary form of some kind of time yet to be decided on. The simplest way to arrive at this conclusion is to count the number of syllables in each of the measures, and see which number occurs most frequently. In the present case we find four syllables occurring in five of the measures; therefore *four-pulse* time seems to be the most suitable. This will give us, let us say, four crotchets in the measure. But some of the measures do not require four notes, as they do not contain so many syllables. These measures must either be filled up by means of *longer notes* or *rests*. Let us take rests in the meantime—now we have the *key* and the *time* fixed, thus (Ex. XLVII.):—

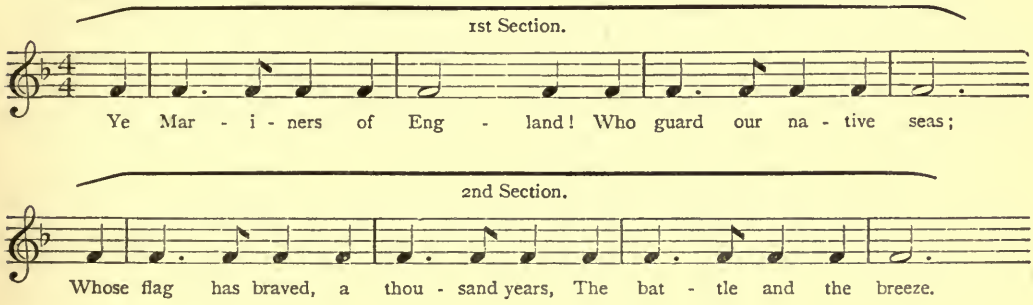
Ex. XLVII.





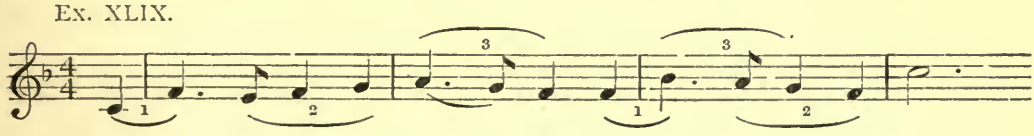
But, it will be observed here, with the notes all of one length the expression is pointless. Even with the strong accent the principal syllables are not made sufficiently striking. Duration must be brought to assist these syllables—they must be lengthened beyond the surrounding notes, as in Ex. XLVIII. :—

Ex. XLVIII.



The next point is the *form* of the melody. The melodic figures which the composer may employ must always be a matter for individual taste and individual invention. We can give no more advice on this score than we have already given in the preceding chapters. Let the character of the words be properly understood and felt by the student, and if, in addition to this, he realises the effects of the various melodic progressions and intervals, as explained in Chap. V. and elsewhere in this article, he will have acquired all that teaching can do for him on this particular point. Let us suppose, then, that we fix upon the following (Ex. XLIX.) for our first section :—

Ex. XLIX.



We do not think that the student can have any difficulty in perceiving the *variety*, the *unity*, and the *relationship* in the above example (Ex. XLIX.).

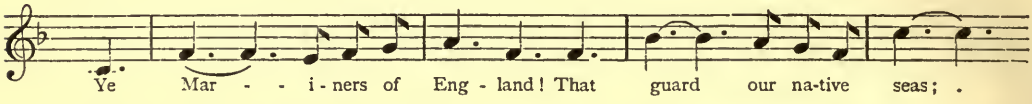
Before proceeding with the rest of the melody the student should study the first verse of words complete :—

"Ye Mariners of England!
Who guard our native seas;
Whose flag has braved, a thousand years,
The battle and the breeze!
Your glorious standard launch again,
To match another foe!
And sweep through the deep,
While the stormy tempests blow;
While the battle rages loud and long,
And the stormy tempests blow."

A number of rhythms are shown in Chapter IV., and afford a variety to select from, and will assist the student in the invention of others. The choice of a rhythm is very much a matter of

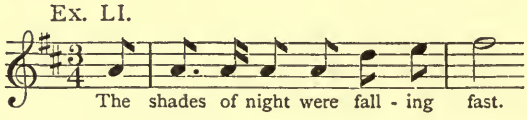
taste: but the student must remember that, in making the choice, bad taste as well as good taste may be shown. The subject must in every case be carefully studied, and a rhythm suitable to its proper interpretation and expression should be adopted. The following is an example of unsuitable rhythm (Ex. L.):—

Ex. L.



In regard to the poem we have just been dealing with, the one melody will be found to be perfectly suitable for every verse, as there is only one general idea running throughout the whole of the subject, namely—the greatness, strength, and superiority of our maritime resources. But all poems are not of this nature. Take "The Village Blacksmith," for instance. Here we have a series of scenes depicted, each one different from the other, but all naturally connected in chronological order. Every one is acquainted with Weiss's beautiful setting of this song. With what a rare *variety* of musical ideas does he colour every picture in the group, and yet the most superficial observer could not fail to discover the *unity* and *relationship* that exists amongst the whole. "Excelsior" is another of the panoramic order of poems, requiring changing musical treatment. Let us see about the melodic arrangement of the first verse. Suppose we begin it thus (Ex. LI.):—

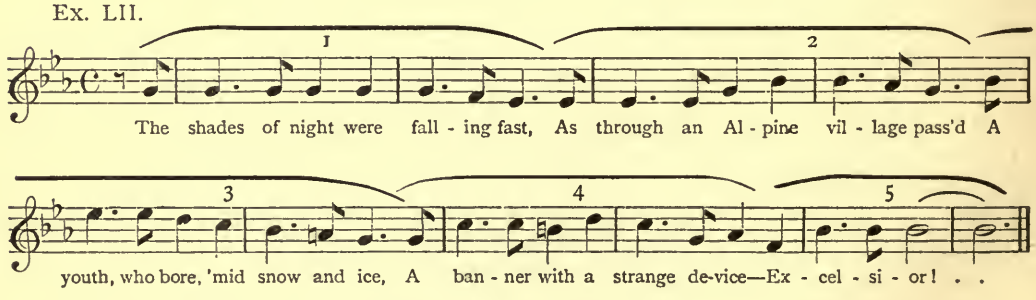
Ex. LI.



Here (Ex. LI.) we should consider every feature of the melody—*form*, *expression*, and *feeling*—to be unsuitable. The bold ascending progression is not in keeping with a proper idea of nightfall; the principal syllables are hurried over as if they were of no consequence, and the effect of the last note is too exciting, and gives too much brightness to the scene.

This would be much more in keeping with the subject (Ex. LII.):—

Ex. LII.

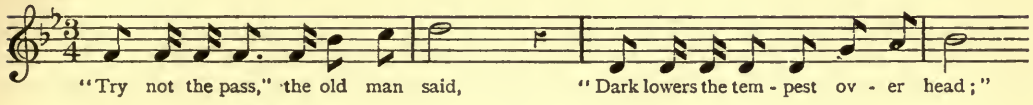


Let us examine the words of the first verse, line by line, and see if we can discover any sympathetic feeling in the music given above (Ex. LII.). "The shades of night were falling fast"—*calm repose.* "As through an Alpine village pass'd"—*more animation.* "A youth, who bore, mid snow and ice"—*anxiety mixed with pity.* "A banner with a strange device"—*wonder.* "Excelsior!"—*pure declamation without emotion.* We leave the student to form his own judgment.

Then follow the other verses, each of which, as we have noticed, may be treated differently. The passage given in Ex. LI., for instance, although unsuitable for the first verse might do

quite well for the fourth: it would be better to be taken at a lower pitch, however, as in the following (Ex. LIII.):—

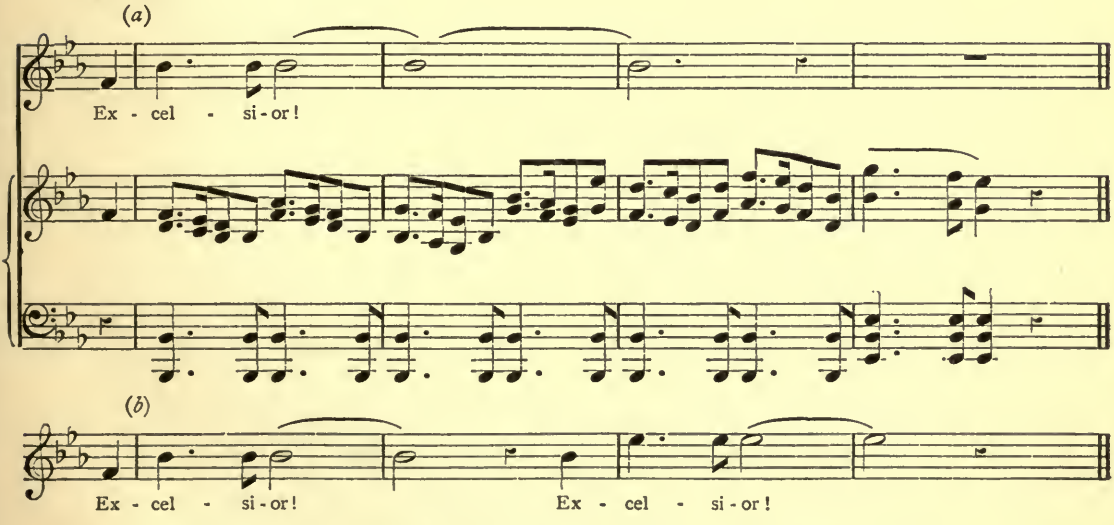
Ex. LIII.



The whole subject will afford the student a very good exercise in the composition of melody.

Now what about the balancing of the rhythm in this example? If we look at Ex. LII. we shall find that there are *five* rhythms or sections employed—an odd number. It will be observed, however, that each rhythm is balanced in itself as it contains an even number of measures. Properly speaking, the group of rhythms in this example really finishes with the fourth section, just before the word "Excelsior." This word is simply a kind of *Coda*—something added on to what is really rhythmically perfect without it. It occupies a similar position to an Amen at the end of a hymn, and need not be included in the rhythmical balance at all. But if any objections should arise in the pupil's mind with regard to this point, they may be easily overcome by extending this *Excelsior Coda* to the length of the preceding rhythm. This may be done in two ways—either by continuing the final note of the melody, or by repeating the word "Excelsior." If the former method be adopted, the added measures might be filled in by a figured accompaniment, as at Ex. LIV. *a*. If the latter method be chosen, it may be done as at *b*.

Ex. LIV.



The student will find excellent material in this poem on which to exercise his melodic powers.

In writing a vocal melody, we have the words to guide us to some extent. Indeed the words often may suggest to us very strikingly, and with little mental effort on our part, all the melodic features necessary for the composition. On the other hand, the words may be so poor as to be incapable of suggesting to us a single musical thought. While this is so, it is also the case that the words, be they good or bad, must always be considered as affording some basis upon which to construct our melody.

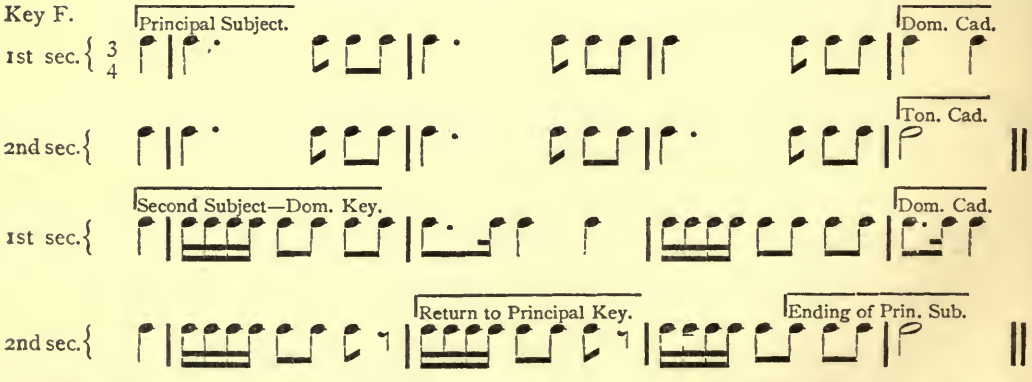
In writing a purely instrumental melody, the case is very much different. Here we have no words to help us, and we must draw entirely upon our own imagination. At first sight it might appear as if the present case were one of greater difficulty than the preceding. But this is not so. In writing a melody to words, while we have the verbal text to guide us, we are in a manner confined and hampered by them; we are bound to mould our melody in conformity both to the letter and the spirit of the words. Whereas, in constructing an instrumental melody we have a free hand, so to speak, in regard to the *form*, *feeling*, and *expression* of the music. Our imagination in this case may roam according to its own sweet will so long as it keeps within the bounds that encompass *method*, *order*, and *arrangement*.

Suppose we wish, now, to write an instrumental melody—what is the first thing to do? Clearly, to decide upon the purpose of the melody. Do we intend it for a Polka, a Waltz, a Gavotte, a March, or what? If so, we shall have to study that particular musical form chosen, so that we may understand how to *lay out* the music in respect of its *time* or *rhythm*, its *sections* and *subjects*. This is what is meant by the bounds of *method*, *order*, and *arrangement*. If the melody be intended as a mere abstract composition, then there is still greater freedom allowed in its construction. Still it must have method and design of one kind or another, apparent and appreciable.

Let our proposed melody, then, be of this latter description—something that might be played as a solo on the violin or the flute, or which might form the theme of an organ or harmonium voluntary, or which might even be used in connection with words, if, at any future time, they could be found to suit the music. First of all let us lay out our sections. The student will remember that even numbers are most acceptable, and that multiples of 2 are best of all. Let us choose, then, sixteen sections of four measures each, with a principal and a secondary subject. Let us decide next upon the *time*. Say *three-four* time in its secondary form. Now let us draw out the blank sections, one in each line, and divided off into measures.

We have next to choose the form of our rhythm; and, having done so, let us fill it in all on one degree of the stave, and mark the key signature. Then let us settle on the cadences and modulations to be employed, marking them all at the proper places, as in the example here given (Ex. LV.):—

A MELODY OF TWO SUBJECTS OF TWO SECTIONS EACH.



The next thing is to put the melody into *form*, and write it in proper notes, which we leave the student to do for himself.

[*To be continued.*]

MUSICAL ANALYSIS.

By J. C. GRIEVE, F.E.I.S.

CHAPTER V.—(*continued.*)

Let us examine one or two examples in which the subjects are clearly defined (Exs. XXI. and XXII.):—

Ex. XXI.—"A Day in Thy Courts" * (*Macfarren*).

First movement †—*Two Subjects*—

Key E♭—three-four time.

8 Measures.—(*Instrumental*). Prelude made up of the opening portion of *Principal Subject.*

12 Measures.—*Principal Subject*, in the key of the tonic, given out in the bass part alone. Words—"A Day in Thy Courts."

12 Measures.—*Principal Subject* repeated (original key) in the treble—other parts accompanying in suitable harmonies with occasional canonic imitations.

2 Measures.—(*Instrumental*). Last two measures of subject repeated.

4 Measures.—Independent matter in octaves. Words—"For the Lord God."

16 Measures.—*Second Subject* (full) in the dominant key.

7 Measures.—Auxiliary matter, consisting of detached pieces of Principal Subject, going into original key. In the accompaniment, over a dominant pedal, a melodic sequence occurs which might be considered as a supplementary subject.

12 Measures.—Return of *Principal Subject* (full) in original key.

7 Measures.—Auxiliary matter, consisting of modified phrases of Principal Subject.

2 Measures.—(*Instrumental*). Repetition of last two measures of subject.

Second Movement.—One subject—

4 Measures.—Introductory passage in C minor. Words—"O Lord of Hosts."

2 Measures.—(*Instrumental*). Run, leading into—

8 Measures.—*Subject*, in tenor alone, key C major. Words—"Blessed is the Man."

2 Measures.—(*Instrumental*). Run, leading into—

8 Measures.—*Subject* in treble alone, key A♭.

2 Measures.—(*Instrumental*) Run, leading into—

8 Measures.—*Subject* in alto alone, key E♭.

4 Measures.—Repetition, in G minor, of introductory passage, modified.

2 Measures.—(*Instrumental*). Run, leading into—

8 Measures.—*Subject* in alto, accompanied by other parts in detached independent figures, key E♭.

16 Measures.—Auxiliary matter, consisting of imitating figures suggesting cadence of subject. In the last six measures of the accompaniment the first phrase of the subject is twice repeated.

* The student should procure a copy of this and of all the other examples quoted.

† It may be worth while to notice here, that this movement is based on the *Sonata form.* See "Musical Forms" (*Sonata*), p. 142, vol. iv.

Ex. XXII. "Send out Thy Light" (*Gounod*).

One movement—Five parts (or divisions).*

First Part:—

4 Measures.—Introductory matter. Words—"Send out Thy Light."

16 Measures.—*Principal Subject*, containing dominant and tonic sections. Words—"Send out Thy Light."

8 Measures.—Subject extended in tonic key.

Second Part:—

6 Measures.—Short *New Subject*, in bass alone, key C—words, "O God, then will I go"—the bass note, G, at the sixth measure, forming a dominant pedal to—

4 Measures.—Auxiliary matter.

6 Measures.—*Subject* repeated in bass alone, somewhat modified, in key of F-minor. Words—"Oh God, then will I."

13 Measures.—Auxiliary matter (full), key C, modulating to F.

16 Measures.—Return of *Principal Subject* in original key—second portion curtailed.

Third Part:—

16 Measures.—*New Subject*, beginning in D minor—words, "Why, my soul"—passing through A minor, G minor, and A minor again, ending in C major.

8 Measures.—Last portion of *Principal Subject* curtailed, in original key.

Fourth Part:—

4 Measures.—Introductory matter, thus:—Words—"Lord our God."

20 Measures.—*New Subject*, opening in D♭ and finishing in C. Words—"Thou wilt save."

Fifth Part:—

24 Measures.—Exact repetition of *Principal Subject* as it appears in *First Part.*

5 Measures.—Additional matter, to finish; something similar to first introductory matter. Words—"Send out Thy Light."

In the *second part* of the following (Ex. XXIII. "O Lord, how manifold") the *subject* is treated in a slightly more complicated manner; but although there is some overlapping of the phrases, and the subject is divided amongst different voice-parts, yet the sections are very regular, and the *subject* is easily followed. We give a brief analysis of the whole anthem—at least as far as the *subjects* are concerned.

Ex. XXIII. "O Lord, how manifold" (*Barnby*).

One movement—four parts (or divisions). Key B♭, *four-four time.*

First Part:—

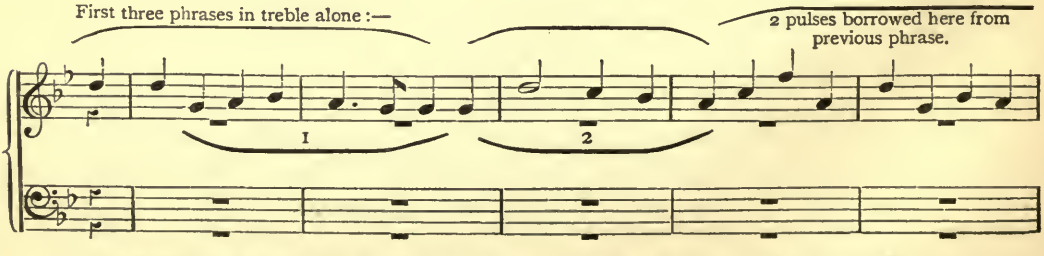
8 Measures.—*Principal Subject*, ending in key of the dominant.

12 Measures.—Repetition of *Principal Subject*, with second portion modified and extended, ending in key of the tonic.

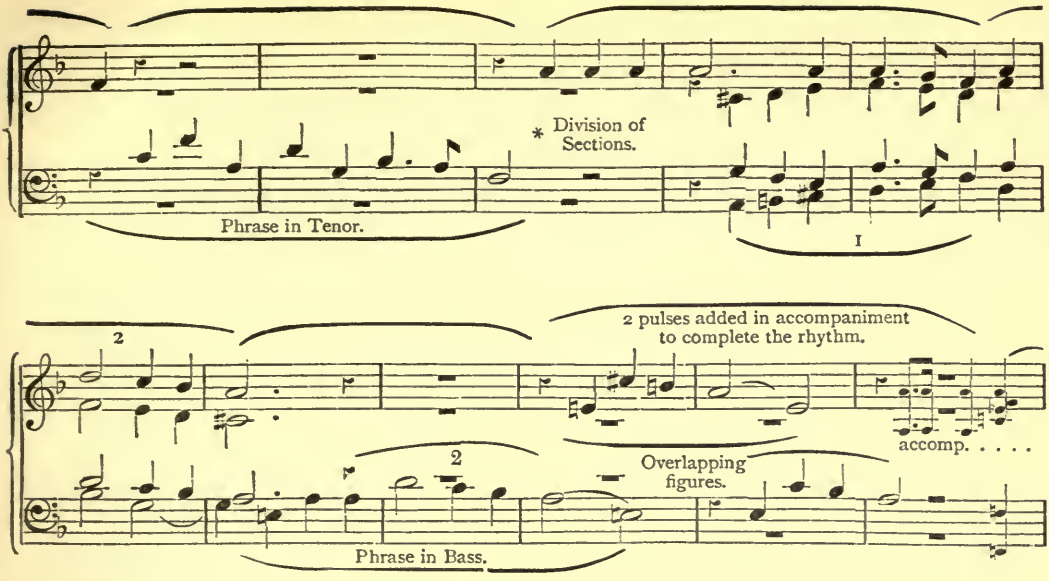
Second Part:—

16 Measures.—*Secondary Subject*, first section in key of F, second section ending in the key of A, thus:—

Ex. XXIII.



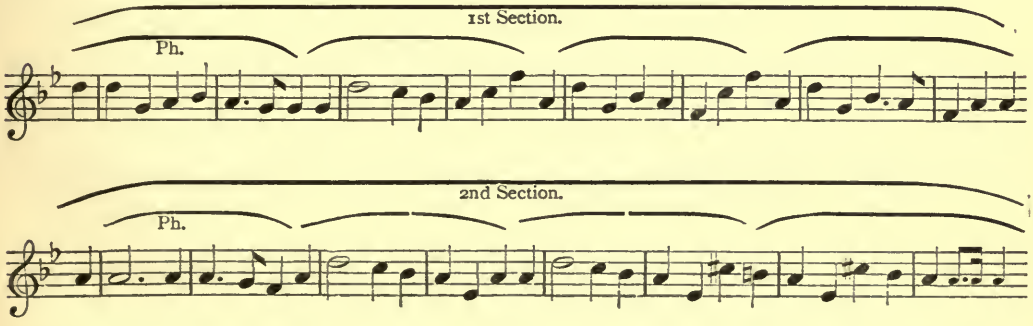
* This movement is constructed in the *Rondo form.* See "Musical Forms" (*Rondo*), vol. iii., p. 170.



In the above extract the first section of the subject ends, and the second section begins at the star (*). The phrases are marked with curved lines above the stave. The short passages in the first section, numbered 1 and 2, have corresponding passages in the second section, similarly numbered; so that, notwithstanding the strong contrast of keys, there is little difficulty in perceiving both sections to be parts of the *one subject*.

If we treat the whole of the above subject as a single part, and divide it strictly into rhythmical phrases, it will be found to be mathematically perfect, thus:—

Ex. XXIV.



By the above arrangement the relationship between the two sections will be more apparent.

Third Part:—

20 Measures.—Return of *Principal Subject* in original key. This part is an exact repetition of the *first part*.

Fourth Part:—

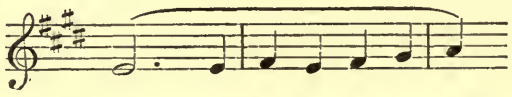
16 Measures.—*New Subject*, in the tonic key.

4 Measures.—Chordal coda.

When the *subject* is used in overlapping succession in the various voice parts, it frequently happens that, while the opening portion of the subject is the same in all the parts, the concluding

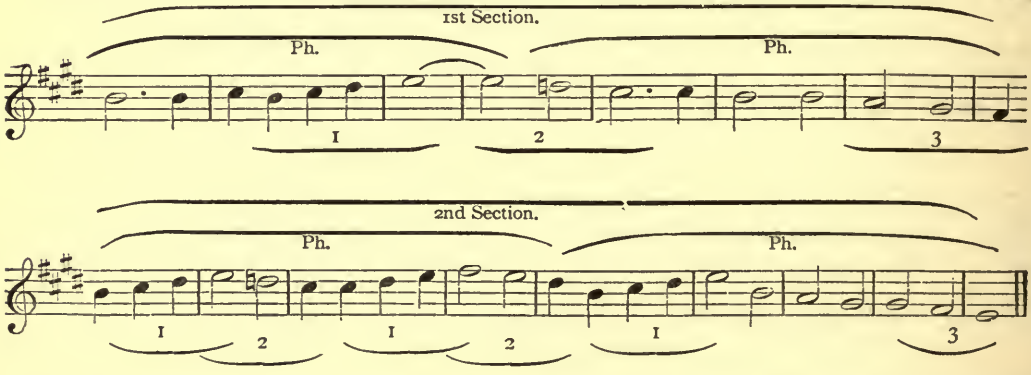
portion is different.* In Ex. XX. *e* (vol. iii. p. 187), for instance, it is only the first two measures of each of the different parts that correspond. Up to a certain point the parts are all alike, but beyond that point they differ. We see then that a subject treated in this way may have different *endings* in the various parts. These *endings* we shall refer to more particularly by and by. In the meantime we need only notice that the *ending* of the subject may go on while the next succeeding part is performing its recognisable portion of the *subject.* The point where an *ending* begins is just that point up to which the different parts in introducing the subject exactly agree. In the example of which we are speaking the following is the subject proper; what follows is the ending (Ex. XXV.):—

Ex. XXV.



In Ex. XX. *e*, the first seven measures are taken up entirely with the *subject*, in one or other of the parts, and its endings. The next four measures consist of an extension of the different endings, forming an auxiliary phrase, which serves as an appropriate close to the first section. Then follows a companion section, made up of overlapping figures, somewhat resembling those employed in the first section, and finishing with another auxiliary phrase of a similar character to that with which the first section closes. Dispensing with overlapping and imitating phrases, and reducing the sections to suitable and proportionate dimensions, we find that the whole example may be shown as one continuous melodic subject, thus (Ex. XXVI.):—

Ex. XXVI. (Ex. XX. *e*, beginning at measure 3):—



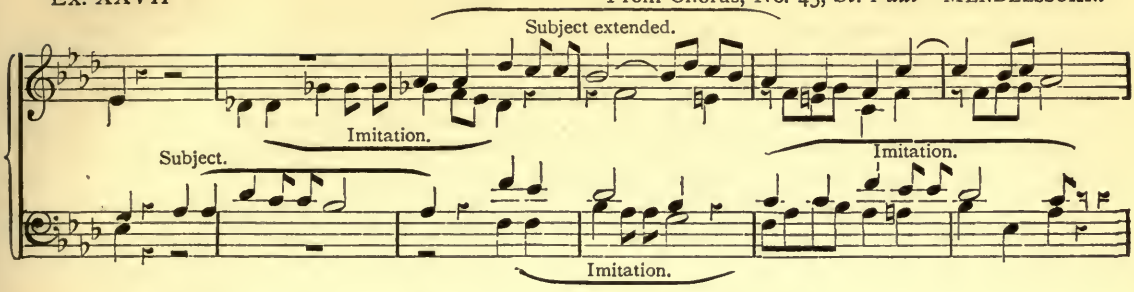
The resemblance between the *figures* similarly numbered in the above (Ex. XXVI.) will be easily noticed, and shows the whole to belong to the one *subject.*

In the example with which we are dealing, as given in Ex. XX. *e*, the melody, that is first used in the alto part in the two opening measures, is exactly reproduced by the parts that follow. In two of the parts, it begins with the dominant instead of the tonic, but it is identically the same melody nevertheless. This *repetition* of the subject may take place in any number of different keys, and thus we find a means of *extending* and *developing* a subject.

When the form of a subject appears in another part with intervals that do not exactly correspond to the original, it is not considered as a *repetition*, but as an *imitation;* as in the following (Ex. XXVII.):—

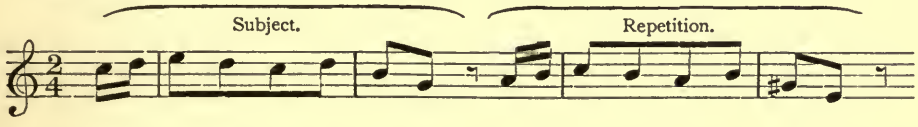
* Except in a *Canon*, as we have already noticed.

Ex. XXVII From Chorus, No. 43, *St. Paul*—MENDELSSOHN.



In the above example (Ex. XXVII.) the phrases marked *imitation* do not contain the same succession of intervals that the original subject does. There is an exception to this classification, however, namely, in changing from a major to a minor key, or *vice versâ*. This is considered as a genuine *repetition*, if the notes in the repeated passage, and the notes in the original passage, occupy exactly similar positions in their respective scales. In the following (Ex. XXVIII.):—

Ex. XXVIII.



A good illustration, affording a most interesting and perfect example of the point we are now dealing with, will be found in the *chorus* "Throughout the Land" (Handel's *Solomon*), beginning with the second minim of measure 35. Here the bass takes up the principal subject in the dominant key—8 measures. Six measures further on we have a complete repetition of this subject in the relative minor key—still in the bass part, and again in the alto part five measures forward.

The whole of the *chorus* here referred to consists almost entirely of *repetitions* of the subject in different keys, either complete or curtailed, and with various *endings*.*

CHAPTER VI.

MORE FORMAL SUBJECTS AND AUXILIARY MATTER.

We now come to deal with compositions in which the *subjects* are treated with stricter formality than in anything we have yet analysed, namely, those built on the lines of the Sonata, the Rondo, the Fugue, and similar forms.

In the *first movement* of the Sonata,† (which, from a formal point of view, is the most important movement), there are two distinct *subjects* which, in the opening portion of the *movement*, always appear in two related *keys*, or two related *modes*.

Those two *subjects* reappear several times during the subsequent portion of the movement,

* It may be here noticed that this is not a fugue, strictly speaking. It is simply a composition with a set subject treated in a fugal style, but wanting the characteristics of a fugue proper.

† See "Musical Forms" (*Sonata*) vol. iv., p. 142.

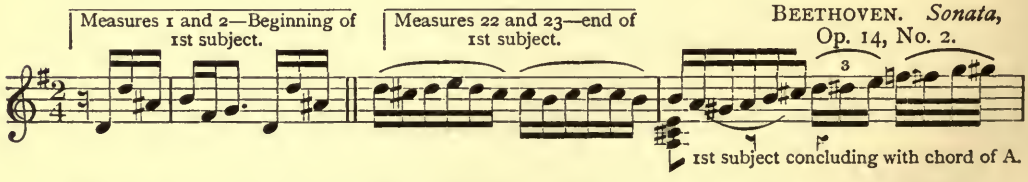
and may be extended and developed to a considerable extent. But while this is so, they never occupy the *whole* of the movement.

The word *auxiliary*, which we have used several times recently, includes all that does not form a part of the recognised *subjects*, such as *Introductions*, *Episodes*, *Codettas*, *Chordal groups*, *Imitations*, *Runs*, *Guides* or *Leaders*, *Endings*, *Codas*, and anything else that may not be amenable to a definite designation. There is no fixed rule regarding the use of these auxiliary devices—they may be employed in any order, or let alone at pleasure.

The *Introduction*, where there is one, is a short passage, usually strong in harmonic or rhythmic device, preceding the giving out of the *first subject*. The *Episode* is a passage quite independent as to its form to either of the *subjects;* it is often of considerable importance, and might almost be looked upon in some cases as a *new subject*, if such a thing were permissible. The *Codetta* is a short passage between the *subject* and the *episode* that follows, or, if there be no *episode*, between the end of one *subject* and the beginning of the next: it is often used to complete a rhythm, or to effect a change of key. The *Chordal group*, as its name implies, is simply a group of chords without any melodic connection: it is used after a *subject* or an *episode* to balance a *section*, or to complete a *period*. The *Imitation* is a passage consisting of *figures* of the *subject* not exactly in their original form or succession: this must not be confounded with what may be called an imitating passage, and which consists of independent imitations, either sequential * or otherwise, but having no relation to the *subject*. The *Run* is a passage of single notes, mostly in stepwise succession, of a somewhat mechanical nature: it often serves as a kind of a buffer, between two rhythms that are of extremely opposite character, or two keys that are remotely related. The *Guide*, or *Leader*, is a short phrase leading from a run, an episode, or other auxiliary passage, and directing the ear to the next *subject*. The *Ending* (which is a word we have already partially explained) refers to the different ways in which a subject in its repetitions may be made to finish. The *Ending* may be a distinct cadence, or it may be run on and become incorporated with some following auxiliary device. The *Coda* is some additional matter joined on at the end of the movement by way of a finish: its object is to avoid too sudden a close, and so we often find in a *coda* little detached figures of previously used matter, tapering gradually off to a termination.

To define the limits of a given *subject*, hedged in, as it often is, by a mass of auxiliary matter, such as we have described, is not always an easy thing to do. To decide this point it is sometimes necessary to clear away the ornamentation that occasionally surrounds the close of a subject, so as to find the proper cadence, as, for instance, in the following case (Ex. XXIX.):—

Ex. XXIX.

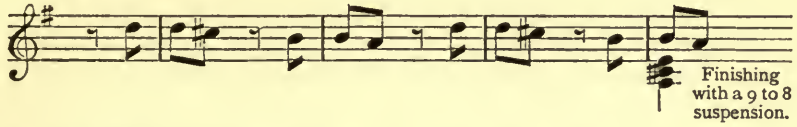


If the first subject of the above Sonata (Ex. XXIX.) be examined, it will be found that the concluding part of it is not so clear as the opening portion. If the sonata be looked into, the concluding portion, from which our extract is taken, will be observed to be rhythmically ornamented, which may cause it to be a little obscure, while the very end of the subject, as shown above, does not in the least look like a finish—of course, it does not draw up sharp, so to speak, to a full stop, but breaks into a *run*, which might be supposed to take away all feeling of ending. We must understand, however, that it is only the ending of the *first subject* we are dealing with, and not of the entire movement, where alone there is any necessity

* *Sequential Imitation* means a number of figures or phrases of exactly the same form in immediate succession.

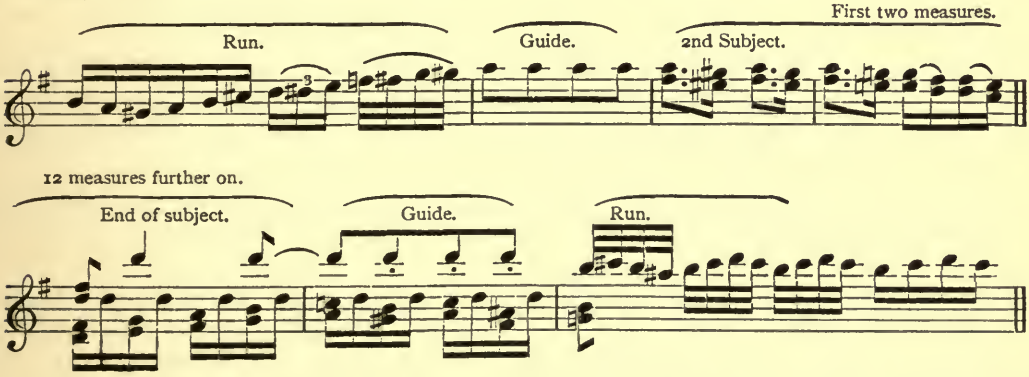
for a decided finish. Still, if we reduce to plain notes the last five measures of the example here referred to, selecting such notes from the ornamental figures as shall most resemble the preceding portion, the point at which the *subject* ends will be much more apparent, thus (Ex. XXX.):—

Ex. XXX.



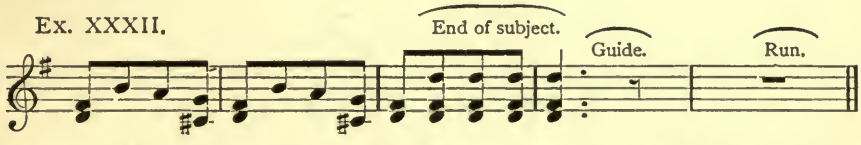
We have said that this subject (Ex. XXX.) breaks into a *run*. This *run* only lasts for one measure, which is followed by another measure containing a *guide*. The form which the *guide* takes here is a very simple one, and at the same time a very common one, namely, one note several times repeated: this is a very effective means of connecting two keys that are closely related to each other. In the present case the *guide* directs us from the key of A to the key of D, in which latter key the *second subject* appears in the following measure, as here shown:— Ex. XXXI.

Ex. XXXI.



It might be a little difficult to discover the exact point at which the above subject ends, owing to the peculiarity of the ending. If the syncopation be done away with in the second and third last measures given above, and the repeated notes reduced to their simplest rhythmical form, the ending will be quite plain. Here is the last phrase of the subject simplified (Ex. XXXII.):—

Ex. XXXII.



After the *second subject* a *run* follows (the first measure of which is given in Ex. XXXI.). This run is interrupted at the end of the third measure by a perfect cadence in the key of D: it is then resumed for another measure, and again drawn up by a similar perfect cadence. Then follows a short *guide*, which leads us to a very symmetrically constructed *episode* of sixteen measures, which closes the *first part* of the *movement* in the dominant key. The next part of the movement is worthy of study. It begins with four measures of the *first subject* in G minor: then follow six measures of *imitation*, ending with a *guide*, which leads to the *second subject* in B♭. After seven measures the progress of the second *subject* is interrupted

by the bass breaking in with *imitations* of the opening part of the first subject, in the key of A♭, and again in G minor. After eight measures an episodical passage of ten measures occurs, passing through the keys of F minor, B♭ major, and E♭ major, ending with a pause on the dominant seventh chord of the last key. This is followed in the next eight measures by the reappearance of the first part of the first subject in the key of E♭ with a modified ending in the key of G minor. After this comes, still in G minor, another episodical passage of a running nature, consisting of eight measures over a dominant pedal, with an inner melodic figure three times repeated: this passage ends with a somewhat prolonged *guide* of two measures leading to the major key of the dominant, D. The next six measures are taken up with imitations of figures from the *first subject;* then occurs a *cadenza* of three measures, ending with a guiding figure, forming a pause in the following measure. This is the end of the second part of the movement.

The first twenty-eight measures of the third part are taken up with the return of the first subject in its original key, ending with a short *run* and a *guide* leading to the *second subject*, also in the key of the tonic. The predominance of the tonic key characterises the third part of the movement. After the *second subject* comes the same running passage we had in the first part, ending with the same *guide*, and leading to the same *episode*. All this is, of course, in the tonic key instead of the dominant, in which latter key it appeared in the first part. A *coda* of thirteen measures, and made up of figures of some of the preceding matter, brings the movement to a close.

Let the student also study Beethoven's Sonata in B♭, Op. 22. Here the *first subject* consists of eight measures, having two sections and four simple phrases. The end of the subject, however, which is the key-note, becomes the first note of an *imitation* passage, composed of two measures of figures taken from the lower notes of the *first subject.** The next two measures consist of a run and a dominant close. Then comes another measure of *imitation* as before, followed by an *episode* of eight measures in the key of C, ending in the last measure with a *guide*, leading to the *second subject* in the key of the dominant (F). The rest of the movement is full of interest.

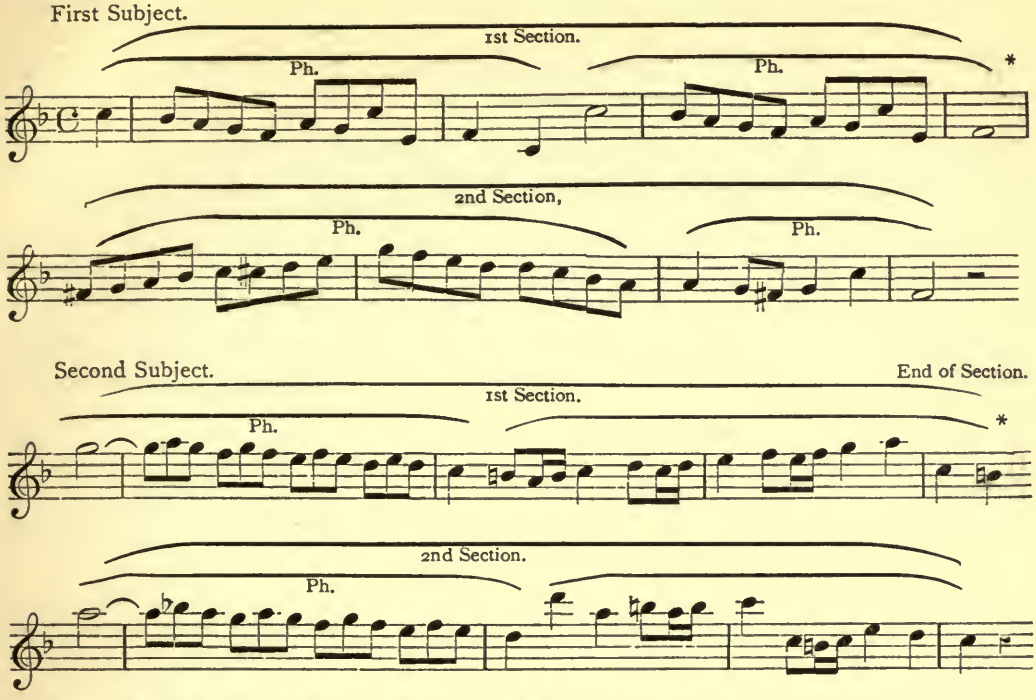
Sometimes the end of a subject is best discovered by comparing it with some of its *repetitions*. The first subject from Mozart's Sonata in B♭ (No. 4, Peters' Edition), for example, will be found to occupy, so far as its real matter goes, only six measures; the ending in the sixth measure breaking into a *run*. But this subject matter is lengthened by a double *repetition*. The couple of measures following are but a variation of the two preceding, while the next couple are but another variation of the same. The first ten measures of the music may be looked upon as constituting the *first subject*. But it might almost seem from what follows that the subject goes on further. What follows, however, is only *imitation*, not *repetition*. To come back to where we started from, in connection with this point—If we compare the *subject* here referred to with its *repetition*, which occurs at the beginning of the third part of the movement, we shall find that the ten measures we have given to the subject are identical in both cases: beyond this point, while in both cases *imitations* follow, there is divergence. This comparison, then, assists us in deciding the limits of a *subject*.

We have only one more illustration in connection with this portion of the question, and that is in regard to the *development* of the subject. It is very interesting to observe the different devices employed for this purpose, and the wonderful skill which is frequently displayed in the operation. The following example is from Mozart—Sonata in F (No. 1, Peters' Edition). The two principal subjects are about the simplest and most rhythmical possible. Here they are—(Ex. XXXIII.) the *first subject* in the tonic key, and the *second* in the dominant:—

---

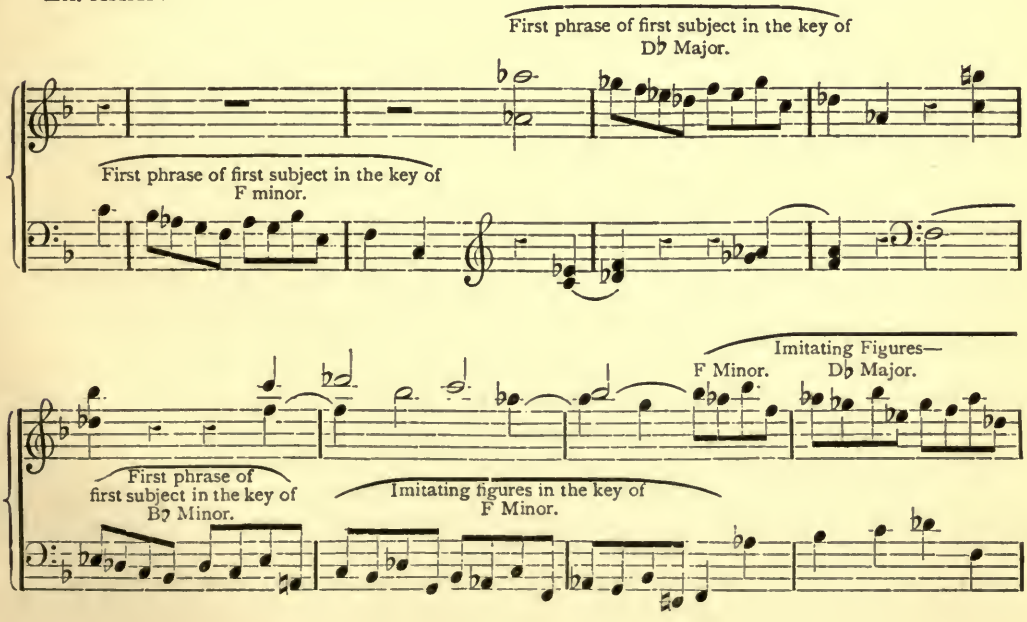
* Although these notes are but the accompaniment, so to speak, yet from the peculiarity of their figures, and the use that is repeatedly made of them throughout the movement, they must be reckoned as part of the *principal* material.

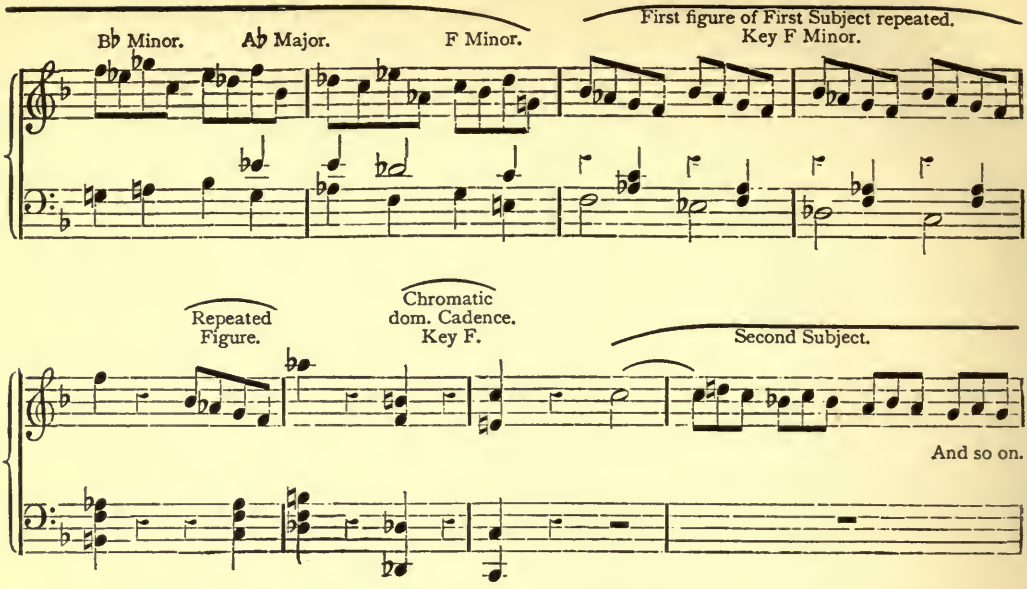
Ex. XXXIII. *Sonata*—MOZART.



These are the *subjects*, and the following is a sample of their *development* (Ex. XXXIV.). At the beginning of the third part, after the *first subject* has again been given out in the tonic key, this occurs :—

Ex. XXXIV.





Before passing on to the next point of consideration, let us give the student an extra caution regarding the danger of confounding, in forms of the Sonata kind especially, the *subjects* with the auxiliary matter. We have seen that the endings of subjects may run into episodes, and those sometimes of considerable importance. We have already said that some of those episodes might almost, if it were permissible, be looked upon as new subjects. We may add here that some of those episodes may be mistaken for portions of the *principal subjects.* If we refer for a case in point to Beethoven's Sonata in A, Op. 2, No. 2, we find that the first subject consists exactly of thirty-two measures. There can be no mistake regarding the *subject matter* here—it is melodially and rhythmically perfect. In the thirty-second measure the concluding chord of the subject is run into, and slightly overlaps, the opening passage of a very important episode of twenty-six measures. This episode we find employed again, to close the *first part* of the movement. Once more we find it following the subject, at the beginning of the *third part*, and again it is brought in, to close the entire movement. Every time this episode is used, it follows either the first subject complete, or a portion of it; so that one might be quite readily inclined to look upon it as a part of the *first subject.* A little examination, however, will show that it is not so, but that it is an episode, and that the *first subject* is independent of its assistance. We may state further that while some episodes do partake of the character and features of preceding subjects, yet in the present case there is nothing in common between the two passages, and although these are several times found closely associated with each other, yet the second passage is by no means an integral part of the first. Many cases occur, then, in which the episode, by close association with, and even some similarity to, the subject might fairly be considered as a companion to it, although not forming an essential part of it.

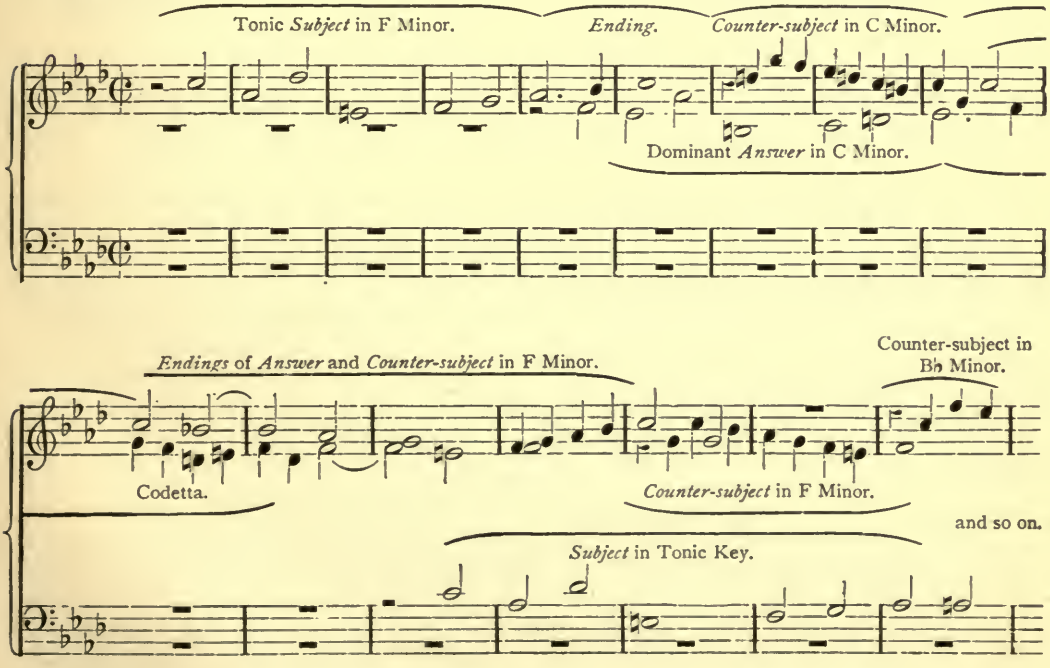
The *principal subject* in the Rondo form is generally easy to distinguish from the auxiliary matter. As a rule, the *principal subject* consists of an even number of regular sections, and the auxiliary matter is composed of themes laid out in the same rhythmical order. The *principal subject* occurs several times during the course of the movement, and always in the key of the tonic. The other themes may also occur more than once (although the *principal theme* usually predominates), and, beyond this, they may reappear in different keys. Exceptions may be found to this squarely cut order of things; but the student will be able to deal with them, from the explanations given in connection with the Sonata form. A very interesting exceptional

case will be found in the Rondo movement of Beethoven's *Waldstein* Sonata, Op. 53. The student may find in this example that the exceptions only *prove the rule.*

We come, last of all, to deal with the Fugue form. In a Fugue there is more subject matter of a formal kind employed than in any other form of composition, the Canon alone excepted. For instance, in a Fugue we have the *subject*, the *answer*, and one or more *counter subjects*, and these must all appear and reappear according to certain fixed principles.* There is, of course, auxiliary matter in the Fugue, such as episodes, imitations, codettas, &c., but it is usually kept subordinate to the *subject matter.* At the same time the difficulty as to where the *subject* ends, and the auxiliary matter begins, is still to be encountered. In the first part of the Fugue, called the *exposition*, the *subject* generally finishes before the *answer* begins. The *answer* is the same melody (under some slight modifications) as the *subject*, only it appears in another voice part. If, before the *subject* and *answer* are finished, another voice part enters, it is called a *counter subject*, and it must re-appear during the course of the movement along with the *subject* or *answer*. In the exposition of the Fugue the *answer* must not begin until the *subject*, or, we should perhaps more strictly say, the formal part † of the *subject* is finished. Neither must the *subject* reappear in any other part until the first *answer* is quite done. While this is so, still the subject may formally finish some little time before the *answer* begins, or the *answer* may finish before the *subject* following begins. There may thus be left a gap between the end of the *subject* and the beginning of the *answer*, or the end of the *answer* and the beginning of the *subject*, which must be filled in (if there be no *counter subject* going on at the time) by auxiliary matter. The following example has a present application (Ex. XXXV.) :--

Ex. XXXV.

From *Chorus*, "And with His stripes"—
HANDEL'S *Messiah.*



* See the article "Fugue" in the present work.

† That is the portion in which *subject* and *answer*, and every future repetition of them, entirely agree in melodic and rhythmic form.

In the above (Ex. XXXV.) the *subject* is exactly four measures long as far as its fixed features are concerned: what may be appended, as *endings*, is open to variation. We have only to examine the *subject* and *answer* as they occur throughout the *chorus* to discover this. The subject as first given out has a very short ending here—only two notes. A *counter-subject* immediately follows, and its formal length, exactly two measures, is estimated also by comparing it with future repetitions. Here the endings to the *answer* and the *counter subject* are left to themselves for three measures, previous to the reappearance of the *subject* in the tenor part. This passage is not sufficiently important to be considered an *episode*—it is merely a *codetta*, or short ending.

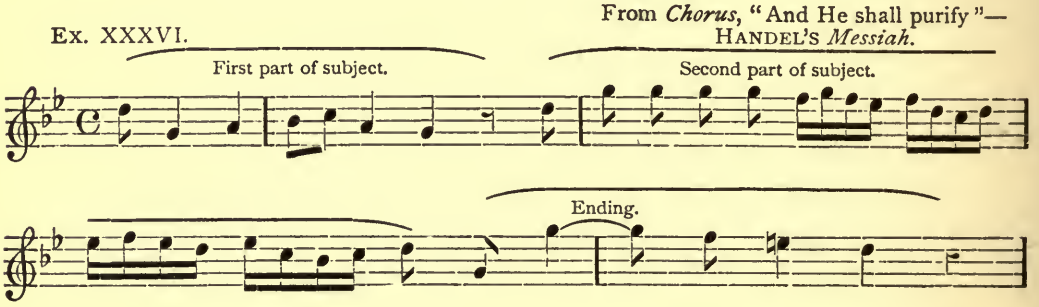
The whole of this *chorus* consists very largely of *subject matter*. The first point where anything like an *episode* occurs is from the forty-third to the forty-eighth measure.

Another episode of still greater importance occurs further on. The portion here referred to begins at the sixty-seventh measure, commencing at the second crotchet of the seventy-first measure. Here occurs a very interesting episodical theme (in the alto part) of four measures, followed by an imitating portion. A canonic imitation occurs in the tenor part, two measures after the alto.

And now let us look at two peculiar instances of the treatment of *subject matter*. The first is Handel's *chorus*, "And He shall purify." This chorus is constructed on a double subject, with which it opens, thus (Ex. XXXVI.):

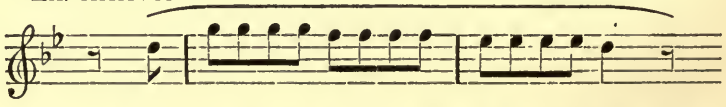
Ex. XXXVI.

From *Chorus*, "And He shall purify"—HANDEL'S *Messiah*.



This *chorus* is not, strictly speaking, a Fugue—it is only treated, in some parts, in a fugal manner. The two portions of the *subject* are more frequently used separately than together. The second portion occurs sixteen times, but never twice exactly alike. In some of the *repetitions* the semiquaver run extends to two measures, in others it is only one. Now, how much of this belongs to the original subject and how much is imitation? If we compare all the *repetitions* with the first as we have given it, we shall find that they all agree up to the first note after the fourth group of semiquavers, just as indicated in our example. So that, doing away with the semiquaver embellishment, and writing the second part of the subject in plain quavers, it would stand a phrase of two measures, thus (Ex. XXXVII.):—

Ex. XXXVII.



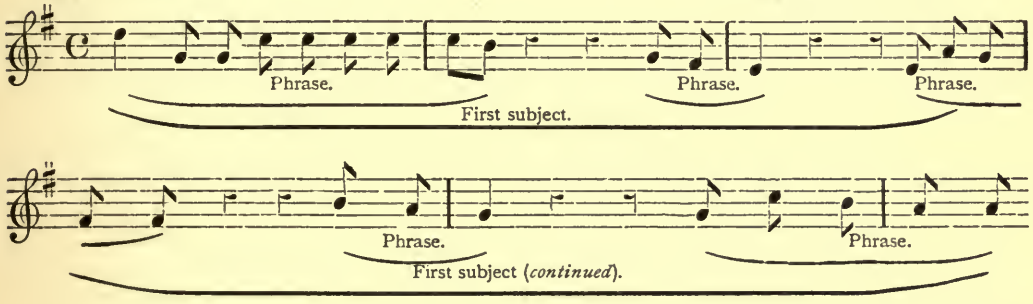
It is worthy of notice that, throughout the *chorus* with which we are dealing, wherever this point of the run is reached (that indicated by the last note in the above example (Ex. XXXVI.), a cadence more or less complete occurs, marking a sectional division of the music; which shows this point in the second portion of the *subject* to be a kind of temporary finish, and what follows to be auxiliary matter—in the shape of *imitations*, *extensions*, or other *additions*. The

whole *chorus* is composed of the material we have described, excepting an episode which occurs twice—once near the middle and again at the end—to the words "That they may offer unto the Lord," &c. The student should find little difficulty in analysing this example. Exclusive of the two episodes, the music is divided into four periods; the first period ends at the tenth measure, and the second at the twentieth. Then comes an episode up to the twenty-fifth measure, and this is followed by another period of subject matter up to the thirty-fifth measure. The final period which follows extends up to the fifty-first measure, after which comes the concluding episode. The regularity of the periods is remarkable. The three first are of ten measures, and the last one of sixteen. It is noticeable also that in every period a change of tactics is employed—a different phrase of development is adopted.

The other example we wish to refer to is from the same work, and is to be found in the chorus, "For unto us." It contains two distinct *subjects*, but from one of the phrases of the first there buds forth a very ornamental *counter-subject*. There is also a very striking episode four times repeated in different keys. Here is the first subject (Ex. XXXVIII.):—

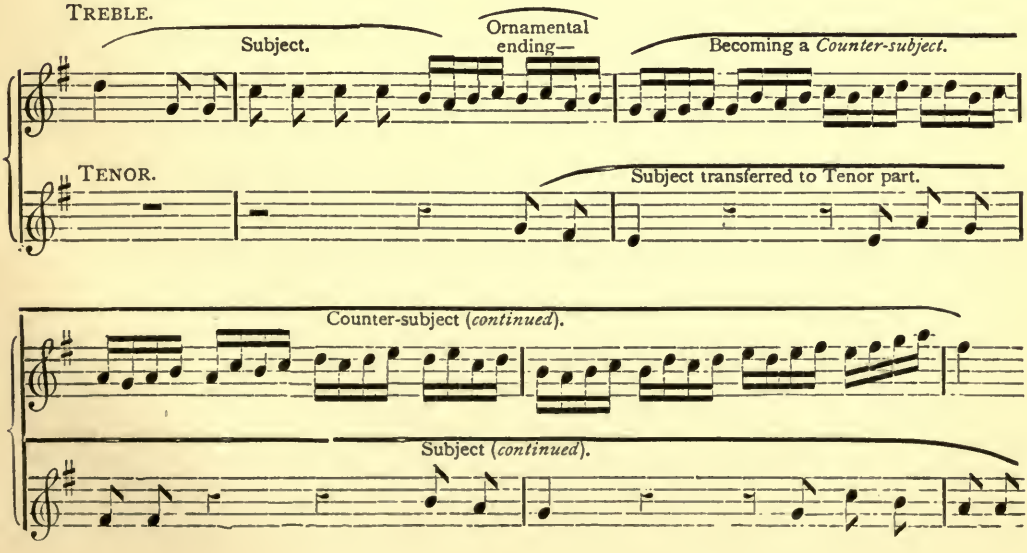
Ex. XXXVIII.

From *Chorus*, "For unto us"—
HANDEL'S *Messiah*.



This is the *principal subject* complete, with which the *chorus* opens. Two measures further on we find a recurrence of the subject in this fashion (Ex. XXXIX.):—

Ex. XXXIX.



The *run*, which takes place in the treble part of the above example (Ex. XXXIX.), cannot be considered as a part of the *subject*, because at the point where the run begins we find that the *subject* is transferred to the tenor part. The *run*, then, is merely, in the first instance, an *ending* to the first phrase of the *subject;* but it expands into considerable importance—it assumes the position of a *counter subject*, because throughout the course of the music it is always heard in conjunction with the *principal subject.* What was said in relation to the previous *chorus* ("And He shall purify") applies equally well here—at the point where the *run* begins a sectional division of the music occurs all through the piece. At the twentieth measure from the beginning the second subject begins, "And the government." Six measures further on the first *episode* occurs, "Wonderful, Counsellor." This *episode* only consists of five measures of quadruple time, and may be thought to want balance. But this is not found to be the case in the least when it is performed—it is quite regular and satisfactory. The reason of this is, that the three last measures have practically a strong accent on the third pulse, which gives those three measures the effect of six duple measures, thus creating an equal balance in the rhythm. The student will find no difficulty in dealing further with analysis of this *chorus.*

We have now said as much as the space at our disposal permits us to say. We have tried to explain the vital points of musical analysis, not by extended analysed examples left to explain themselves, as often is the case, but by verbal explanation of the various details, without which a clear apprehension of the subject can never be reached. The examples we have employed have been short, but we have endeavoured to make as appropriate a selection as possible to the end in view. Our aim has been to present to the student simply and clearly the various points of the subject one at a time, so that each might be thoroughly understood, and that all might be found easy to apply to the dissection of whatever form of musical composition the student might feel inclined to operate upon.

In conclusion, we would just add one final caution, of a nature which all our experience has taught us cannot be made too often. Many exceptions to the rules laid down in the foregoing article will be met with, doubtless, by the student; but he must be careful to avoid the mistake so frequently made by beginners,—he must not look upon the exception as the rule, and the rule as the exception.

CHOIR TRAINING AND CONDUCTING.

By HENRY HARTLEY and JOHN HARTLEY.

(*CONTINUED.*)

As in the case of the previous examples, the accompaniment of this fine anthem has been omitted: in many places the counterpoint will suffer to some extent, as the accompaniment is independent, and should consequently be consulted together with the vocal parts; but as this article deals merely with the performance of the vocal parts, it would be going out of its sphere to bring in matter relating to the performance of the accompaniment.

The words of this model exemplify to a great extent what has already been stated, viz.—that anything beyond a single phrase of words must necessarily be treated by a mixture of the *harmonic* and contrapuntal classes.

The words of the anthem will be found to consist of three phrases, viz.—

(1). If we believe that Jesus died and rose again.
(2). Even so them also which sleep in Jesus will God bring with Him.
(3). Wherefore comfort one another with these words.

Each of these phrases is treated in a manner altogether different from the others.

The first is *contrapuntal;* the second is *harmonic;* the third is also *harmonic*, but it differs from the second in so far that the style of the writing is totally different, and the *tempo* is changed to a different measure.

The thought is apt to arise that such a diversity of treatment in so short an anthem would probably result in a non-cohesive whole: such might certainly be the case had the words been treated in a less artistic manner than that which obtains in the present example. Closer study of this treatment of the words leaves the certain impression that nothing could be done whereby their force could be better expressed, or the unity of the whole as a work of art be improved. It would be superfluous to be as minute with either the words or the music as was the case when the respective styles were treated of: it will be sufficient to point out simply where the different styles commence, which the conductor is advised to study in a similar manner to that previously suggested.

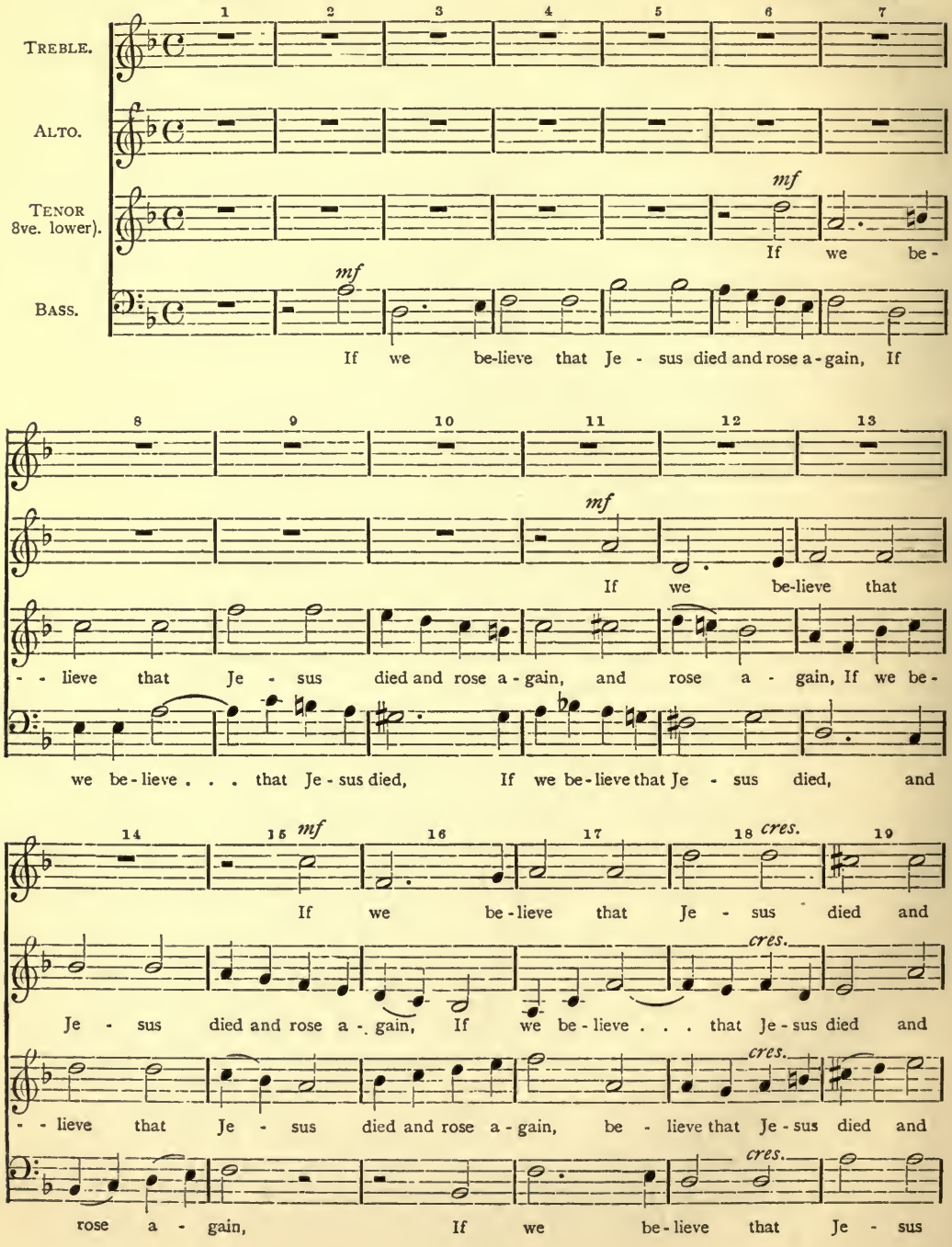
The first phrase of words is treated up to the 21st bar in a free *contrapuntal* style, after which bar there begins a following half-bar rest, the second phrase of words treated in the *harmonic* style; this continues on to bar 45. On the half-bar (bar 45) we find a recapitulation of the first phrase of words, which is again treated in a *contrapuntal* style, though more complex than previously; this again ceases with a half-bar of silence at the 61st bar, when the second phrase is treated in a similar manner as before, with the key changed to the *tonic major*, an innovation which has the result of imparting a feeling of vigour and freshness to the passage, which would have been a very difficult thing to obtain with a continuation of the original *minor* key. This passage comes to an end at bar 88, after which the third and last phrase of words is treated in the simplest manner possible in a *simple triple time*, which brings us to the end of the anthem.

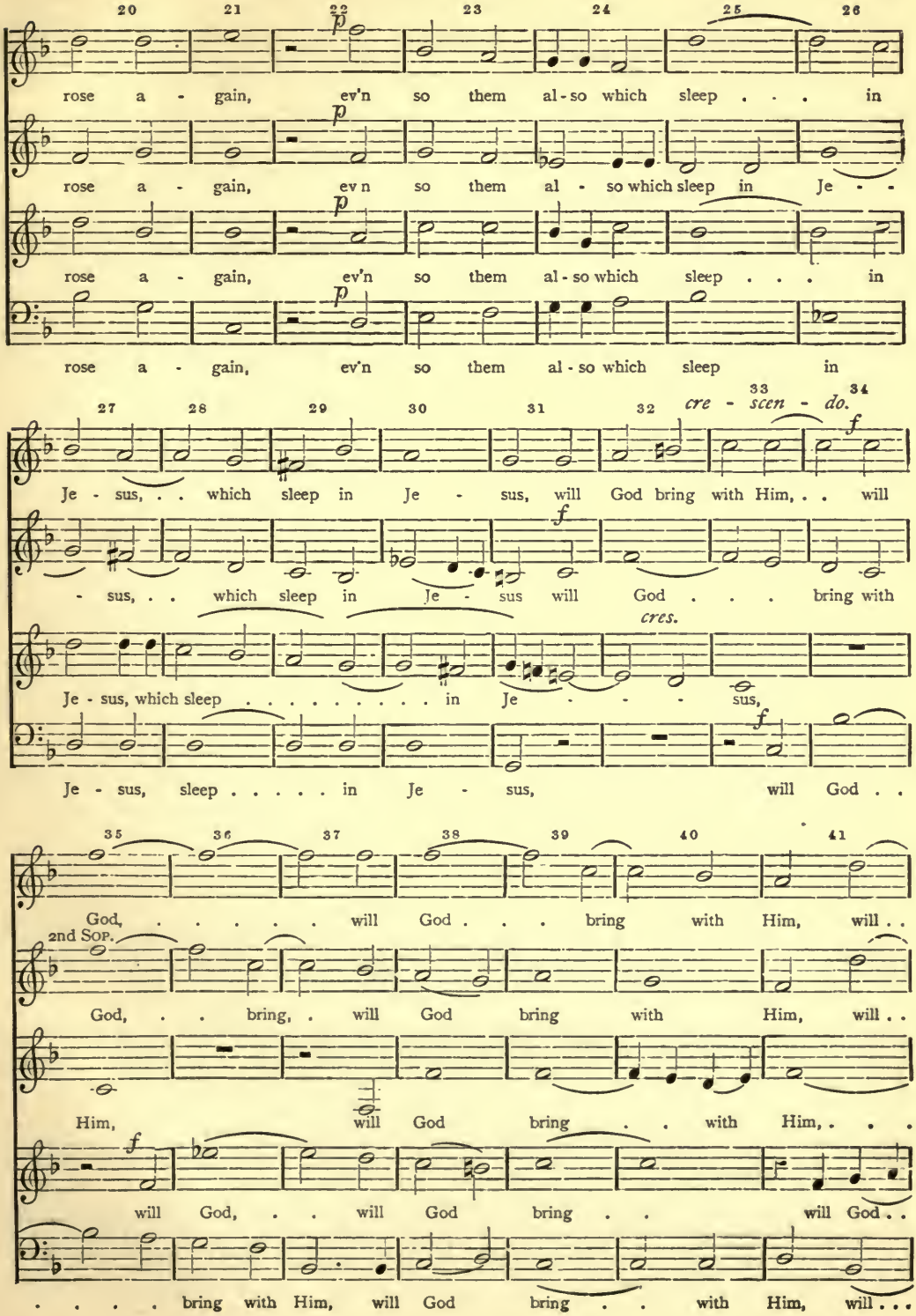
IF WE BELIEVE THAT JESUS DIED.

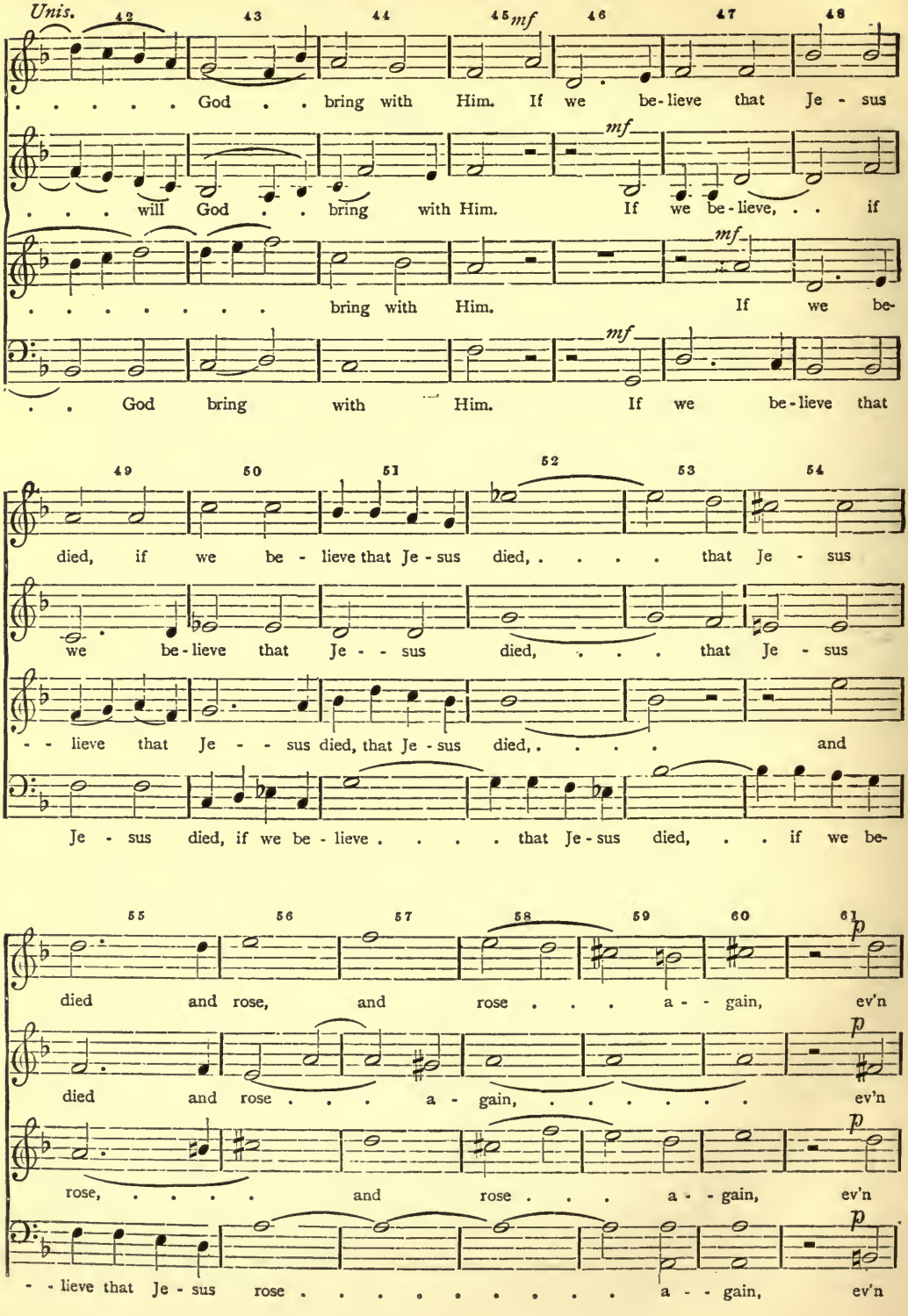
FULL ANTHEM.

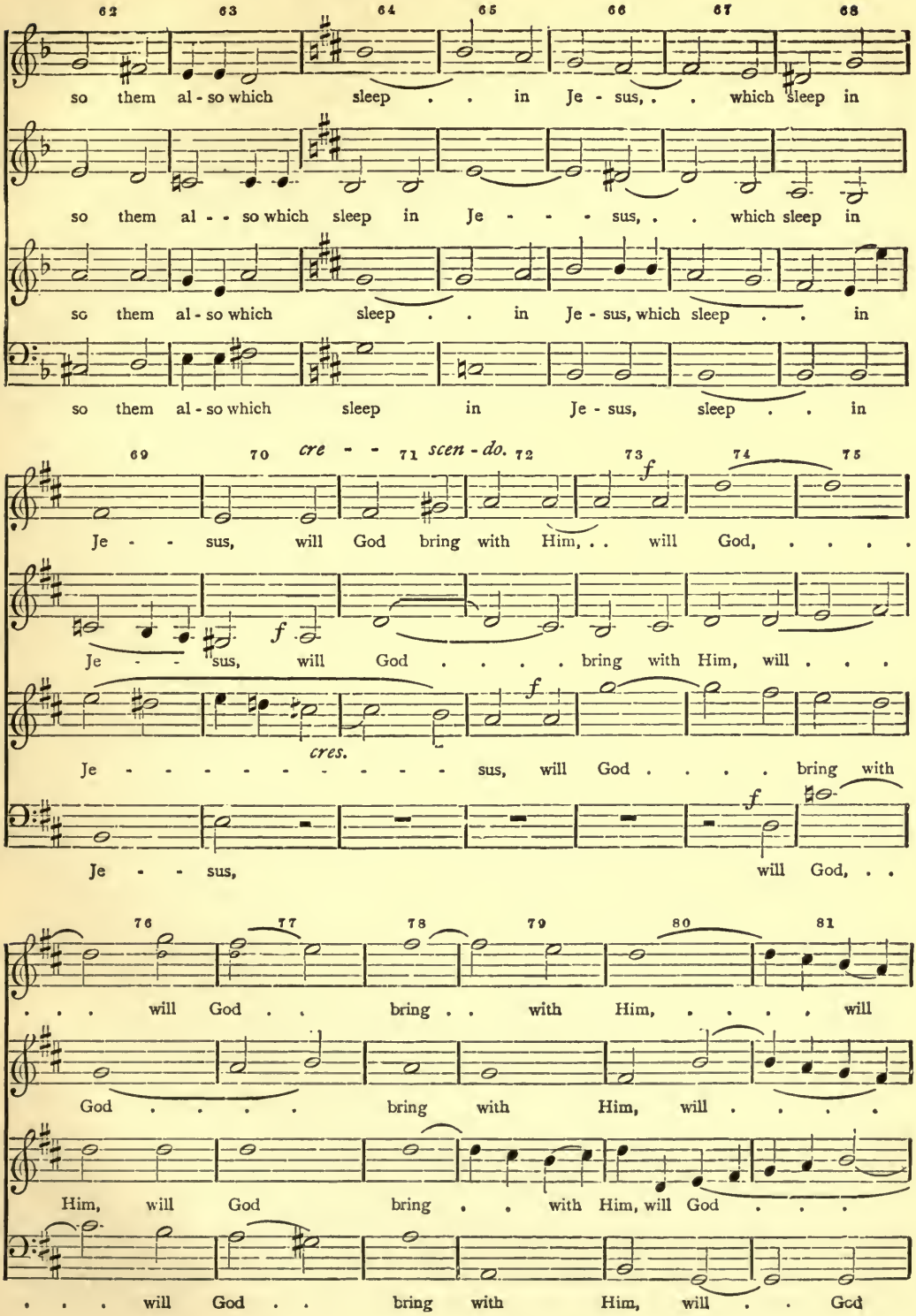
(Inserted by kind permission of Messrs. Novello, Ewer & Co.)

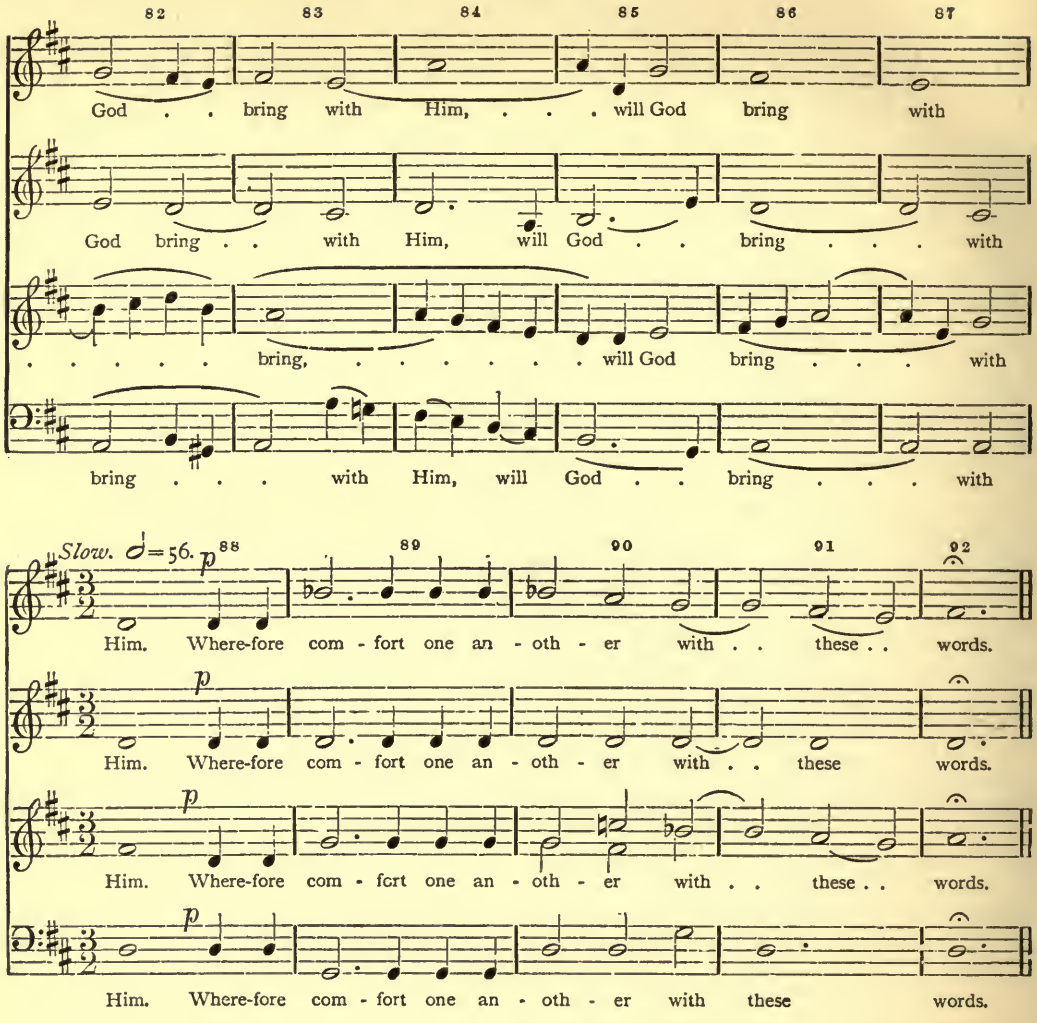
Rather slow. SIR JOHN GOSS.




20 21 22 23 24 25 26
p
rose a - gain, ev'n so them al - so which sleep . . . in
rose a - gain, ev n so them al - so which sleep in Je - -
rose a - gain, ev'n so them al - so which sleep . . . in
rose a - gain, ev'n so them al - so which sleep in
27 28 29 30 31 32 33 34
cre - scen - do.
f
Je - sus, . . which sleep in Je - sus, will God bring with Him, . . will
- sus, . . which sleep in Je - sus will God . . . bring with
cres.
Je - sus, which sleep . . . . . in Je . . . . sus,
Je - sus, sleep . . . . . in Je - sus, will God . .
35 36 37 38 39 40 41
God, ... will God . . . bring with Him, will . .
2nd Sop.
God, . . bring, . will God bring with Him, will . .
Him, will God bring . . with Him, . . .
will God, . . will God bring . . will God . .
. . . . bring with Him, will God bring . . with Him, will . . .


Unis.
42 43 44 45 mf 46 47 48
. . . . . God . . bring with Him. If we be-lieve that Je - sus
. . . . will God . . bring with Him. If we be-lieve, . . if
. . . . . bring with Him. If we be-
. . God bring with Him. If we be-lieve that
49 50 51 52 53 54
died, if we be - lieve that Je - sus died, ... that Je - sus
we be-lieve that Je - - sus died, . . . that Je - sus
- - lieve that Je - - sus died, that Je - sus died, ... and
Je - sus died, if we be - lieve . . . . that Je-sus died, . . if we be-
55 56 57 58 59 60 61
p
died and rose, and rose . . . a - - gain, ev'n
died and rose . . . a - gain, ... ev'n
rose, ... and rose . . . a - - gain, ev'n
- - lieve that Je - sus rose . . . . . a - - gain, ev'n


62 63 64 65 66 67 68
so them al - so which sleep . . in Je - sus, . . which sleep in
so them al - - so which sleep in Je - - - sus, . . which sleep in
so them al - so which sleep . . in Je - sus, which sleep . . in
so them al - so which sleep in Je - sus, sleep . . in
69 70 cre - - 71 scen - do. 72 73 74 75
f
Je - - sus, will God bring with Him, . . will God, ...
f
Je - - sus, will God . . . . bring with Him, will . . .
f
cres.
Je - - - - - - - - - - sus, will God . . . . bring with
f
Je - - sus, will God, . .
76 77 78 79 80 81
. . . will God . . bring . . with Him, ... will
God . . . . bring with Him, will . . . .
Him, will God bring . . with Him, will God . . .
. . . will God . . bring with Him, will . . God



In scanning over the first 21 bars, we can suggest nothing to improve upon the excellent editing of the anthem, with the sole exception that, in the case of the *bass* entry in bar 16, a little more point should be given than, at a first glance, it might seem to warrant; a closer inspection reveals that we have here an *imitated inversion* of the subject. More weight can be added, from the fact that there comes a general *crescendo* which extends to the end of bar 21; unless, therefore, the basses bring in this lead with some weight, the device is likely to be obscured. On to the 21st bar there is, as was mentioned before, a general *crescendo*. Great care should be taken to see that this direction is literally fulfilled; it is only too usual in such a passage to hear the *crescendo* properly executed up to the beginning of the last note, after which there is a perceptible diminution of tone. This of course is fatal in its effect: the literal fulfilment of the directions will, on the contrary, produce an effect not merely striking but electrical. The second passage, from bar 22 to bar 45, abounds in grand opportunities, which will reveal themselves to the careful observer, but which cannot be enumerated here from want of space. Turning to bar 31, however, there is a combination of different powers in the different voices, where, as in similar circum-

stances, a mistake may easily, and frequently does, occur. Upon examination the aforementioned bar will be found to contain three voices, two of which are rendering their part *piano*, while the third suddenly breaks into a *forte;* in this, and such cases, the conductor will find it difficult to combat the prevailing impression, that each and all of the parts are to be executed *forte*. This is perhaps one of the greatest difficulties of a conductor. It is needless to say, however, that until the executants are thoroughly under command, and understand to a certain extent why and what the effect is which is required, such passages must of course result in partial failure.

Before leaving this passage one very fine effect may be pointed out. In bars 31 and 32, the altos bring in the words, "will God" with a skip of a *fourth;* immediately after come the basses, with the skip of a *seventh* on the same words; then come the trebles with a skip of a *fourth*, then the tenors with a *seventh*, and finally the *altos* with a full *octave;* there can be no doubt but that the composer intended to emphasise these words, by the manner of his treatment.

Again, "If we believe that Jesus died and rose again, even so (we believe) that God will bring them with Him," &c., &c. This paraphrase of the words clearly indicates their principal point, viz.—"that God will bring" &c., &c. In order, therefore, to intensify the effect, it would be wise to bring in with each successive part the words "will God" a little louder: a slightly heavier weight on "God" will still further improve the passage.

Passing on to the second *contrapuntal* passage, we find that the interest is prevented from relaxing by the adoption of a much closer style of counterpoint. Beginning at the second half of bar 45, the *trebles* give out the first *subject*, a bar later the *basses* imitate it in the *inversion;* again at the distance of a bar the *tenors* give out the *subject* an *octave* below the *trebles;* this last lead produces the effect of a *canon* for a time, as the *trebles* are still in the act of producing the *subject*.

All these points should be carefully explained to the members of the choir, whose interest will be thereby quickened, and whose intellectual capacity in musical matters will also be expanded.

Notice should also be taken of the artistic manner in which the *crotchets* are introduced in the different parts of the passage, from the 49th bar to the 54th bar: to give the passage due effect, the *crotchets* should be sung as smoothly as possible, and with a certain amount of deliberation, which might almost suggest an enlargement of the beat. The second *contrapuntal* portion comes to an end with a *dominant pedal* in the *bass* part, a device very frequently met with towards the close of *contrapuntal* works.

The second *harmonic* part begins on bar 61, introduced as before by a half-bar rest.

Comment on this portion of the work is needless, the remarks made on the first *harmonic* portion applying equally well to the second.

Concerning the concluding portion of the work, no particular remarks need be added: consisting merely of a little over three bars in a *harmonic* style, it can scarcely admit of any point of great importance being included. It might be contended, and with reason, that the anthem really finished with the first chord of the 88th bar, and that the last phrase was merely tacked on to serve a special purpose. Whatever opinion may be held regarding this point is of no importance here.

Having reached the end of the anthem, we remind the conductor that in selecting a *mixed* anthem, the particular object in view has been the division of the work into its different component parts: it is not claimed by any means that the strong points have been exhaustively dealt with. In the event of a similar kind of anthem being taken, the conductor is advised to separate the portions from one another which are in different styles, as has been done in the last example, after which each individual portion should be carefully studied, as was the case with those specimens which were selected to specially illustrate the *harmonic* and *contrapuntal* styles.

In conclusion, the conductor should never forget that *perfection* in art is practically an impossibility, and consequently that however perfect he may consider a performance, wider experience will undoubtedly reveal possibilities to which he was blind before, and which in their turn will be also followed by other discoveries.

If satisfaction over work accomplished be present, it should be the result not solely of the quality of the work, but of the *improvement* in the quality; the former is the certain sign of exhausted powers, while the latter proves the presence of a further source of artistic vigour.

Towards the end that his artistic powers may be developed should be the aim of every conscientious musician.

A selection of anthems, part-songs, &c., &c., is added, the study of which, on the lines previously laid down, is calculated to improve the musical acumen of the young conductor.

No attempt at classification has been made, in order that discrimination may be more severely exercised.

ANTHEMS.

A day in Thy courts	*Macfarren.*	O give thanks	*Elvey.*
All ye who weep	*Gounod.*	O Saviour of the world	*Goss.*
Arise, shine	*J. Elvey.*	O taste and see	*Goss.*
As the hart pants	*Mendelssohn.*	O taste and see	*Sullivan.*
Be glad, O ye righteous	*H. Smart.*	O that I knew	*Bennett.*
Blessed be the God and Father	*Wesley.*	Praise the Lord	*Elvey.*
Blest are the departed	*Sphor.*	Rejoice in the Lord	*Elvey.*
Comfort, O Lord. Arranged by Goss	*Dr. Crotch.*	Seek ye the Lord	*Roberts.*
From the rising of the sun	*Ouseley.*	Send out Thy light	*Gounod.*
God is a Spirit	*S. W. Bennett.*	Sing praises unto the Lord	*Gounod.*
Hear us, O Saviour	*Hauptmann.*	Sweet is Thy mercy	*Barnby.*
Hosanna in the highest	*Stainer.*	The Lord is my shepherd	*Macfarren.*
I was glad	*Elvey.*	They have taken away my Lord	*Stainer.*
Incline Thine ear	*Himmel.*	Turn Thy face from my sins	*Attwood.*
In that day	*Elvey.*	What are these?	*Stainer.*
Judge me, O God,	*Mendelssohn.*	With angels	*Hopkins.*
Lord, for Thy tender mercies' sake	*Farrant.*	Ye shall dwell in the land	*Stainer.*

GLEES, PART-SONGS, &c.

Afton Water. Arranged by F. Archer.		How soft the shades of evening	*Smart.*
April is in my mistress' face	*J. Morley.*	I love my love in the morning	*Allen.*
A Psalm of life	*Smart.*	I saw lovely Phillis	*Pearsoll.*
Ave Maria	*Smart.*	In going to my lonely bed	*Edwards.*
Awake, Æolian Lyre	*Danby.*	In the merry Spring	*Ravenscroft.*
Blow, blow, thou winter wind	*Stevens.*	In this hour of softened splendour	*Pinsuti.*
Break, break, on thy cold grey stones	*Macfarren.*	Lady, rise, sweet morn's awaking	*Smart.*
Down in a flow'ry vale	*Festa.*	Love wakes and weeps	*Callcott.*
Dream, baby, dream	*Smart.*	My bonny lass she smileth	*Morley.*
Eventide	*Abt.*	My true love hath my heart	*Smart.*
Flora gave me fairest flowers	*Wilbye.*	Night, lovely night	*Berger.*
Go, when the morning shineth	*Lahee.*	Now is the month of maying	*Morley.*
Good night, beloved	*E. G. Monk.*	O hush thee, my baby	*Sullivan.*
Good night, beloved	*Pinsuti.*	Orpheus, with his lute	*Macfarren.*
Good night, thou glorious sun	*Smart.*	Shepherds all, and maidens fair	*W. Macfarren.*
Hark, the convent bells are ringing	*Hatton.*	Since first I saw your face	*Ford.*
He that hath a pleasant face	*Hatton.*	Sleep, gentle lady	*Bishop.*
Hope and faith	*Weber.*	Softly fall the shades of evening	*Hatton.*
		Song of Spring	*Silas.*
		Stars of the Summer night	*Hatton.*

Sweet and low . . . . *Barnby.*
The bells of St. Michael's tower *Sir R. P. Stewart.*
The cloud-cap't towers . . *Stevens.*
The Crusaders . . . . *Pinsuti.*
The dawn of day . . . *Reay.*
The fisherman's "Good night" *Bishop.*
The lass of Richmond Hill . *Macfarren.*
The moon shone calmly bright. *Hatton*
The potter . . . . *Gaul.*
The shepherd's farewell . . *Smart.*
The silent land . . . . *Gaul.*
The sisters of the sea . . *Jackson.*
The three fishers . . . *Macfarren*
The watchword . . . *Pinsuti.*
To take the air a bonny lass . *Farmer.*
When all alone . . . *Converso.*
When Allen-a-dale . . . *Pearsall.*
When evening's twilight . . *Hatton.*
When flow'ry meadows . . *Palestrina.*
When winds breathe soft . . *Webbe.*
Who shall win my lady fair . *Pearsall.*
Why do the roses . . . *Pearsall.*
Winter days . . . . *Caldicott.*
With horse and hound . . *Caldicott.*

THE HISTORY OF MUSIC.

By WILLIAM DALY, Junr.

CHAPTER VIII.—(*continued*).

George Frederick Handel was born at Halle, in 1685. From his earliest years he displayed great musical talent, studying the organ, harpsichord, and composition, and also contriving to master the violin and oboe by himself. At the age of ten he had already written six sonatas for two oboes and bass. In 1696 he appeared before the Elector Frederick III., at Berlin, who was so impressed by the performance of the eleven-year-old boy, that he proposed to send him to Italy to study, a proposition which the elder Handel, who wished his son to make law his profession, did not accept. George Frederick, however, cared nothing for law, although he afterwards spent a year at the University of Halle, as a law student, of his own free will (1702). During his year of university life, he occupied the position of organist at the Cathedral of Halle. At the end of a year he forsook Halle, its university, and its organistship, for Hamburg. In Handel's day Hamburg stood in high repute as a centre of culture and wealth; and for the musician it possessed additional attractions in the fame of its organists, and of Reinhard Keiser (1673–1739) the composer, whose operas were making a stir at that time. Handel's most intimate friend at Hamburg was the versatile and accomplished John Mattheson (1681–1764), who was distinguished as organist, harpsichordist, conductor, composer, tenor singer, and writer on musical subjects. Through Mattheson's influence, Handel was made one of the second violins at the Opera. Whatever his abilities as a violin-player may have been, Handel was much too clever a young man to remain in a subordinate position for long; and in 1704 we find him directing a performance of Mattheson's opera "Cleopatra," in which the versatile composer himself sustained the tenor part (Antony). In the following year Handel also appeared as a composer, producing in quick succession the operas, "Almira," "Nero," and "Dafne."

In the January of 1707 Handel left Hamburg for Italy, where he spent three years of study and success. During these years he spent some time in each of the historical musical centres of Italy, visiting Venice, Florence, Rome, and Naples. In Venice he produced an Italian opera, "Agrippina," and in Florence another, entitled "Rodrigo," both of which were successful. While in Rome he wrote an oratorio on an Italian libretto—"Il Trionfo del Tempo e Disinganno" (1708), afterwards reproduced in an amended form in England as "The Triumph of Time and Truth" (1757). From Italy Handel was persuaded to go to Hanover, where the Elector George appointed him to the place of chapel-master. Before taking up the duties of his new position he was allowed leave of absence to visit England (1711). Arrived in England, he wrote the opera "Rinaldo," which was produced at the Haymarket on the 24th of February of that year, and in the beginning of July he went back to Hanover. In 1712 Handel paid a second visit to England, producing "Theseus," "Il Pastor Fido," and a Birthday Ode for Queen Anne, while he was also commissioned by the Queen to write a "Te Deum" and a "Jubilate" in connection with the Treaty of Utrecht. Both the "Te Deum" and the "Jubilate" were performed at St. Paul's on the 7th of July 1713, the Court and the Houses of Parliament

attending in state. Handel was now in high favour, and in return for these works gained an annuity of £200. In August, 1714, however, the Queen died, and Handel, who whatever his leave of absence may originally have been, had by this time stretched it out to about two years and eight months, found himself in a very unpleasant position, for the Elector was now George I. of England, at whose hands the distinguished composer of the "Utrecht Te Deum" was likely to fare but ill. The storm blew over, however: Handel was taken back into favour, and England henceforth became his permanent home.

From 1717 to 1720 Handel was musical director to the Duke of Chandos, for whose chapel at Cannons he wrote the celebrated *Chandos Anthems*, his oratorios, "Esther" and "Acis and Galatea."

About 1720, an attempt was made to establish Italian opera in London, and Handel was appointed director. After some seven years of existence, mostly stormy ones, the Opera-house in the Haymarket) was closed, and the scheme abandoned. Nothing daunted, Handel organised a fresh opera company in 1729, which, however, was also unsuccessful. After a hard struggle for existence for four years the company was disbanded, and, for a time, Handel devoted himself to oratorio, producing "Esther," and "Acis and Galatea" in public, and also "Deborah" and "Athaliah." But he had not yet broken entirely with Italian opera, and in 1733 he engaged another company, producing some ten operas in the next six years or so.

This was Handel's last bid for success with Italian opera, and henceforth all his attention was given to the oratorio. There is something very curious, and not a little characteristic of the man, about the circumstances which led Handel to abandon opera for oratorio. Had it not been for the accident of having an opera-house lying idle on his hands during days in Lent, when he could not produce opera, it is probable that the indomitable Saxon would have gone on waging war with opposition, intriguing subordinates and financial difficulties to the last. But the fact of being debarred from producing secular opera on certain days, gave him the idea of filling in these with what was practically religious opera, to which the objection to stage-plays could not possibly apply. The new venture was successful, and Handel, who was a thorough man of business, produced no more operas. This forms the great turning-point in his life, and his permanent influence on music dates from this time onward, for his operas were works written for a day, and, with the exception of detached airs, they are completely forgotten now.

Becoming increasingly engrossed in oratorio work, Handel produced in succession "Alexander's Feast" (1736), "Israel in Egypt" (1738), "Saul" (1738), "L'Allegro, il Pensiroso, ed il Moderato" (1740), "Messiah" (1741), "Samson" (1741), "Semele" (1743), "Joseph" (1743), "Hercules" (1744), "Belshazzar" (1744), "The Occasional Oratorio" (1746), "Judas Maccabæus" (1746), "Alexander Balus" (1747), "Joshua" (1747), "Susanna" (1748), "Solomon" (1748), "Theodora" (1749), "The Choice of Hercules" (1750), "Jephthah" (1751), and the re-modelled "Triumph of Time and Truth" (1757).

Apart from the oratorios "Deborah," "Esther," and others, written before 1736, the above list gives us a total of nineteen oratorios produced within the space of fifteen years, and one other, recast from an early work, about six years later. Of these twenty oratorios, perhaps about six or seven stand out from the rest, and these are, firstly, the "Messiah," "Judas Maccabæus," "Israel in Egypt," and "Samson;" and secondly, the less familiar "Alexander's Feast" and "Hercules."

Using the term "Oratorio" in its popular acceptance, we find that Handel displays a very different conception of the oratorio form from that of his predecessors, or that of his contemporary, Bach. With Handel the oratorio ceases to be exclusively a form of ecclesiastical music; and although the "Messiah" inculcates the doctrines of Christianity with the same spirit of earnestness and sincerity, which we may suppose animated those early performances in the Church of St. Maria in Valicella at Rome, and from which we derive the term "Oratorio," still Handel's oratorios, even those based upon scriptural subjects, are much more akin to the Epic than to the "Mystery," the "Passion-Play," or the "Cantata Spirituale." Handel outlived his great con-

temporary, John Sebastian Bach, by about nine years—like Bach, losing his sight in his latter days.

The career of Christopher Willibald Gluck (1714–1787)—"Ritter von Gluck," as he loved to style himself after Pope Benedict XIV. made him a Knight of the Order of the Golden Spur—whom we have bracketed here with Bach and Handel, like that of Handel, is divisible into two periods. In his first period Gluck belongs to the eighteenth century, just as Handel, in his also belonged to it, and like Handel, Gluck was getting well on into middle-age before he commenced the work, by virtue of which he holds his place in musical history; for, while Handel would be about fifty-five before he finally decided to relinquish opera for oratorio, Gluck was forty-eight when he commenced his career of musical reformer, with the production of his epoch-making opera, "Orpheus and Eurydice."

With the first half of Gluck's life we need concern ourselves but very slightly here. The son of a gamekeeper, he was educated in the Jesuit seminary in the little town of Kommatau, in Bohemia. Here he studied singing, the violin, organ, and harpsichord. At eighteen he left the seminary, and went to Prague, and from Prague to Vienna, teaching and studying, and being in a general way a *protégé* of Prince Lobkowitz, in whose service his father was. Attracting a good deal of attention as a young man of great promise, Gluck passed through the usual stages of aristocratic patronage, study in Italy, and more or less complete absorption in the musical fashions of the hour, which, as a rule, made up the career of a fortunate composer of that time. Gluck remained in Italy until 1745, producing a number of successful operas during his stay in that country, and gaining a reputation sufficiently great to induce the directors of the Opera-house in the Haymarket to invite him, in 1745, to visit London. In London Gluck produced several operas of the kind fashionable at the time; but perhaps the most important event in connection with his visit to this country was, that while in London, he had an opportunity of listening to the performance of some of Handel's oratorios, for he himself acknowledges the educative influence he derived from Handel's work, and it is possible that the oratorios had a considerable share in drawing his attention to the dramatic value of the chorus. About this time, also, he heard Rameau's operas in Paris, and this, again, had an important influence on his later work; for, although Rameau's operas are stiff and artificial, these defects arise from lack of resources rather than from any deliberate pandering to a love of mere empty display; and, however tedious they might prove to a modern audience, they show at least some attention to dramatic point and significance; whereas in the Italian opera of the times, the dramatic elements had been crushed out of existence by an overwhelming load of *roulades* and *bravura* passages, which meant nothing in particular.

In 1762 Gluck's first great opera, "Orfeo," was produced at Vienna. Curiously enough, after the production of "Orfeo," Gluck returned for a time to the threadbare conventionalities of his earlier years, and it was not until five years later that his second opera of reform, "Alceste," appeared. In a preface to the published edition of this opera he defines his position—

"I endeavoured to restrict the music to its proper function, that of seconding the poetry by enforcing the expression of the sentiment and the interest of the situations, without interrupting the action or weakening it by superfluous ornament." "I have been very careful never to interrupt a singer in the heat of the dialogue in order to introduce a tedious ritornello, nor to stop him in the middle of a word for the purpose of displaying the flexibility of his voice on some favourable vowel. . . ."

"My idea was that the sinfonia ought to indicate the subject, and prepare the spectators for the character of the piece they are about to see; that the instruments ought to be introduced in proportion to the degree of interest and passion in the words; and that it was necessary, above all, to avoid making too great a disparity between the recitative and the air in the dialogue, so as not to break the sense of a period, or awkwardly interrupt the movement and animation of a scene."

Like all reformers, Gluck met with opposition and rivalry in Vienna, where, in 1769, he produced a third opera, "Paris and Helen;" and when a few years later he removed to Paris, he met with much more. As in Vienna, the musical public ranged itself into two camps, but in

Paris the contentions of the Gluckists and the Piccinists * became a veritable war. The battle raged round "Orpheus" and "Alceste" (which had already divided Vienna into two factions), and "Iphegénie en Aulide" (1772), "Armide" (1777), "Iphegénie en Tauride" (1779), and "Echo et Narcisse" (1779).

The extracts from the preface to his "Alceste," just given, explain what it was that Gluck was striving for; and in this connection the published title of "Orpheus"—"Orfeo Dramma per Musica in due Atti," is very significant; he was attacking anew, and with a century-and-a-half's musical development to help him, the old problem of Peri and Monteverde.

CHAPTER IX.

HAYDN AND MOZART

THE careers of Franz Joseph Haydn and Wolfgang Amadeus Mozart represent the middle stage of eighteenth century musical development. Not only in point of time, lying midway between Bach and Beethoven, as they do, are the lives of Haydn and Mozart typical of a middle stage of development, but in other respects as well. Thus, as a general rule, their works, in point of character, may be said to lie equidistant from the fashionable Italian artificialities of the day and the heroic grandeur of Bach or Handel. Great as their influence was (and it is impossible to imagine modern musical art divested of their influence), neither Haydn nor Mozart can be called reformers; they were not in the least degree fighting musicians, like Gluck or Handel, neither did they work in seclusion, like Bach. On the contrary, the progress they made was the result of a sort of general recognition of things as they were, and a steady endeavour to do the best they could with the resources at their command. Excluding the element of genius, their musical education may be said to have been almost exclusively Italian. Widely differing circumstances, however, marked the two lives; and, although each in turn learned much of the other, there is always something, however indefinable, by which we can distinguish Haydn's music from Mozart's.

Haydn was the son of a wheelwright, and was born at the village of Rohran, in Austria, in 1732. At the age of six he was put under the charge of a relative, who had been struck by the beautiful quality of the child's voice, and who gave him his first lessons. Two years later, he was transferred to the choir of the Cathedral of St. Stephen, at Vienna, where he remained for about ten years. Dismissed from the choir when his voice broke, he spent some years of great hardship. By degrees, however, his fortunes improved, and after holding several minor appointments, Haydn passed into the service of the Esterhazys in 1761, becoming Capellmeister to Prince Nicholas Esterhazy, called "the Magnificent," five years later. Thus, at the age of thirty-four, after a harsh apprenticeship to music, Haydn settled down comfortably for life, for he ever afterwards remained a retainer of the Esterhazy family.

The house of Esterhazy is one possessed of magnificent traditions. In Haydn's day everything was done with a certain regality, and the head of the family was regarded almost as a sovereign prince. The musical establishment maintained by the Esterhazys numbered, under ordinary circumstances, twenty-one individuals, fourteen of whom were instrumentalists, and the remaining seven vocalists. With these forces, the Capellmeister was expected to provide such music—church, chamber, or operatic—as might from time to time be required, and for this body a great quantity of Haydn's music was written. This Esterhazy orchestra represents the germ from which the modern orchestra was to be developed; for it is to his work in con-

* So called from Nicolo Piccini (1728–1800), set up as an opponent to Gluck.

nection with it that we have to look for the beginning of that style which entitles Haydn to be called "the father of the modern orchestra." In 1766, the Esterhazy band consisted of the following instruments—six violins and violas, one violoncello, one double bass, one flute, two oboes, two bassoons, and four horns. Subsequently, the number was increased to twenty-four, which allowed of the introduction, when required, of trumpets, clarinets, and kettledrums.

In 1790, and again in 1794, Haydn visited England, where many of his works were already known. Each visit was a triumphant success; and to these English visits we owe some of his best work—the twelve grand symphonies known as the "Salomon set," string quartets, minor instrumental compositions, and a great number of songs. His experience of London seems to have awakened him to a new life, and a better understanding of his own powers,—indeed, the effect upon a man who, for nearly thirty years before, had been leading a quiet country existence on a great estate, varied only by occasional trips to Vienna, of finding himself the lion of a great foreign capital, must have been tremendous. After his second visit to London, Haydn returned to Vienna a comparatively wealthy man. The three great events of his latter years, besides his English visits, are, that he had Beethoven as a pupil for about a year (1792–3), the production of the "Creation" in 1799, and the "Seasons" in 1801.

Apart from his individual compositions with their own charm and excellence, Haydn's contribution to the progress of musical art lies in his partnership with Mozart in the evolution of the "sonata form," embracing the sonata proper, chamber-music, and the symphony; and the development of instrumentation.

The life of Wolfgang Amadeus Mozart (1756–1791), presents a very different spectacle from that of Haydn; and the wide differences of circumstance and association, find constant expression in their work. Coming of a peasant stock, and, for the greater part of his life living in the country, Haydn's music, in its most characteristic phases, has always something national and homely about it; Mozart's, on the other hand, is more cosmopolitan, as the circumstances of his life would naturally lead one to expect. Born at Salzburg, Mozart presents us with the most marvellous life-record in the history of music. Endowed with a vivid sense of beauty, and an unparalleled natural power of comprehension and execution as regards all forms of musical art, he stands forth in his early years as a prodigy whose achievements seem more like inventions than facts. When he was scarcely ten, he had already made his appearance in all the most important centres in Europe, and at twelve he was an operatic composer of established repute. During these and subsequent years all his work was done on the conventional lines of the period.

The opera "Idomeneo" (1781) marks the breaking away from the conventionalities of his time. Hitherto he had been content to do the same sort of work as his contemporaries, doing it much better, however; now he sought to take a step in advance of them all, and the result is shown in "Idomeneo," composed for the carnival period at Munich. In its construction "Idomeneo" suggests the influence of Gluck, although it is quite possible that Mozart arrived at conclusions somewhat similar to those of the composer of "Alceste," through his own natural sense of fitness rather than through any intention of copying the methods of the elder man. About this time, there was a growing desire for a characteristically German opera, and the Emperor Joseph, becoming interested in the question, invited the co-operation of Mozart. The result was the production of the "Entführung aus dem Serail," in its form based upon the Singspiel. In 1786, a slighter work of the same kind, "Der Schauspieldirektor," appeared, and in the same year his "Nozze di Figaro" was performed for the first time, at Prague, the equally famous "Don Giovanni" following in 1787. For the coronation of Leopold II. of Austria, in 1792, Mozart wrote "La Clemenza di Tito," which, set to an uninspiring *libretto*, and like many another composition written "to order," was not a particularly great success. The three last-named operas mark Mozart's return to Italian opera after the experiments in German opera, "Das Entführung aus dem Serail," and the "Schauspieldirektor," but to opera of a very different kind from the inanities to which Gluck objected. His last opera, "Die Zauberflöte" (1791), was

a return to the idea of German opera, although here, as in the earlier attempts towards the realisation of the same ideal, success was won with music which was still cast in an Italian mould, though animated with a nobility to which the music of the Italian school was a stranger.

The year 1791 brings us to the close of Mozart's brief career. So far, only his work as a writer of opera has been touched upon, and his operas have been accorded their present seemingly disproportionate amount of space, because, as a composer of opera, Mozart stands alone among his fellow-giants of the eighteenth century; but to the year 1791 belongs also the "Requiem," and this opens up another field of Mozart's vast creative energy, that of Church music, in which he ranks as the father of the modern music of the Catholic Church.

Then, again, there is his influence on the orchestra, as displayed in his symphonies and operas; his work as a writer of chamber music, in which he foreshadows Beethoven; his pianoforte concertos—these represent but a part of his enormous enrichment of musical art.

Of his forty-nine symphonies—an amazing number, judging by modern standards, for a man who only lived to be thirty-five—there are perhaps about a dozen or so which survive in more or less common use; and of these the best stand level, as works of art, with the best symphonies of Haydn or Beethoven. But, setting aside his unquestioned masterpieces, and turning to those slighter symphonies written in accordance with the fashions of his day, we still find full evidence of what one might term Mozart's characteristic perfection. The movements of these practically unknown symphonies may be slight in structure, and the instruments for which they are scored few in number; but whatever is done is done well, and the least of these works affords many valuable lessons for a student, either in composition or instrumentation.

As a quartet-writer Mozart is equally great; and the celebrated six quartets dedicated to Haydn are marvels of constructive energy held in check by a truly Greek sense of formal beauty. In examining these quartets—and they are, after all, only a type of the rest of his chamber-music—one finds it hard to reconcile his own statements regarding them—"they are, it is true, the fruits of long and laborious work,"—with their easy flow and opulence of melody.

Finally, as a concerto-writer Mozart has done work which not even Beethoven has been able to surpass; and here that perfect sense of fitness, which marks his employment of every instrument, again comes to the front. Says Jahn ——, "The chief merit of Mozart's concertos lies in the masterly welding of all musical factors, the technique being employed only where necessary for higher musical purposes, whilst the conception shows a freedom and flow only equalled by the perfect execution."

[*To be continued.*]

BIOGRAPHICAL DICTIONARY OF MUSICIANS.

By WILLIAM DALY, Junr.

Abt, Franz (1819–1885). A native of Eilenburg, in Germany. Originally a theological student. Has written a great number of songs which are widely popular.

Adam, Charles Adolphe (1803–1856). French operatic composer. A native of Paris. Best known through his opera, "Le Postillon de Lonjumeau."

Albani-Gye, Marie Emma (*née* Lajeunesse). Distinguished and popular soprano. Born at Chambly, near Montreal, in 1851. Later removed with her parents to Albany, New York, whence her pseudonym, "Albani." Studied in Paris and Milan. Equally fine in oratorio and opera. In 1878 married Mr. Ernest Gye. *Portrait*, vol. v. p. 64.

d'Albert, Eugene. Pianist and composer. Born at Glasgow, 1864; long permanently resident in Germany. Recognised as a virtuoso of the front rank.

Albrechtsberger, Johann Georg (1736–1809). Organist, composer, and theorist. Born at Klosterneuburg, near Vienna. His "Guide to Composition," and "School of Thorough-bass," have outlived his compositions.

Allegri, Gregorio (1560–1652). A Roman composer: disciple of Palestrina. Wrote the celebrated "Miserere," for two choirs of nine voices, sung in the Sixtine Chapel, and which the youthful Mozart wrote out from memory, it being forbidden to furnish strangers with a copy of this work.

Amati. A family of noted violin-makers at Cremona, sixteenth and seventeenth centuries. Their instruments are highly esteemed by collectors, and bring long prices.

Arensky, S. (1861–1906). A prominent composer of the later Russian school. He wrote three operas (Tschaikowsky thought highly of "A Dream of the Volga"), two symphonies, and other works.

Arne, Dr. Thomas Augustine (1710–1778). Son of a furniture-dealer in London. Educated at Eton, and intended for the law, but adopted music as a profession. Wrote about thirty operas, two oratorios, and many glees, catches, and songs. Composer of "Rule Britannia."

Attwood, Thomas (1765–1838). Son of a London coal-merchant. A chorister of the Chapel Royal. Sent by the Prince of Wales (afterwards George IV.) to study in Italy. Afterwards went to Vienna, where he worked under Mozart. Returned to England in 1787. In 1795 appointed organist of St. Paul's Cathedral, and of the Chapel Royal in 1836. Compositions include Church-music, songs, glees, &c. A friend of Mendelssohn.

Auber, Daniel François Esprit (1784–1871). Born at Caen in Normandy. Studied under Cherubini. Wrote a great number of operas —"Masaniello," "Le Maçon," "Fra Diavolo," "Zanetta," and many others. His music is always bright and interesting; and underlying his affectation of superficial sentiment and frivolity, there is concealed a *technique* wonderfully perfect of its kind. One of the lights of French Opera. *Portrait*, vol. i. p. 64.

Audran, Edmond (1842–1901). A celebrated French composer, who gained an enormous success with his "La Poupée." Other works for the lighter stage, such as "La Mascotte," "Olivette," and "La Cigale," also enjoyed a long run of popularity.

Bach, John Sebastian (1685–1750). The father of modern music. Born at Eisenach. Equally great as composer, organist, and player on the harpsichord. His works

—organ sonatas, preludes and fugues, compositions for harpsichord and orchestra, passion-music, sacred cantatas, of which latter no fewer than 226 are still extant, masses, &c.—constitute the fountain-head of modern music. It is a notable fact that Bach and Handel were born in the same year. (See "History of Music," chap. viii.) *Portrait*, vol. i. p. 144.

Bach, Philipp Emanuel (1714–1788). Born at Weimar. Third son of John Sebastian Bach. Musical Director at Hamburg, 1767. His compositions mark the transition from his father's style to that of Haydn and Mozart.

Bache, Walter (1842–1888). Pianist. Born in Birmingham. Student of Leipsic Conservatorium. Later a friend and pupil of Liszt. From 1865 lived in London.

Baillot, Pierre Marie (1771–1842). A French violin *virtuoso*. Born at Passy. Studied in the Paris Conservatoire. The principal French violinist of his day. His *études* and "L'art du Violon" belong to the classics of violin-playing.

Balakireff, Mily A. Russian composer. Born 1836. Founder and chief of the school of musicians who endeavoured to compass in their works an entire expression of the natural genius of their race—to create a "national Russian art." His principal works are overtures on Russian, Spanish, and Czechish themes. He now leads a retired life in St. Petersburg.

Balfe, Michael William (1808–1870). Born at Dublin. Composed a polacca at the age of seven. A year later appeared in public as a violinist. Studied in London and in Italy. Engaged by Rossini as first baritone at the Italian Opera in Paris (1828). In 1835 produced his first English opera, "The Siege of Rochelle," at Drury Lane. Opera by which he is best remembered, "The Bohemian Girl" (1843), which had a tremendous success all over the world, and is still a popular favourite. Balfe was an excellent conductor. *Portrait*, vol. ii., *Frontispiece*.

Barker, Charles S. (1806–1879). English organ-builder; noted as the inventor of the pneumatic lever.

Barnby, Sir Joseph. Organist, composer, and conductor. Born at York, in 1838. A choir-boy in the Minster there, and afterwards a student at the Royal Academy of Music. Held various posts as organist, or conductor, in London. Principal of Guildhall School of Music, 1892–1896. Died 1896. *Portrait*, vol. iii. p. 64.

Barnett, John (1802–1890). Born at Bedford. Wrote several operas, chief among them being "The Mountain Sylph," produced at the Lyceum, London, in 1834. He also wrote a number of other compositions of various kinds, including, it is said, nearly 4000 songs.

Barnett, John Francis. Composer and pianist. A nephew of John Barnett. Born in London, in 1837. Has written a number of excellent cantatas.

Batiste, A. Edouard (1820–1876). Distinguished French organist, who composed many popular works for his instrument.

Beethoven, Ludwig van (1770–1827). Born at Bonn. Distinguished himself first as a pianist. Made various concert tours (1781–96). Although a number of his youthful compositions had already been published, it was not until his twenty-fifth year (1795), that Beethoven produced anything to which he appears to have thought it worth while to attach an *opus* number. To this year belong the three pianoforte trios known as Op. 1, and also the three pianoforte sonatas (Op. 2), dedicated to Haydn. From 1795 dates the first beginning of Beethoven's influence on musical art, an influence the extent of which it is impossible to set down in words. Of works bearing a separate *opus* number, Beethoven has left 138, including 9 symphonies, 7 concertos, 1 septet, 2 sextets, 3 quintets, 16 quartets, 36 pianoforte sonatas, 16 other sonatas, 8 pianoforte trios, 1 opera, 2 masses, &c. (See "History of Music," chap. x.) *Portrait*, vol. i. p. 144.

Bellini, Vincenzo (1801–1835). Born at Catania, in Sicily. One of the lights of Italian Opera. His wealth of melody, as evinced in his operas, "Il Pirata," "Somnambula," "Norma," "I Puritani," and others, quickly raised him to the position of one of the favourite composers of his time. He died in Paris.

Benedict, Sir Julius (1804–1885). Born at Stuttgart. A pupil of Hummel and Weber. From 1835 lived in London. Held various posts as conductor. Of his numerous compositions of all kinds, the opera, "The Lily of Killarney," and the oratorio, "St. Peter," are best known. *Portrait*, vol. ii. p. 64.

Bennett, Sir William Sterndale (1816–1875). Born at Sheffield. At eight years of age became chorister at King's College Chapel, Cambridge; two years later was sent to the Royal Academy of Music, where, at the age of sixteen, 1832, he performed a pianoforte concerto of his own, and was commended by Mendelssohn, who was present. In 1856 he was appointed Professor of Music at Cambridge, and conductor of the Philarmonic,

London; and in 1866 he became Principal of the Royal Academy. It is a notable fact that Bennett was offered the conductorship at the Gewandhaus, Leipsic. The most remarkable English composer since Purcell. *Portrait*, vol. ii. p. 64.

Berger, Francesco. Pianist and composer. Born in London, in 1835.

Beringer, Oscar. Pianist and composer. Born in 1844, at Furtwangen, Baden. Since 1872 has lived in London.

Beriot, Charles Auguste de (1802–1870). Born at Louvain. One of the great violinsts of the last generation. His compositions hold an important place in the *repertoire* of every violinist.

Berlioz, Hector (1803–1869). Born at Côte St. André, in the department of Isère. Intended by his father, a doctor, for the medical profession, and with this object sent to Paris in 1822. Arrived in Paris, however, Berlioz, sickened with his first experience of the medical schools, preferred to follow out his own inclinations, which lay in the direction of music. As a consequence of this determination, his family left him for some time to support himself as best he could. Becoming reconciled to his father, he was afterwards given full permission to continue those musical studies which hitherto he had pursued in the face of all parental injunctions. Later, Berlioz made a number of very successful concert tours, of which he gives lively descriptions in his "Autobiography." As a composer, Berlioz belongs to the advanced Romantic school. Among his numerous compositions are the symphonies, "Symphonie Fantastique," "Harold," "Roméo et Juliette," the great dramatic legend "Faust," the operas, "Benvenuto Cellini," and "Les Troyens;" the immense "Requiem," and a number of lesser compositions of all kinds. (See "History of Music, chap. xi.) *Portrait*, vol. i. p. 64.

Bertini, Henri Jerome (1798–1876). Born in London. Died at Meylan. Pianist and composer. Some of his compositions are in very general use in connection with the earlier stages of pianoforte study.

Best, William Thomas (1826–1897). One of the foremost English organists of the last half of the nineteenth century.

Biber, Heinrich Johann Franz von (1638–1698). Composer and violinist. Born at Wartenberg. Died at Salzburg. A distinguished composer of the seventeenth-century German school. Wrote some fine violin sonatas.

Billington, Elizabeth (1768–1818). A celebrated soprano of the last century. Born in London. Died at Venice.

Bishop, John (1817–1890). Organist. Born at Cheltenham. He translated a number of foreign musical works into English, among others, Spohr's "Violin School," and Czerny's "School of Composition."

Bishop, Sir Henry Rowley (1786–1855). Born in London. Gave early indication of musical talent. Produced his "Circassian Bride" in 1809. In consequence of its great success he was made conductor at Covent Garden in the following year. A long succession of highly successful dramatic compositions, overtures, and songs gradually brought him to the front as one of the most deservedly popular composers of his day. He received the freedom of the City of Dublin in 1820; was elected Reid Professor of Music in Edinburgh University in 1841; was knighted in 1842; and became Professor of Music at Oxford in 1848. Although he wrote much excellent music of various kinds, Bishop is now chiefly remembered for his glees and part-songs. *Portrait*, vol. v. p. 144.

Bizet, Georges (1838–1875). Born and died in Paris. A pupil of Halévy. Wrote a number of operas—"Docteur Miracle," "Les Pecheurs des Perles," "La Jolie Fille de Perth." "Numa," "Djamileh," and the immensely popular "Carmen." *Portrait*, vol. i. p. 64.

Black, Andrew, vocalist. Born at Glasgow, 1859. *Portrait*, vol. ii. p. 144.

Blagrove, Henry Gamble (1811–1872). Violinist. Born at Nottingham; died in London. A magnificent orchestral leader.

Blow, Dr. John (1648–1708). Composer and organist. Born and died in Westminster. One of the many distinguished musicians bred in the Chapel Royal, *temp.* Charles II.

Blumenthal, Jacob. Composer and pianist. Born in 1829, at Hamburg. A most prolific song-writer. Died 1908.

Boccherini, Luigi (1743–1805). Born at Lucca. Died at Madrid. Composer and violoncellist. Wrote a great deal of very excellent and original chamber-music.

Boildieu, François Adrien (1775–1834). Born at Rouen. Wrote a number of successful operas—"Zoraïme et Zulnare," "Calife de Bagdad," "Jean de Paris," "La Dame Blanche," and others. Boildieu's operas are distinguished by much charming melody, and a certain *naïve* freshness of sentiment.

Boito, Arrigo. Born at Padua, in 1842.

Distinguished both as poet and opera composer. His best-known opera is "Mefistofele."

Bononcini, Giovanni Battista (1672–1750). Celebrated as an opera composer in his time. Hero of the notorious rivalry with Handel in London.

Borodin, Alexander (1834–1887). Composer. One of the leaders of the new Russian school.

Bottesini, Giovanni (1822–1889). Born at Crema, in Lombardy. Studied at Milan. Made many concert-tours as a *virtuoso* on the double-bass. His command over the resources of his instrument, his clearness of intonation, expression, and execution were very wonderful. Bottesini was also a composer of merit, having written operas, symphonies, concertos, quartets, &c.

Boyce, Dr. William (1710–1779). Born in London. Son of a cabinetmaker. Choir-boy at St. Paul's. Was made composer to the Chapel Royal in 1738. Boyce held a number of different important musical appointments in his time, and wrote a quantity of very excellent music. He is best known to musicians as the editor of the very valuable collection of "Cathedral Music," projected by Greene and completed by himself, and to the public at large as the composer of "Hearts of Oak."

Braga, Gaetano. Composer and violoncellist. Born at Giuliannova, in 1829.

Braham, John (1774–1856). Tenor singer. Born and died in London. Equally great in opera and oratorio.

Brahms, Johannes (1833–1897). Attracted a good deal of attention as a boy by his compositions and piano-playing. Settled in Vienna in 1869. Brahms' compositions cover a wide range of art, and with the exception of opera, there is scarcely a department of musical art in which he has not made his influence felt. Powerful, original, and versatile, Brahms ranges from the slightest to the grandest in his choice of "form," and in sentiment he is just as catholic, passing from the austere grandeur of the "Requiem," or the "Song of Destiny," to the delicate charm of many of his lesser compositions, songs, &c. Brahms' predominant characteristics are great and even daring originality, coupled, in the works of his maturity, with a rigid artistic reserve. *Portrait*, vol. iii., *Frontispiece*.

Bree, Johann Bernard van (1801–1857). Composer. Born and died at Amsterdam.

Bridge, Sir John Frederick. Organist and composer. Born at Oldbury, in 1844. Organist of Westminster Abbey. *Portrait*, vol. i. p. 64.

Bridge, Dr. Joseph Cox. A younger brother of the preceding, and, like him, a distinguished English musician of the day. Born at Rochester in 1853. Organist of Chester Cathedral; Professor of Music, Durham University.

Bridgetower, George Augustus Polgreen (1780–1814). A distinguished violinist. Born at Biala; died in London. Bridgetower was the first to play the "Kreutzer" sonata in public.

Britton, Thomas (1651–1714). Born at Higham Ferrers; died in London. A remarkable musical enthusiast, who, from the nature of his calling, was commonly known as the "musical small coal man."

Bruch, Max. Born at Cologne, in 1838. A composer of the modern German school.

Brüll, Ignaz. Born at Prossnitz, in 1846. Has written the opera, "The Golden Cross," &c.

Bruneau, Alfred. Composer. Born in Paris, in 1857. Has written an "Ouverture Héroïque," symphonic poems—"La Belle au bois dormant," "Léda," and "Penthésilée," the operas, "Kerim," "Le Rêve," and "L'Attaque du Moulin," &c.

Buck, Dudley. Composer, organist, and pianist. Born at Hartford, U.S.A., in 1839. A prominent American musician.

Bull, Dr. John (1563–1628). Born in Somersetshire; died at Antwerp. One of the great English musicians of the Elizabethan period.

Bull, Ole Borneman (1810–1880). Born at Bergen in Norway. Originally intended for the Church, but his great natural aptitude for the violin resulted in his deserting theology for music. Bull made many concert-tours as a violin *virtuoso*, his somewhat sensational playing attracting great attention in Europe and America. Ole Bull died in his native place.

Bülow, Hans Guido von (1830–1895). Pianist and composer. A pupil of Liszt. One of the great pianists of the century. Bülow was also an excellent conductor. In his compositions, which comprise piano pieces, songs, and orchestral works, he followed the lead of Wagner and Liszt.

Burgmuller, Johann Friedrich (1806–1874). Composer. Born at Ratisbon; died at Beaulieu.

Burney, Dr. Charles (1726–1814). Historian, organist, and composer. Born at Shrewsbury. Studied music under Dr. Arne. Was for nine years organist of Lynn Regis in

Norfolk. Afterwards made several extensive tours on the Continent in search of materials for his "History of Music," the first volume of which appeared in 1776.

Butt, Clara. Contralto vocalist. Born in 1873. Married Mr. Kennerley-Rumford, baritone vocalist.

Busby, Dr. Thomas (1755–1838). Composer and organist. Born and died in Westminster. Dr. Busby wrote several works dealing with musical subjects, the most important of them being a "History of Music," based upon the larger works of Burney and Hawkins.

Buxtehude, Dietrich (1637–1707). Organist and composer. Born at Helsingör; died at Lübeck.

Byrde, William (1538–1623). Composer and organist. The "Father of Musicke." Born at Lincoln. Celebrated for his Church music and madrigals.

Calkin, John Baptiste. Composer, organist, and pianist. Born London, 1827; died 1905.

Callcott, Dr. John Wall (1766–1821). Composer and organist. The son of a bricklayer. Born at Kensington; died at Bristol. A great glee-writer.

Calvé, Emma. Soprano vocalist. Born at Madrid, 1864.

Campagnoli, Bartolomeo (1751–1827). Composer and violinist. Born at Bologna; died at Neustrelitz. Wrote a "Violin School," "Studies" for viola, &c.

Carey, Henry (1690?–1743). Composer and vocalist. Born and died in London. The first to sing "God Save the King," and alleged to be the real composer of it.

Carissimi, Giacomo (1604–1674). Composer. Born and died in Rome. One of the earliest writers of oratorio.

Carreno, Teresa. *Virtuoso* pianist. Born 1853. Married, 1892, Eugene d'Albert (*q.v.*).

Carrodus, John Tiplady (1836–1895). Violinist and composer. Born at Keighley in Yorkshire. Studied under Molique in London, and afterwards in Stuttgart. A great *virtuoso*, and a splendid orchestral leader. Died in London.

Caruso, Enrico. Tenor operatic vocalist. Born at Naples, 1873.

Catalani, Angelica (1779–1849). Born at Sinigaglia; died in Paris. One of the most brilliant sopranos known to history.

Cavaliere, Emilio del (1550–1598). The composer of the first oratorio. Born and died in Rome.

Cellier, Alfred (1844–1891). Composer and organist. Wrote several very successful light operas. Born at Hackney; died in London.

Chaminade, Cecile. Composer and pianist. Has written a quantity of clever and graceful chamber-music. Born in Paris in 1861.

Chappell, William (1809–1888). Wrote a "History of Music" extending from the earliest records to the fall of the Roman Empire; also "History of the Popular Music of the Olden Times." Born and died in London.

Cherubini, Maria Luigi (1760–1842). Born at Florence in 1760, and died in Paris in 1842. After receiving lessons from his father, was placed under the care of the celebrated Giuseppe Sarti, whose pupil he remained for four years. In 1773, when he was only thirteen, Cherubini wrote a successful Mass, and his first opera, "Quinto Fabio," was produced at Milan in 1780. In 1788 Cherubini settled in Paris, where he formed a great reputation as a composer of operas and Church music. Principal among his operas, which are magnificent works of art, are, "Iphigenia in Aulis" (1788), "Lodoiska," "Medea," "Les deux journées" (1800), and "Anacreon" (1803). He also wrote four Masses, a requiem, string quartets, many lesser compositions, and a masterly work on counterpoint. From 1821 to 1841 he was head of the Paris Conservatoire. *Portrait*, vol. v. p. 144.

Chipp, Dr. Edmund Thomas (1823–1886). Organist and composer. Born in London; died at Nice.

Chladni, Ernst Florens Friedrich (1756–1827). Born at Wittenberg; died at Breslau. Made very profound researches into the subject of acoustics.

Chopin, François Frederic (1810–1849). Born near Warsaw. A student in Warsaw Conservatoire. Made his first important public appearance, in Vienna in 1829, where the delicate charm and expression of his playing excited great public attention. From 1831 until his death Chopin lived in Paris. Chopin is the king of pianoforte composers. Himself of French extraction, his works betray the combined influences of the Slavonic spirit and the French. There is about them the wild, dreamy nature of the Slav, and a dainty caprice coupled with an exquisite perfection of form and manner, thoroughly French. *Portrait*, vol. v., *Frontispiece.*

Chrysander, Friedrich. Born in 1826, at Lübtheen in Mecklenburg. A distinguished writer on musical subjects. His most im-

portant work is his monumental biography of Handel. On all subjects connected with Handel or his compositions, Chrysander takes unquestioned rank as the greatest authority in the world. Died at Hamburg, 1901.

Cimarosa, Domenico (1749–1801). Born at Naples. A pupil of Piccini. Wrote an immense number of highly successful operas, which rapidly gained for him a European reputation. For three years he held a position at the Court of Catharine II. of Russia. He afterwards went to Vienna as Court-conductor. In Vienna he produced his greatest work, the opera "Il Matrimonio Segreto." In 1793, Cinnarosa returned to Naples.

Claribel (1830–1869) (Mrs. C. A. Barnard). A fashionable song-writer of the last generation.

Clark, Jeremiah (1670?–1707). English composer; remembered chiefly for the tune "St. Magnus."

Clay, Frederick Emes (1838–1889). Born in Paris. Wrote a number of light operas, "Princess Toto," &c., also many songs. Died at Great Marlow.

Clementi, Muzio (1752–1832). Born in Rome. In his ninth year accepted a post as organist. When he was fourteen, Clementi visited London, where his brilliant pianoforte-playing excited general surprise and admiration. In 1817 produced his celebrated book of studies for the pianoforte—"Gradus ad Parnassum." His compositions display great lucidity of construction and elegant precision, but they show very few traces of originality. They are, however, very valuable as educational works, and it is only in this capacity that Clementi's works can be said to survive.

Cliffe, Frederick. Composer. Born in 1857, at Low Moor in Yorkshire. Has written two excellent symphonies.

Cobb, Gerard Francis. Composer. Born in 1838, at Nettlestead.

Cole, Blanche (1851–1888). Soprano. Born at Portsmouth; died in London.

Colonne, Édouard. Composer, conductor, and violinist. Born at Bordeaux, in 1838. One of the principal French conductors of the present day.

Concone, Giuseppe (1810–1861). Composer and organist. Born and died at Turin. Remembered principally for his educational works, in connection with singing.

Cooke, Dr. Benjamin (1734–1793). Composer and organist. A celebrated glee-writer. Born and died in London.

Cooke, Henry. Composer and vocalist. "Master of the Children" in the Chapel Royal, *temp.* Charles II. Originally a musician, but served in the Royalist forces during the Civil War, obtaining a captain's commission in 1642, for which reason he was commonly known as Captain Cooke after he returned to his first calling. Born in Westminster (year uncertain), where he died in 1672.

Coote, Charles (1809–1880). Composer of an immense amount of very popular dance-music ("Coote and Tinney"). Born and died in London.

Corder, Frederick. A distinguished contemporary English composer. Born in London, in 1852.

Corelli, Arcangelo (1653–1713). The father of modern violin-playing. Born at Fusignano. About 1672 visited Paris, but returned shortly afterwards to Rome. 1680–1685, travelled in Germany, where his musical acquirements gained for him the favour of many of the German princes and nobles, in particular that of the Elector of Bavaria, in whose service he remained for some time. Corelli wrote a quantity of chamber-music, his works for the violin being of great excellence. Geminiani, who had heard him play, likened Corelli's tone to that of a "sweet trumpet."

Corri, Domenico (1744–1825). Composer and vocalist. Born in Rome. Died at Hampstead.

Costa, Sir Michael (1810–1884). Composer and conductor. Born at Naples. Came to England in 1829. From 1830 to 1846 was conductor at the King's Theatre, London, where he established his reputation as a conductor of very great merit. In 1846 he was appointed conductor of the Philharmonic Society and the Italian Opera. Of his compositions, the oratorios, "Naaman" and "Eli," are the most familiar to the present generation.

Couperin, François (1668–1733). Composer, organist, and clavecinist. Born and died in Paris. As a composer of exquisitely constructed little pieces for the clavecin, or harpsichord, he may be reckoned one of the early fathers of modern pianoforte music.

Coussemaker, Charles Edmond (1805–1876). Writer and composer. Born at Bailleul; died at Lille. An authority on the music and musicians of the Middle Ages.

Cowen, Frederick Hymen, composer and conductor. Born in 1852 at Kingston in Jamaica. An infant prodigy—composed a waltz at six

years of age, and when eight wrote an operetta, entitled "Garibaldi." Until 1865 a pupil of Benedict and Goss. Thereafter went to Leipsic, where he studied under Hauptmann, Moscheles, and Reinecke. Has written operas; an oratorio, "The Deluge"; cantatas, "The Rose Maiden," "The Sleeping Beauty," "The Corsair," &c.; symphonies, chamber-music, songs, &c. *Portrait*, vol. iv. p. 64.

Cramer, John Baptist (1771–1858). Composer and pianist. Born at Mannheim; died in London. A brilliant pianist, and a composer of much excellent music for his instrument. Famous for his well-known pianoforte *études*.

Cristofori, Bartolomeo (1655–1731). The inventor of the pianoforte, called by him the "hammerclavier."

Croft, Dr. William (1678–1727). Born at Nether Eatington, in Warwickshire. A pupil of Dr. Blow at the Chapel Royal. Was the organist of Westminster Abbey and of the Chapel Royal. Wrote a number of anthems, sonatas, songs, hymn-tunes, &c. Died at Bath.

Crotch, Dr. William (1775–1847). Born at Norwich. The son of a carpenter of musical tastes. Displayed a strong leaning towards music from his earliest years, and when only fifteen was appointed organist of Christ Church, Oxford. In 1820 he was made Lecturer on Music at the Royal Institution, London, and in 1822 was appointed Principal of the Royal Academy of Music, founded in that year. Dr. Crotch wrote several oratorios ("Palestine," "The Captivity of Judah," &c.); anthems, glees, organ and pianoforte pieces, &c.; and enjoyed a great reputation as a teacher. He died at Taunton.

Crouch, Frederick William. Composer and violoncellist. Born at Devizes in 1808; died at Portland (U.S.), 1896. The composer of that world-renowned song, "Kathleen Mavourneen."

Cui, Cæsar Antonivitch. Composer and writer. Born in 1835, at Wilna. A prominent composer of the Slavonic school.

Cummings, Dr. William Hayman. Composer, organist, tenor vocalist, and writer. Born in 1835, at Sidbury, in Devonshire. Principal Guildhall School of Music. Has written a cantata, Church music, &c.; and is the author of the "Life of Purcell" in the series of "Great Musicians," and has also written "Rudiments of Music," and "A Biographical Dictionary of Musicians," in Novello's "Music Primers."

Curwen, John (1816–1880). Born at Heckmondwike, Yorkshire. Educated for the Independent ministry. As a clergyman keenly interested in everything relating to education, was led to study the subjects of instruction in singing in connection with church and Sunday-school work. Using the system introduced by Miss Glover of Norwich as a basis, gradually evolved the method of notation now known as the "Tonic Sol-Fa," which, all consideration of its merits or limitations apart, has certainly been of inestimable service in admitting large masses of people to a participation in musical performances, and a consequent extended enjoyment of music generally, from which they might otherwise have been altogether debarred. Recognising the importance of music as a branch of education, and the facilities which his method offered for its study, Curwen, in 1864, resigned his pastoral charge (Plaistow), and devoted himself wholly to the growing claims upon his time and attention consequent upon the marvellous expansion of the Tonic Sol-Fa movement. John Curwen died at Manchester. For a more detailed account of a singularly attractive personality, see the interesting "Memorials of John Curwen."

Cusins, Sir William. Born in London in 1833. A choir-boy at the Chapel Royal. A pupil of Fétis, at Brussels, and also of Potter, Sterndale Bennett, Lucas, and Sainton, at the Royal Academy of Music. King's scholar at the Academy in 1847. Has been organist of the Queen's Private Chapel; master of the music to the Queen; conductor of the Philharmonic, &c. Has written an oratorio, "Gideon"; a pianoforte concerto, overtures, &c. An excellent pianist. Died 1893.

Cuzzoni, Francesca (1700–1770). Distinguished vocalist. Sang for Handel in London, 1722–1726.

Czerny, Karl (1791–1857). Pianist and teacher; noted for his pianoforte exercises and studies.

Damrosch, Leopold (1832–1885). Composer and violinist. Born at Posen; died in New York. Figured prominently in America as a conductor. Wrote a violin concerto; a "Festival" overture; "Ruth and Naomi, a Sacred Idyl"; songs, &c.

Dancla, Jean Charles. Composer and violinist. Born at Bagnères-de-Bigorre, in 1818.

Dannreuther, Edward (1844–1905). Writer and pianist. Born at Strasburg; died in London. A distinguished advocate of the advanced school of musical art, being in a special degree a champion of Wagner.

David, Félicien César (1810–1876). Composer. Born at Cadenet; died at St. Germain-en-Laye. Travelled extensively in the East. His principal work is the remarkable symphonic ode, "Le Désert," which, in 1844,

after various previous unsuccessful productions, made him one of the musical celebrities of the century.

David, Ferdinand (1810–1873). Composer and violinist. Born at Hamburg; died at Klosters. A pupil of Spohr. In 1836 was appointed leader at the Gewandhaus, Leipzig. Wrote concertos, caprices, *études*, variations, &c., for the violin.

Davidoff, Charles (1838–1889). Composer and violoncellist. Born in Moscow. Studied the violoncello both in Moscow and in St. Petersburg, and was afterwards a pupil of Hauptmann at Leipzig, for composition. In 1860, was appointed Professor of the violoncello at Leipzig Conservatoire. Returning to St. Petersburg, he became solo violoncellist in the Imperial Orchestra, and teacher in, and eventually director of, the Conservatoire. Wrote a large number of violoncello solos and concertos, and also some fine chamber-music.

Davies, Miss Fanny. Pianiste. Born in Guernsey, 1861.

Davies, Mrs. Mary. The well-known English soprano. Born in London, in 1855.

Davison, James William (1813–1885). Composer and writer. Born in London; died at Margate.

Debussy, Claude. Notable modern composer. Born at St. Germain, 1862.

Délibes, Clement (1836–1891). Born at Saint Germain du Val. Entered the Paris Conservatoire in 1848. A pupil of Adolphe Adam. Wrote some exquisite ballet music ("Coppelia," "Sylvia," &c.), and also several operas. Died in Paris.

De Lisle, Claude Joseph Rouget (1760–1836). Born at Montaigu, Lons-le-Saunier. An officer of Engineers. Famous as the composer of the "Marseillaise." Died at Choisy-le-Roi.

Denza, Luigi. Composer. Born at Naples, in 1846. Best known in this country as a song-writer.

Deppe, Ludwig (1828–1890). Pianist. Born at Hamburg; died at Pyrmont. Celebrated as a teacher.

De Reszke, Edouard. Baritone. Born at Warsaw, in 1855.

De Reszke, Jean. Tenor singer. Born at Warsaw, in 1852.

De Swert, Jules (1843–1891). Composer and violoncellist. Born at Louvain; died at Ostend.

Dewar, James (1793–1846). Composer, organist, and violinist. Born and died in Edinburgh.

Dibdin, Charles (1745–1814). Composer and vocalist. Born at Southampton. The son of a silversmith. At the age of fifteen was engaged as singing actor at Covent Garden Theatre. Launched into a dramatic career (he was originally intended for the church), Dibdin displayed great talent in many very different directions, achieving success as author, actor, composer, and singer. In the course of many ventures, he produced a number of very popular plays interspersed with music, such as "The Padlock," "The Waterman," "The Quaker," &c. In 1789, Dibdin commenced his celebrated, and at that time, novel "entertainments." His fame, however, rests upon his sea-songs, those incomparable lyrics which gained for him the title of the "Tyrtæus of the British Navy." As a recognition of the national importance of these songs, many of which were first heard in connection with his different plays and entertainments, the Government, in 1802, bestowed a pension of £200 a year upon this writer.

Dittersdorf, Karl Ditters von (1739–1799). Composer and violinist. Born in Vienna; died at Rothlhotta. Wrote comic operas, the best of them being "Doktor and Apotheker." Also composed Church music; symphonies, quartets, sonatas, songs, &c.

Donizetti, Gaetano (1797–1848). Born at Bergamo. One of the bright stars of the Rossinian school of Italian Opera. Wrote about twenty operas before he met with anything like real success. "Anna Bolena," "Lucia di Lammermoor," and "Belisario," brought him into the front rank of composers, and thereafter he turned out successful opera after successful opera with marvellous ease and rapidity. His operas are distinguished by a wealth of fascinating melody and a ready appreciation of the picturesque. Of the seventy operas which he wrote, "Don Pasquale," "L'Elisir d'Amore," "La Fille du Regiment," and "Lucrezia Borgia," may be instanced as freshest and most original in conception and execution. *Portrait*, vol. v., *Frontispiece.*

Dorn, Heinrich (1804–1892). Composer. Born at Konigsberg; died at Berlin.

Dowland, John (1562–1626). Composer and lute-player. Born and died at Westminster. A celebrated madrigal writer.

Dragonetti, Domenico (1763–1846). A distinguished *virtuoso* on the double-bass. Born at Venice; died in London.

Dunn, John. *Virtuoso* violinist. Born at Hull, 1866.

D'Urfey, Thomas (1649–1723). Writer and vocalist. Born at Exeter; died at Westminster. Wrote some thirty plays, but principally famous as a writer of convivial songs, notably the collection entitled "Pills to purge Melancholy."

Dussek, Johann Ludwig (1761 – 1812). Pianist and composer. Born at Tschaslau in Bohemia. Held in high estimation as a pianoforte-player both in Paris and in London. Wrote twelve concertos, quintets, quartets, trios, sonatas, &c. Died at St. Germain-en-Laye.

Dvorák, Antonin (1841–1904). Educated in the Organ school at Prague. One of the most gifted composers of the modern German school. Has written symphonies, cantatas, some sacred compositions, chamber-music, &c., all of a strongly marked national character. His "Spectre's Bride," the remarkable "New World" symphony, and the pianoforte quintet (Op. 81), are exceptionally fine works, and illustrate only a few phases of a musical individuality, every manifestation of which is excellent. *Portrait*, vol. iii. p. 64.

Dykes, Rev. John Bacchus (1823 – 1876). Born at Hull; died at St. Leonards. A celebrated writer of hymn-tunes.

Elgar, Sir Edward. Distinguished English composer. Born near Worcester, 1857. See Ernest Newman's "Elgar" in Lane's series, "The Music of the Masters." died 1934

Ella, John (1802 – 1888). Violinist and writer. Born at Thirsk; died in London. In 1845, instituted the series of chamber-concerts known as the "Musical Union." In connection with these chamber-concerts, Ella prepared "analytical programmes," an example which has since been largely followed.

Elvey, Sir George Job (1816–1894). Born at Canterbury. A choir-boy in the Cathedral there. In 1835 appointed organist of St. George's, Windsor. Knighted in 1871. Retired from St. George's in 1882. Wrote principally Church music.

Engel, Carl (1818–1882). Writer. Born at Hanover; died in London.

Ernst, Heinrich Wilhelm (1814 – 1865). Violinist and composer. Born at Brunn. Studied at the Vienna Conservatoire; afterwards a pupil of De Beriot. Travelled all over Europe, achieving great success wherever he appeared. As a composer is most widely known by the celebrated "Elégie." Died at Nice.

Essipoff, Annette. Pianist. Born in Russia, in 1850. A *virtuoso* of immense technical resources. Since 1880 wife of Leschetitzki (*q.v.*).

Faure, David. Baritone vocalist. Born at Limoges, in 1833. Professor of singing at Brussels Conservatoire.

Favarger, René (1815–1868). Composer and pianist. Born and died at Etretat.

Fayrfax, Dr. Robert (1460–1529). Composer and organist. Born at Bayford; died at St. Albans.

Fesca, Alexander Ernst (1820 – 1849). Composer and violinist.

Fétis, François Joseph (1784–1871). Composer, organist, and writer. Born at Mons, in Belgium. Studied in Paris. In 1818 appointed Professor at the Conservatoire. In 1827 started the "Revue Musicale." Wrote many theoretical works, and also the great "Biographie universelle des musiciens et bibliographie générale de la musique." Died in Brussels, where for years he had been Royal Conductor and Director of the Conservatoire.

Field, John (1782–1837). Composer and pianist. Born in Dublin. A pupil of Clementi. Spent the greater part of his life in Russia, where he enjoyed a great reputation as performer and teacher. In his compositions, particularly in his dreamy and graceful nocturnes, Field may be considered the forerunner of Chopin.

Fiorillo, Federigo (1753–1853). Composer and violinist. Born at Brunswick. Wrote some very fine *études* for the violin.

Fischer, Carl August. Composer and organist. Born in 1828, at Ebersdorf. Died at Dresden, 1892.

Flotow, Friedrich, Freiherr von (1812–1883). Composer. Born at Bentendorf, in Mecklenburg. Wrote "Alessandro Stradella" and "Martha," the latter opera being that by which he is most widely known.

Foley, Allan James ("Signor Foli"). Bass vocalist. Born at Cahir, Tipperary, in 1842; died 1899. *Portrait*, vol. ii. p. 144.

Formes, Karl (1815–1889). Bass vocalist. Born at Mulheim; died in New York.

Franchomme, Auguste Joseph (1808–1884). Composer and violoncellist. Born at Lille; died in Paris.

Franck, César Auguste (1822–1890). Composer, organist, and pianist. Born at Liège. Wrote a number of sacred compositions ("Ruth," "Rédemption," "Les Béatitudes," &c.). Died in Paris.

Franz, Robert (1815–1892). Composer and organist. Born at Halle. A song-writer of great talent.

Frescobaldi, Girolamo (1583–1644). Composer and organist. Born at Ferrara. Organist of St. Peter's at Rome. Died in Rome.

Gabrieli, Andrea (1510–1586). Composer and organist. Born and died in Venice.

Gabrieli, Giovanni (1557–1612). Composer and organist. Nephew of Andrea. Born and died in Venice.

Gade, Niels Wilhelm (1817–1890). Composer. Born and died in Copenhagen. Has written symphonies, overtures, an opera, choral works, chamber-music, &c. In his compositions leans towards the style of Mendelssohn. Displays a strongly-marked Scandinavian character in his music, and is a notable master of instrumentation.

Ganz, Wilhelm. Composer and pianist. Born at Mayence, in 1830.

Garcia, Manuel. Tenor vocalist. Born in Madrid, in 1805. For many years resident in London as a teacher of singing. Died there, 1906.

Gaul, Alfred Robert. Composer and organist. Born at Norwich, in 1837. Well known as the writer of "The Holy City."

Gavinies, Pierre (1726–1800). Composer and violinist. Born at Bordeaux. Self-taught. Wrote a number of compositions for the violin, of great technical difficulty, but extremely valuable to advanced students. Died in Paris.

Geminiani, Francesco (1680–1762). Composer and violinist. Born at Lucca. One of the great Italian violin *virtuosi* of the eighteenth century. Lived in London for many years. Died in Dublin.

Gerardy, Jean. Born at Liège, in 1877. A remarkable violoncellist. Has made many concert-tours, everywhere exciting great admiration by his wonderful tone and execution.

German, Edward. Composer. Born at Whitchurch, in 1862. Has written a number of extremely effective orchestral and choral compositions. One of the most promising composers of the present day.

Gernsheim, Friedrich. Composer and pianist. Born at Worms, in 1839. Director of the Rotterdam Conservatoire. Has written a pianoforte concerto, several quartets, the cantata "Salamis," &c.

Gibbons, Orlando (1583–1625). Composer and organist. Born at Cambridge. In 1604 appointed organist of the Chapel Royal, and in 1623 organist of Westminster Abbey. A notable madrigal writer, but even more celebrated as a composer of Church music. Died at Canterbury.

Glinka, Michael Ivanovitch (1804–1857). Composer and pianist. Born at Novaspaskoi, near Smolensk. He is *par excellence* Russia's most national composer. His most successful work was the opera, "La vie pour le Czar," produced in 1836. Outside Russia, Glinka is perhaps best known by his two concert compositions, "La Jota Aragonese," and "Kamarinskaja."

Gluck, Christopher Willibald, Ritter von (1714–1787). Composer. Born at Weidenwang, in the Upper Palatinate. Studied music in Prague, Vienna, and Milan. Wrote some very successful operas in the conventional Italian style of the period. With the composition of "Orfeo ed Eurydice" (1762) entered upon his career as a reformer of opera. (See "History of Music," chap. viii.) *Portrait*, vol. v., *Frontispiece.*

Godard, Benjamin (1849–1895). Composer and violinist. Born in Paris. Has written operas ("Pedro de Zalamea," "Jocelyn," and "Dante"); "Concerto Romantique," for violin; "Symphonie Legendaire," chamber music, songs, &c.

Godfrey, Adolphus Frederick (1837–1882). Composer and bandmaster. Born and died in Westminster.

Godfrey, Charles (1790–1863). Composer and bandmaster. Born at Kingston; died in London.

Godfrey, Charles. Composer and bandmaster. Born in London, in 1839.

Godfrey, Daniel. Composer and bandmaster. Born in London, in 1831.

Goetz, Hermann (1840–1876). Composer. Born at Königsberg; died at Zurich. Wrote an opera on the subject of "The Taming of the Shrew," a symphony, &c.

Goldschmidt, Otto (1829–1907). Pianist and composer. Married Jenny Lind, 1852.

Goss, Sir John (1800–1880). Composer and organist. Born at Fareham, in Hampshire. Educated in Chapel Royal. In 1838 appointed organist at St. Paul's Cathedral. Knighted in 1872. A prominent composer of Church music. Wrote a valuable "Introduction to Harmony." Died in London.

Gossec, François Joseph (1733–1829). Composer. Born at Vergnières; died at Passy. Wrote many operas, symphonies, and lesser compositions, of repute in their day. During the Directory, Gossec received the official title, "First Composer of France."

Gounod, Charles (1818–1893). Composer and organist. Born and died in Paris. Studied at the Paris Conservatoire, where he

obtained the first prize for composition. Spent some time in Rome, Vienna, and in England. Up to 1859 had composed many excellent works ("Sapho," "Ulysse," "La Nonne Sanglante," "Messe de Ste. Cecile," "Le Médecin Malgré Lui," &c.). In 1859, "Faust" was performed for the first time, and met with a tremendous success. "Faust" established Gounod's reputation, and was followed by "La Colombe," "La Reine de Saba," "Mireille," "Roméo et Juliette," "Cinq Mars," "Polyeucte," "Le Tribut de Zamora;" the sacred compositions, "Redemption," and "Mors et Vita;" besides many lesser works, songs, &c. "Faust," however, overshadows them all, although, from a musician's point of view, "Roméo et Juliette" is almost finer than that popular masterpiece. *Portrait*, vol. i., *Frontispiece.*

Gow, Niel (1727–1807). Composer and violinist. Born and died at Inver, near Dunkeld.

Graham, George Farquhar (1789–1867). Composer and writer. Born and died in Edinburgh. An authoritv on everything relating to Scotch music.

Graun, Karl Heinrich (1701–1759). Composer. Born at Wahrenbrüch, in Saxony. Wrote some fifty cantatas, and about thirty operas. His principal work is his "Passion music" (Der Tod Jesu), which is still sometimes performed.

Greene, Maurice (1695–1755). Composer and organist. Born and died in London. Wrote Church music. Projected the great "Cathedral Music" afterwards completed by Boyce.

Gretry, Andre Ernest (1741–1813). Composer. Born at Liége; died at Montmorency. A prolific writer of French Opera.

Grieg, Edvard. Composer and pianist. Born at Bergen, in 1843. Studied at Leipsic Conservatoire. In Copenhagen came under the influence of Gade. Has written a pianoforte concerto, orchestral works, songs, chamber-music, &c., all with a pronounced Norwegian character. Died 1907. *Portrait*, vol. iii. p. 144.

Grisi, Giulia (1812–1869). Soprano vocalist. Born at Milan; died in Berlin. Attained a remarkable success in opera, through her magnificent voice and great beauty. Was for fifteen years *prima donna* in Paris and London.

Grove, Sir George. Writer. Born at Clapham, in 1820. Originally a civil engineer. For many years connected with the Crystal Palace, and in connection with the concerts there has written a long series of analytical programmes. In 1883, appointed first Principal of the Royal College of Music, and upon its inauguration received the honour of knighthood. As editor of the "Dictionary of Music and Musicians," Sir George has rendered a lasting service to the cause of musical art. Died 1900.

Guilmant, Felix Alexandre. Composer and organist. Born at Boulogne, in 1837. *Portrait*, vol. v. p. 64.

Gung'l, Joseph (1810–1889). Composer. Born at Czambek; died at Weimar. Wrote excellent dance music.

Gurlitt, Cornelius. Composer. Born at Altona, in 1820; died there, 1901.

Habeneck, François Antoine (1781–1849). Composer and violinist. Born at Mézières; died in Paris.

Halévy, Jacques François (1799–1862). Composer. Born in Paris; died at Nice. Opera writer of the French school. Principal work, "La Juive."

Hall, Marie. *Virtuoso* violinist. Born at Newcastle-on-Tyne, 1884.

Hallé, Sir Charles (1819–1895). Pianist and conductor. Born at Hagen, near Elbesfeld. Studied at Darmstadt, under Kirk. In 1848 came to England. Started his Manchester concerts in 1857. During his career of forty-seven years in this country, Sir Charles Hallé rendered great services to the cause of musical art, through his work as a teacher, and the more widespread educational influence of his recitals, in London and the provinces, undertaken singly, or in conjunction with his accomplished wife; and the concerts of his world-famous Manchester orchestra. Died in Manchester. *Portrait*, vol. iv., *Frontispiece.*

Hallé, Lady. See Neruda, Mdme. Norman.

Hambourg, Mark. *Virtuoso* pianist. Born at Bogutchan, Russia, in 1879.

Handel, George Frederick (1685–1759). Composer. Born at Halle. Played both the organ and clavier when only seven years old. First opera, "Almira," performed at Hamburg, in 1705. In 1708 went to Italy, and four years later settled in England. In or about 1737 turned his attention to oratorio, after having written some forty-two operas in accordance with the taste of the period. Died in 1759, having been totally blind for five years. (See "History of Music," chap. viii.) *Portrait*, vol. ii., *Frontispiece.*

Hatton, John Liptrot (1809–1886). Composer and pianist. Born at Liverpool. Set-

tled in London in 1832. In 1842 was appointed music-director of Drury Lane, and in 1844 produced in Vienna his opera "Pascal Bruno," afterwards performed in London. After the production of "Pascal Bruno," Hatton brought out a very successful collection of songs. In 1848 he visited America. During Charles Kean's Shakespearean revivals, Hatton was conductor at the Princess's Theatre, and wrote incidental music to many of Shakespeare's plays. Among his compositions are also an oratorio, "Hezekiah," various small operas, Church music, &c. It is, however, for his songs that Hatton's name is remembered. *Portrait*, vol. ii. p. 64.

Hawkins, Sir John (1719–1789). Historian. Born in London. The son of an architect. By profession Hawkins was an attorney. He was an original member of the Madrigal Society, also a member of the Academy of Antient Music, and of Dr. Johnson's club, which met on Thursday evenings in Ivy Lane. Hawkins' "General History of the Science and Practice of Music," is a monument of patient research, and a great storehouse of out-of-the-way information. Sir John Hawkins died at Twickenham.

Haydn, Johann Michael (1737–1806). A younger brother of Joseph Haydn. Born at Rohrau; died at Salzburg. Wrote Church music.

Haydn, Franz Joseph (1732–1809). Composer. Born at Rohrau, a village in Upper Austria. The son of a wheelwright, and the eldest of twenty children. Was a chorister and pupil in the choir-school of the Cathedral of St. Stephen, at Vienna, until his sixteenth year, when he was harshly dismissed for some trifling fault. For some time he struggled on, working industriously, but always on the verge of the most utter destitution, until, entering the service of the then renowned Italian composer, Porpora, he was enabled, under his direction, to prosecute his studies amid more favourable surroundings. When twenty-eight years of age he was appointed Kappelmeister to Prince Esterhazy, in whose service, and that of his successor, he remained for thirty years; living, for the greater part of the year, at the country-seat of the Esterhazys, discharging the various duties of his position, and writing an immense quantity of music, including most of his symphonies, quartets, trios, fifteen masses, an oratorio, eighteen operas, and a great body of music of a miscellaneous character. While Haydn remained thus, leading a life of tranquil industry, his reputation spread far and wide, and his visits to this country, albeit undertaken somewhat unwillingly, were veritable triumphs. Seemingly inspired by Handel's example, Haydn, after his return to Germany, produced the oratorios, "The Creation" (1797), and "The Seasons" (1801). Haydn was an amazingly prolific composer. Among his works are 118 symphonies, 83 quartets, 24 trios, 19 operas, 5 oratorios, 24 concertos, 15 masses, 44 pianoforte sonatas, &c., &c. He created the modern symphony and quartet, and may be said to be the father of the instrumental music of the nineteenth century. (See "History of Music," chap. ix.) *Portrait*, vol. i. p. 144.

Hayes, Catherine (1825–1861). Soprano vocalist. Born in Limerick. Made her *début* at Marseilles, in "Puritani." Appeared in opera in Italy and Austria. Returning to Ireland, created a tremendous *furore* by her exquisite singing of Irish airs. Died at Sydenham.

Heap, Dr. Charles Swinnerton. Composer and pianist. Born at Birmingham, in 1847; died there, 1900. A Mendelssohn scholar. Studied in London and Leipsic. Has written a cantata, "The Voice of Spring"; and various instrumental and vocal compositions.

Hegner, Otto. Composer and pianist. Born at Basle, in 1876. Achieved a considerable reputation, some years ago, as an "infant prodigy." Died 1907.

Heller, Stephen (1815–1888). Composer and pianist. Born at Pesth; died in Paris. Wrote many charming fantasias, *études*, polonaises, and drawing-room pieces generally, for the pianoforte.

Helmholtz, Hermann Ludwig (1821–1894). Born at Potsdam. One of the greatest *savants* of modern times. Has rendered a valuable service to musical art in the writing of his great work on Sound and Acoustics—"Lehre von den Tonempfindungen."

Henschel, George. Composer, baritone vocalist, pianist and conductor. Born at Breslau, 1850. Appeared in public at Berlin as a pianist when twelve years old. Studied at Leipsic. Made many concert-tours in Germany as a singer. Has conducted orchestral concerts in Boston, London, and in Scotland. Has written an opera, an oratorio, a "Stabat Mater," some instrumental music, and a number of clever songs, in which last department of composition he shows to most advantage. *Portrait*, vol. iii. p. 64.

Hensel, Fanny Cecile (1805–1847). Composer and pianiste. Born at Hamburg; died in Berlin. A sister of Mendelssohn.

Henselt, Adolph (1814–1889). Composer and pianist. Born at Schwalbach; died at Warmbrunn.

Hérold, Louis Joseph Ferdinand (1791–1833). Composer. Born and died in Paris. Wrote "Zampa," "Le Pré aux Clercs," and other operas.

Hersee, Rose. Soprano vocalist. Born at Camberwell, in 1845.

Hill, Thomas Henry Weist (1828–1891). Composer and violinist. Born at Islington; died in London.

Hiller, Ferdinand (1811–1885). Composer and pianist. Born at Frankfort; died at Cologne. Founded the Conservatoire at Cologne. Wrote symphonies, oratorios ("Destruction of Jerusalem," and "Saul"), six operas, overtures, sonatas, songs, &c.

Hofmann, Josef. Pianist. Born at Warsaw, in 1877. Like his contemporary, Otto Hegner, a prominent figure in the musical world, some years ago, as a "child pianist."

Hogarth, George (1783–1870). A native of Lauderdale. Wrote a number of interesting books on musical subjects. Died in London.

Hollins, Alfred. Distinguished blind organist, pianist, and composer. Born at Hull, 1865. Since 1897 organist of United Free St. George's Church, Edinburgh.

Holmes, Augusta Mary. Composer. Born in Paris, in 1847; died there, 1903.

Holmes, Henry. Composer and violinist. Born in London, 1839; died, 1905.

Howell, Edward. Violoncellist. Born in London, in 1846. Professor of the violoncello at the Royal College of Music.

Hueffer, Francis (1843–1889). Composer and writer. Born at Münster. Was musical critic of the *Times* from 1878, and also contributed articles on music to other papers and periodicals. Wrote several books,—"Richard Wagner and the Music of the Future," "The Troubadours," "Musical Studies," &c. Died in London.

Hullah, Dr. John (1812–1884). Composer and organist. Born at Worcester. Studied at the Royal Academy of Music. Wrote operas, songs, &c.; but is better known as a zealous advocate of the Wilhelm method of musical instruction, and of music for the people. Died at Westminster.

Hummel, Johann Nepomuk (1778–1837). Composer and pianist. Born at Pressburg. A pupil of Mozart and Albrechtsberger. A celebrated *virtuoso* in his day. Wrote masses, cantatas, operas, chamber-music, &c. Died at Weimar.

Humperdinck, Ernst. Composer. Born at Sieburg, on the Rhine, in 1854. Has written a "Humoresque" for orchestra, a Choral Ballad—"Wallfahrt nach Kevlaar," and the remarkable opera, "Hänsel and Gretel," which has made Humperdinck one of the most notable composers of the day.

Hünten, Franz (1793–1878). Composer and pianist. Born and died at Coblenz. Was for some years Professor at the Paris Conservatoire. At one time a fashionable *virtuoso* and composer.

Incledon, Charles Benjamin (1763–1826). Tenor vocalist. Born at St. Kevern, in Cornwall. Was for some years in the navy. Becoming noted for his fine tenor voice, Incledon was recommended to Sheridan, and others, by Admiral Pigott, Lord Mulgrave, and Lord Hervey (under whom he had served). Appeared at Bath, Southampton, Vauxhall, Covent Garden, &c. Famous for his ballad-singing. Died at Worcester.

Jadassohn, Salomon. Composer and pianist. Born at Breslau, in 1831; died at Leipsic, 1902. A student of Leipsic Conservatoire. From 1849 to 1852 a pupil of Liszt at Weimar. Wrote symphonies, vocal compositions, chamber-music, a valuable work on harmony, &c.

Jahn, Otto (1813–1869). Composer and writer. Born at Kiel; died at Göttingen. His celebrated "Life of Mozart" is his chief contribution to musical literature.

Janotha, Nathalie. Pianiste. Born at Warsaw, 1856.

Jansa, Leopold (1794–1875). Composer and violinist. Born, Wildenschwart; died, Vienna.

Jensen, Adolph (1837–1879). Composer. Born at Königsberg. Notable as a song-writer. Died at Baden.

Joachim, Dr. Joseph. Violinist and composer. Born in 1831, at Kittsee, near Pressburg, in Hungary. In 1843 went from the Vienna Conservatoire to that of Leipsic. In 1850 became orchestral leader at Weimar, and in 1854 occupied the same position at Hanover. In 1869 was appointed Professor and Director of the High School of Music at Berlin. The prince of modern violinists. Died 1907. *Portrait*, vol. iii., *Frontispiece.*

Jullien, Adolphe. Writer. Born in Paris, in 1845. An eminent Parisian musical critic.

Jullien, Louis Antoine (1812–1860). Composer. Born at Sisteron. Gained a great reputation as a conductor some thirty or forty years ago. With a great amount of vanity and

a quick eye for "effect," Jullien combined a large amount of shrewd, practical musicianship, and with the magnificent orchestra which he organised, he secured performances of classical music which have not always been equalled by conductors of much greater pretensions.

Kalkbrenner, Friedrich (1788–1849). Composer and pianist. Born at Berlin. Studied in Paris. Made many successful concert-tours. Wrote an excellent "School" for his instrument, and also some fine *études*. Died at Enghien, near Paris.

Kalliwoda, Johann Wenzeslaus (1800–1866). Composer and violinist. Born at Prague. Wrote a great deal of music for the violin, also symphonies, concert overtures, &c. Died at Carlsruhe.

Keiser, Reinhard (1674–1739). Composer. Born at Weissenfels. Wrote an immense number of operas (singspiels) for the Hamburg Opera, of which he was director.

Kéler-Bêla, Albert von (1820–1882). Composer. Born at Bartfield; died at Wiesbaden.

Kelly, Michael (1764–1826). Famous singer and prolific composer. Published an interesting volume of Memoirs in 1826.

Kiesewetter, Raphael Georg (1773–1850). Writer. Born at Holleschau; died at Baden.

Kirnberger, Johann Philipp (1721–1783). Composer and writer. Born at Saalfeld; died at Berlin.

Kjerulf, Halfdan (1815–1868). Composer. Born at Christiania, where he died. Originally a theological student, afterwards worked at Leipsic Conservatoire. Wrote songs, pianoforte pieces, &c. His best work is in his songs.

Kleeberg, Clotilde. Pianiste. Born in Paris, in 1866.

Krebs, Marie. Pianiste. Born in 1851, at Dresden; died there, 1900. Made many concert tours in England, Germany, and America.

Kreutzer, Conradin (1780–1849). Composer. Born at Mösskirch, in Baden. Wrote many operas, songs, &c. His opera, "Das Nachtlager von Granada," still survives in Germany. Died at Riga.

Kreutzer, Rudolph (1766–1831). Composer and violinist. Born at Versailles. A pupil of Viotti. Professor at the Royal School of Music of Paris. Wrote operas, violin concertos, duets, &c.

Kubelik, Jan. *Virtuoso* violinist. Born at Michle, near Prague, 1880.

Kücken, Friedrich Wilhelm (1810–1882). Composer. Born near Lüneburg. Wrote many popular songs. Died at Schwerin.

Kuhlau, Friedrich Daniel (1786–1832). Composer and flautist. Born at Uelzen; died at Copenhagen. Survives as a writer of educational music for the pianoforte.

Kullak, Theodor (1812–1882). Composer and pianist. Born at Krotoschin. Originally studied medicine, but afterwards devoted himself to music. A pupil successively of Taubert and Czerny. Wrote many pianoforte compositions of an elegant, drawing-room kind. Died in Berlin.

Labitzky, Josef (1802–1881). Composer and violinist. Born at Schönfeld; died at Carlsbad. Wrote a great deal of highly artistic dance-music, somewhat in the fashion of Strauss and Lanner.

Lablache, Luigi (1794–1858). Bass vocalist. Born and died at Naples. Achieved a world-wide reputation as an operatic artist, both for his acting and singing, in serious and *buffo* parts.

Lachner, Franz (1803–1890). Composer. Born at Rain, in Upper Bavaria. Wrote largely in all styles of musical composition. Best as a song-writer. Died at Munich.

Lalo, Edouard (1823–1892). Composer and violinist. Born at Lille. Wrote operas ("Namouna," "Fiasco," "Le Roi et Ys"), suites, and two concertos (one of them the remarkable "Symphonie Espagnole"). Died in Paris.

Lambeth, Henry Albert (1822–1895). Composer and organist. Born at Gosport. Well known as director of the celebrated "Lambeth's Choir."

Lamond, Frederic. Composer and pianist. Born in Glasgow, in 1868. One of the great pianoforte *virtuosi* of the present day.

Lamoureux, Charles. Born at Bordeaux, 1834. One of the most notable of modern conductors. Died in Paris, 1899.

Lazarus, Henry (1815–1895). Clarinettist. Born and died in London. Like Lavigne, the oboe-player, Lazarus was truly a great artist on his instrument.

Léfèbure-Wely, Louis Jacques (1817–1869). Composer and organist. Born and died in Paris.

Lemare, Edwin Henry. Distinguished recital organist and composer. Born at Ventnor, 1865.

Leoncavallo, Ruggiero. Composer. Born at Naples, in 1858. Studied at Naples Conservatoire. First opera, "Thomas Chatterton." Projected a great Trilogy dealing with the

Renaissance, of which the first part, "I Medici," is completed. Has meanwhile secured a European reputation with the two-act opera, "Pagliacci," produced in May 1892.

Leschetitzky, Theodor. Composer and pianist. Born in Vienna, in 1831. The most celebrated pianoforte teacher of the present time. Paderewski and Mark Hambourg were among his pupils.

Levi, Hermann. Composer and conductor. Born at Giessen, in 1839; died at Munich, 1900.

Lind, Jenny (1820–1887). Soprano vocalist. Born at Stockholm. Made many tours, everywhere exciting enthusiasm by her operatic impersonations, and still more by her rendering of the simplest national melodies. Died at Malvern. *Portrait*, vol. ii. p. 64.

Lindpaintner, Peter Joseph von (1791–1856. Composer. Born at Coblenz. Wrote operas, symphonies, Church-music, &c. His most widely known composition is the celebrated song, "The Standard Bearer." Died at Nonnenborn, on the Lake of Constance.

Liszt, Franz (1811–1886). Composer and pianist. Born at Raiding, near Oedenburg, in Hungary. At nine years of age already possessed considerable skill as a pianist. Studied under Czerny and Salieri in Vienna, and afterwards in Paris. In 1848 he went to Weimar as conductor of the Court Orchestra, and by his exertions, and the rare fascination of his artistic personality, quickly made Weimar one of the vital musical centres of the Continent. Marvellous as a pianist, Liszt also distinguished himself greatly as a composer, and there is a considerable body of music in all styles which bears his name. He was also an author of considerable merit, and made many important contributions to the literature of music. As a composer he belonged to the ultra-modern school, although a man of most catholic sympathies in art; and his music, while unequal, contains many flashes of inspiration, and happy uses of a wonderfully complete *technique*. Altogether, Liszt is one of the most remarkable figures in musical history. Died at Bayreuth. *Portrait*, vol. i. p. 64.

Litolff, Henry Charles (1818–1891). Composer and pianist. Born in London; died in Paris.

Lobe, Johann Christian (1797–1881). Composer and writer. Born at Weimar; died at Leipsic. Author of some excellent theoretical treatises.

Lloyd, Edward. Tenor vocalist. Born in London, in 1845. When seven years of age entered the choir of Westminster Abbey. Afterwards belonged, in turn, to the choirs of a number of London churches, including the Chapel Royal, where he was solo tenor. Appeared at concerts in St. James' Hall in 1867, and at the Gloucester Festival in 1871. Since then has stood in the forefront of his profession. *Portrait*, vol. ii. p. 144.

Locatelli, Pietro (1693–1764). Composer and violinist. Born at Bergamo; died at Amsterdam.

Loewe, Johann Carl Gottfried (1796–1869). Composer, organist, and pianist. Born at Halle, where he studied theology and music. In 1822 became cantor, and afterwards musical director of the Church of St. James, at Stettin. Died at Kiel. Wrote oratorios, an opera, part-songs, chamber music, and, more important than all, the great ballads which have made his name famous.

Löhr, Frederick (1844–1888). Composer. Born at Norwich. Died at Plymouth.

Lortzing, Gustave Albert (1803–1851). Composer and tenor vocalist. Born and died in Berlin. Wrote a number of operas, among others "Czar und Zimmerman."

Lover, Samuel (1797–1868). Novelist and composer. Born in Dublin; died in Jersey.

Lucca, Pauline. Soprano vocalist. Born in Vienna, in 1841. Made a great reputation in opera.

Lulli, Giovanni Battista (1633–1687). Composer and violinist. Born in Florence. Brought to France as a boy. From being under-scullion, rose to be chief of the "Bande des petits violons" of Louis XIII. In 1671 appointed Director of the Grand Opera at Paris. Died in Paris. (See "History of Music," chap. v.)

Lutz, Wilhelm Meyer. Composer. Born at Männerstadt, in 1829; died in London, 1903. Composer of comic operas.

Maas, Joseph (1847–1886). Tenor vocalist. Born at Dartford; died in London.

MacCunn, Hamish. Composer. Born at Greenock, in 1868. Has written several choral works ("Kilmeny," "Lord Ullin's Daughter," &c.), two interesting concert-overtures, two operas, and a number of songs.

Macfarren, Sir George Alexander (1813–1887). Composer. Born in London. Studied at the Royal Academy of Music, where he became Professor in 1860, and Principal (in succession to Sterndale Bennett) in 1875. Produced a great quantity of music—operas, oratorios, cantatas, Church-music, overtures, symphonies, chamber-music, songs, &c. Besides these works, and his extensive official duties, Macfarren also rendered good service to musical

art as editor of different musical classics, and as a writer of various theoretical and critical works. Died in London. *Portrait*, vol. iii. p. 144.

M'Guckin, Barton. Tenor vocalist. Born in Dublin, in 1853. *Portrait*, vol. ii. p. 144.

Macintyre, Margaret. Soprano vocalist. Born in India. *Portrait*, vol. iv. p. 144.

Mackenzie, Sir Alexander Campbell. Composer. Born in Edinburgh, in 1847. In 1857 went to Germany, where he studied music at Schwarzburg-Sonderhausen. Returned to London in 1862, and became a pupil of M. Sainton, winning the King's Scholarship at the Royal Academy of Music in the same year. In 1865 settled in Edinburgh as a teacher, meanwhile devoting much of his time to composition. Later, after some years spent abroad, settled in London. His compositions—the cantatas "Jason," "Sayid," &c.; the oratorio "The Rose of Sharon," perhaps his best work; the poetic "Dream of Jubal"; his operas "Colomba" and "The Troubadour," together with a great deal of orchestral and other music, have placed Sir A. C. Mackenzie in the front rank of present-day English musicians. He has been Principal of the Royal Academy of Music since 1888. *Portrait*, vol. iii. p. 64.

Mackenzie, Marian. Contralto vocalist. Born at Plymouth, in 1858.

Maelzel, Johann Nepomuk (1772–1838). Inventor. Born at Ratisbon. Invented the metronome now in common use. Died at sea.

Mainzer, Joseph (1807–1851). Teacher of music; long known in England by his successful singing classes conducted on Wilhelm's method.

Malibran, Maria Felicita (1808–1836). Soprano vocalist. Born in Paris. A daughter of the famous tenor Garcia, by whom she was trained. The most gifted singer of modern times. Achieved a phenomenal success in opera. Died at Manchester, from the effects of a fall from her horse.

Manners, Charles. Bass vocalist. Born in London, 1857. Well known as head of the Moody-Manners Opera Companies. Married Fanny Moody, soprano vocalist.

Manns, Sir August. Conductor. Born at Stolzenburg, near Stettin, in 1825. Clarinettist in a military band, and violinist in the theatre orchestra at Stettin. In 1854 came to England, and in the following year was appointed conductor at the Crystal Palace, a post which he held for many years, with honour to himself and benefit to the cause of musical art. Died 1907. *Portrait*, vol. iii. p. 64.

Marcello, Benedetto (1686–1739). Composer. Born at Venice; died at Brescia. His principal effort as a composer was the musical setting of the Psalms.

Marchesi, Blanche. Eminent soprano vocalist and teacher of singing. Born in Paris, 1871.

Mario, Guiseppe (1810–1883). Tenor vocalist. Born at Turin. Went to Paris, and after two years' study appeared with conspicuous success in "Robert le Diable." Thenceforward enjoyed a triumphant career as an operatic artist until 1879, when he retired. Died at Rome.

Marschner, Heinrich (1795–1861). Composer. Born at Zittau. Studied music in Vienna. Wrote several operas, chief of them being "Hans Heiling." Also wrote orchestral, choral, and pianoforte works of a high order. Died at Hanover.

Martini, Giovanni Battista (1706–1784). Composer and writer. Born at Bologna. In his day regarded as the greatest living authority on all musical matters.

Marx, Adolf Bernhard (1799–1866). Born at Halle. Originally a lawyer, but afterwards devoted himself to music. As a composer was not a success, but wrote many very valuable theoretical and critical works. Died at Berlin.

Mascagni, Pietro. Composer. Born at Leghorn, in 1863. Son of a baker, and intended by his father for the legal profession. Studied in Milan, and afterwards led a precarious existence travelling about Italy with different small opera companies. While living in Cerignola as director of a music school, saw an announcement of prizes offered by Sonzogno, the great Italian music-publisher, for one-act operas. Took part in the competition, completing "Cavalleria Rusticana" in the nick of time. With this opera, which at once introduced Mascagni to the world as one of the most remarkable composers of the day, he won the first prize. Has since then produced other operas and songs. *Portrait*, vol. iii., *Frontispiece*.

Massé, Felix Marie Victor (1821–1884). Composer. Born at Lorient; died in Paris. Wrote "Le Fils du Brigadier," "Paul et Virginie," "La Nuit de Cleopâtre," and other operas.

Massenet, Jules Frederic. Composer. Born at Montand, in 1842. Gained the "Grand Prix de Rome" in 1865 with his cantata "Rizzio." His principal work, so far, is the

opera "Le Roi de Lahore." *Portrait*, vol. i., *Frontispiece.*

Materna, Amalie. Soprano vocalist. Born at St. Georgen, in 1847. Celebrated Wagnerian operatic *artiste.*

Mattei, Tito. Composer and pianist. Born at Campobasso, in 1841. Has written a number of highly popular songs of the drawing-room type. Resides in London.

Maurel, Victor. Baritone vocalist. Born at Marseilles, 1848 (1851?).

Maybrick, Michael. Composer and baritone vocalist. Born in Liverpool, in 1844. Writes under the *nom de plume* of "Stephen Adams."

Mayseder, Joseph (1789–1863). Composer and violinist. Born and died in Vienna.

Mazas, Jacques Fereol (1782–1849). Composer and violinist. Born at Beziers; died at Cambrai.

Mehlig, Anna. Pianiste. Born at Stuttgart, in 1846.

Méhul, Etienne Nicolas (1763–1817). Composer. Born at Givet, in the Ardennes. At eleven years of age was organist of his native place. His principal work is his "Joseph en Egypte." He also wrote, among other operas, "Le Jeune Henri," the clever overture of which still figures in concert-programmes.

Melba, Madame (*née* Helen Porter Mitchell). Eminent soprano vocalist. Born at Burnley (Australia), 1859.

Mendelssohn-Bartholdy, Jakob Ludwig Felix (1809–1847). Composer, pianist, and organist. Born at Hamburg. Son of a banker. Early showed a great talent for music, which was carefully cultivated from the outset. In 1833, already possessed of a European reputation, was appointed Musical Director at Düsseldorf. Two years later went to Leipsic as conductor of the Gewandhaus Concerts. Between 1835 and 1841, produced his pianoforte concerto in D minor, the 42nd and 114th Psalms, string quartet in E minor, Overture to "Ruy Blas," trio in D minor, and the "Hymn of Praise." Between 1841 and 1847 wrote "St. Paul," "Walpurgis Night," "Athalie," "Elijah," "Christus," C minor trio, &c., &c. The characteristic genius of Mendelssohn finds perhaps its most perfect expression in the "Midsummer Night's Dream" music, and in the two concert-overtures, "The Hebrides" and "The Calm Sea." Died at Leipsic. (See "History of Music," chap. v.) *Portrait*, vol. ii., *Frontispiece.*

Menter, Sophie. Pianiste. Born at Munich, in 1846. A student of Munich Conservatoire, and later a pupil of Liszt.

Mercadante, Saverio (1797–1870). Composer. Born in Apuglia. Studied at Naples. Wrote operas in the Rossinian style.

Meyerbeer, Giacomo (1791–1864). Composer. Born in Berlin. Displayed musical talent at a very early age, particularly as a pianist. His ruling ambition, however, was to become a composer. A pupil of the Abbé Vogler, he wrote a number of works which, excellent in their way, were marred by their extreme pedantry. Coming under the influence of Rossini, Meyerbeer forsook the methods of Vogler for the more attractive style of the Italians, and wrote several very successful operas in the Italian style. In later years he again changed his style of writing, and with Scribe as his librettist produced the series of grand operas, "Robert le Diable" (1831), "Les Huguenots" (1836), "Le Prophète" (1854), "L'Etoile du Nord" (1854), "Dinorah" (1859), and "L'Africaine" (not performed till 1865), upon which his fame as a composer depends. Died in Paris. *Portrait*, vol. ii., *Frontispiece.*

Molique, Bernhard (1802–1869). Violinist and composer. Born at Nuremberg. Made several concert-tours through Germany. From 1849 to 1866 resided in England, and enjoyed a great reputation as a soloist and quartet-player, and teacher. Wrote violin concertos, string quartets, a symphony, two masses, and an oratorio, "Abraham." Died at Canstadt, near Stuttgard.

Molloy, James. Composer. Born at Cornolore, in Ireland, 1837. A popular song-writer.

Monsigny, Pierre Alexandre (1729–1817). Composer. Born near St. Omer. Wrote operas and ballads. Died at Paris.

Moody, Fanny. Soprano vocalist. Born at Redruth, 1866. *Portrait*, vol. iv. p. 144.

Moore, Thomas (1779–1852). Poet and composer. Born in Dublin; died at Devizes. Wrote some of the airs in his "Irish Melodies," the "Canadian Boat Song," the pretty little three-part glee, "The Watchman," &c.

Morley Thomas (1557–1604). Composer and organist. Born and died in London. (See "History of Music," chap. vi.).

Mornington, Garret Wellesley, Lord (1735–1781). Composer. Born at Dangan; died at Kensington, Wrote Church-music, glees, madrigals, &c. Father of the great Duke of Wellington.

Moscheles, Ignaz (1794–1870). Composer and pianist. Born at Prague. A pupil of Albrechtsberger and Salieri. From 1825 to 1844 lived in London. Died at Leipsic,

where from 1844 he had been a teacher in the Conservatoire.

Moszkowsky, Moritz. Composer and pianist. Born at Breslau, in 1854. Has written a symphonic poem, "Jeanne d'Arc," an opera, "Boabdil," and a number of pianoforte compositions, songs, &c.

Mozart, Leopold (1719–1787). Composer and violinist. Born at Augsburg. The father of Wolfgang Amadeus Mozart. Wrote Church music, oratorios, and operas. He also wrote a "Violin School," which went through many editions in various languages.

Mozart, Maria Anna (1751–1829). Pianist. A daughter of Leopold Mozart, and together with her brother Wolfgang, taken on tour through Europe as a musical prodigy. Born and died at Salzburg.

Mozart, Johann Chrysostom Theophilus (1756–1791). Commonly called Wolfgang Amadeus Mozart. Composer and pianist. Born at Salzburg. Excited universal enthusiasm as a child pianist in Germany, France, Italy, and England. In 1768 was commissioned by the Emperor (Joseph II.) to write a comic opera ("La Finta Semplice"). Wrote "Idomeneo" in 1781, "Die Entführung aus dem Serail" in 1782, and in 1786 "Figaro," the intervening years witnessing the production of many pianoforte-concertos, sonatas, quartets, &c. During the five years elapsing between the year 1786 and his death Mozart poured out a marvellous flood of masterpieces — "Don Giovanni," "Zauberflöte," "Cosi fan tutte," "Clemenza di Tito;" the three great symphonies in E flat major, G minor, and C major ("Jupiter"); the Requiem, and a great body of music of all kinds. During his life of thirty-six years Mozart is known to have written at least 626 works, among which are 20 masses, 17 organ-sonatas, 40 offertories, 10 cantatas, 23 operas, 22 sonatas for the pianoforte, 45 sonatas for piano and violin, 49 symphonies, and 55 concertos, besides quartets, trios, songs, &c. All this was accomplished by a busy teacher and *virtuoso*. He died in Vienna. (See "History of Music," chap. ix.). *Portrait*, vol. ii., *Frontispiece*.

Mozart, Wolfgang Amadeus (1791–1844). Composer and pianist. Born in Vienna; died at Carlsbad. Younger son of the great Mozart (his elder brother, Karl, entered the Austrian Civil Service).

Murska, Ilma de (1835–1889). Soprano vocalist. Born in Croatia; died at Munich.

Nachèz, Tivadar. Composer and violinist. Born at Budapest, in 1859.

Nardini, Pietro (1722–1793). Composer and violinist. Born at Fibbiana; died at Florence.

Naumann, Emil (1827–1888). Composer, organist, and writer. Born in Berlin; died at Leipsic.

Néruda, Wilhelmina Norman- (Lady Hallé). Violinist. Born at Brünn, in 1839. Appeared in public as a violinist as early as 1845. Has made many concert-tours throughout Europe. In July 1888 she married Sir Charles Hallé. *Portrait*, vol. iv., *Frontispiece*.

Nessler, Victor Ernst (1841–1890). Composer. Born at Baldenheim; died at Strasburg. Wrote the operas, "Der Rattenfänger von Hameln" and "Der Trompeter von Säckingen," both of which are established favourites on the Continent.

Neukomm, Sigismund (1778–1858). Composer. Born at Salzburg; died in Paris. A pupil of Haydn.

Nicolai, Otto (1810–1849). Composer and organist. Born at Königsberg; died in Berlin. Wrote Church music and operas. Survives as the composer of "The Merry Wives of Windsor."

Niecks, Frederick. Writer. Born at Düsseldorf, in 1845. For many years resident in Dumfries as a teacher. Now Reid Professor of Music in Edinburgh University. Has written a "Life of Chopin," &c.

Nikisch, Arthur. Gifted modern conductor, well known in England; born in Hungary, 1855.

Nilsson, Christine. Soprano vocalist. Born at Wederslöf, near Wexiö, in 1843. Played the violin and the flute at fairs and markets. When fourteen years of age was sent to Halmstadt to be educated. Afterwards went to Stockholm, and later to Paris. Made her first appearance in opera as *Violetta* in Verdi's "Traviata" in 1864. Has toured pretty well all over the world. *Portrait*, vol. iv. p. 144.

Nordica, Lilian. Soprano vocalist. Born 1859. *Portrait*, vol. iv., *Frontispiece*.

Novello, Vincent (1781–1861). Composer and organist. Born in London; died at Nice.

Oakeley, Sir Herbert Stanley. Composer, pianist, and organist. Born at Ealing in 1830. Educated at Rugby, and at Christ Church, Oxford. Studied music under Moscheles and Plaidy at Leipsic, and under Schneider at Dresden. Succeeded Professor Donaldson in the Chair of Music at Edinburgh University in 1865, and from that time, until his resignation in 1891, did good work in the cause of musical art in Scotland, materially assisting in fostering the taste for orchestral music of the highest class, by the institution of an annual

"Reid Festival," and also contributing largely to the growth of musical culture by his labours in connection with the University Musical Society, which he founded in Edinburgh, an example followed, with his assistance, by the other Scottish Universities. In connection with musical culture in Scotland, Sir Herbert Oakeley's organ recitals should also be mentioned. He received the following honours—Mus. Doc., Cantuar. (1871); Knighthood (1876); Mus. Doc., Oxon. (1879); LL.D., Aberdeen (1881); Mus. Doc., Trin. Coll., Dub. (1887); Mus. Doc., St. And. (1888); D.C.L., Toronto (1888); LL.D., and Emeritus Prof., Edin. (1892); Mus. Doc., Adelaide (1895). He wrote a cathedral Service, excellent anthems, a cantata, "Jubilee Lyric," a number of very clever songs, pianoforte compositions, organ sonata, orchestral music, &c. Died Eastbourne, 1903. *Portrait*, vol. iv. p. 64.

Offenbach, Jacques (1819–1880). Composer. Born at Cologne; died in Paris. Wrote a number of exceedingly clever comic operas—"La Fille du Tambour major," "Orphée aux Enfers," "La Belle Hélène," &c.

O'Leary, Arthur. Composer and pianist. Born at Killarney, in 1834.

Ondricek, Franz. Violinist. Born at Prague, in 1859.

Onslow, George (1784–1853). Composer. Born and died at Clermont-Ferrand. Wrote operas, symphonies, chamber music, &c. His best work is in his chamber music.

Osborne, George Alexander (1806–1893). Composer and pianist. Born at Limerick.

Ould, Charles. Violoncellist. Born at Romford, in 1835.

Ouseley, Sir Frederick Arthur Gore, Bart. (Rev.) (1825–1889). Composer and organist. Born in London. Wrote music when only eight years old. In 1855 succeeded Sir H. Bishop as Professor of Music at Oxford. Wrote a large amount of Church music, two oratorios ("Hagar" and "St. Polycarp"); also treatises on "Harmony," "Counterpoint," &c.

Pachmann, Vladimir de. Pianist; excels with Chopin. Born at Odessa, in 1848.

Paderewski, Ignace Jan. Pianist and composer. Born at Podolia, in 1860. *Portrait*, vol. iv., *Frontispiece*.

Paer, Ferdinando (1771–1839). Composer. Born at Parma; died in Paris.

Paganini, Nicolo (1784–1840). Violinist and composer. Born at Genoa. Self-taught. For a number of years journeyed about Italy, exciting wonder and astonishment wherever he appeared by his extraordinary performances. In 1828 he extended his travels, making a concert tour through Europe, everywhere creating an unparalleled impression. In 1838 his health broke down, and two years later he died at Nice. His immense command of the resources of his instrument, combined with a very remarkable appearance and manner, and an inherent love of secrecy and mystery, caused many people to regard Paganini as a species of goblin or demon, and books might be filled with the uncanny traditions which have gathered round the memory of this wonderful man. He left behind him a number of compositions for the violin, full of tremendous technical difficulties. *Portrait*, vol. v. p. 144.

Palestrina, Giovanni Pierluigi da (1515–1594). Composer. Born at Palestrina. Belonged to the Papal choir *temp.* Julius III., and afterwards became Maestro di Cappella of St. Peter's. Many of his severely grand Church compositions are still performed in Rome. Died in Rome. (See "History of Music," chap. ii.) *Portrait*, vol. v. p. 144.

Paradies, Pietro Domenico (1710–1792). Composer. Born in Naples; died at Venice.

Parepa-Rosa, Euphrosyne Parepa de Boyeskau (1836–1874). Soprano vocalist. Born in Edinburgh; died in London.

Parish-Alvars, Elias (1808–1849). Composer and harpist. Born at Teignmouth; died in Vienna.

Park, Rev. John (1804–1865). Composer. Born at Greenock; died at St. Andrews. A song-writer of considerable, although uncultivated, ability.

Parratt, Sir Walter. Composer and organist. Born at Huddersfield, 1841. Organist St. George's Chapel, Windsor; King's Master of the Music; Professor of Music, Oxford University. Chief Professor of the Organ at the Royal College of Music.

Parry, Sir Charles Hubert Hastings. Composer. Born at Bournemouth, in 1848. Studied under Sir George Elvey, Macfarren, Sterndale Bennett, and Dannreuther. Took degree of Mus. Bac. while at school at Eton. In 1883 appointed Professor of Composition in the Royal College of Music. Has written an overture, "Guillem de Cabestanh"; a pianoforte concerto, the choral works "Judith," "Scenes from 'Prometheus Unbound,'" "Blest Pair of Syrens," &c.; also two symphonies, chamber music, songs, pianoforte compositions, &c. He has also made several important contributions to musical literature. Director of the Royal College of Music; Oxford Musical Professor, 1901–1907. *Portrait*, vol. iv. p. 64.

Parry, Joseph. Composer. Born at Merthyr-Tydvil, in 1841; died 1903.

Patey, Janet Whytock. Contralto vocalist. Born at London, in 1842; died 1894.

Paton, Mary Anne (1802–1864). Soprano vocalist. Born in Edinburgh. Made her first appearance in opera as Susannah in the "Marriage of Figaro." Appeared in the first productions of Weber's "Freischütz" and "Oberon." Married Lord William Pitt Lennox, and afterwards Mr. Joseph Wood, the tenor singer. Died at Chapelthorpe.

Patti, Adelina. Soprano vocalist. Born at Madrid, in 1843. The daughter of Salvator Patti, an Italian tenor singer. When very young, went to America with her parents. Appeared in New York in "Lucia di Lammermoor," with immense success, and went on steadily increasing her reputation as an incomparable *artiste*. Retired from public life, 1907. *Portrait*, vol. iv. p. 144.

Patti, Carlotta (1840–1889). Soprano vocalist. Sister of Adelina Patti. Born at Florence; died in Paris.

Pauer, Ernst. Composer and pianist. Born in Vienna, in 1826. A pupil of Theodor Dirzka and W. A. Mozart (1791–1844) for piano, and of Franz Lachner for composition. For many years resided in London. Has edited the works of the classical composers, written books on musical subjects, and composed pianoforte pieces, &c. Died 1905.

Peace, Dr. Albert Lister. Composer and organist. Born at Huddersfield, in 1844.

Pearsall, Robert Lucas de (1795–1856). Composer. Born at Clifton; died at Wartensee. Wrote a number of well-known and very clever madrigals, part-songs, &c.

Pepusch, Johann Christoph (1667–1752). Composer and organist. Born in Berlin; died in London.

Pergolesi, Giovanni Battista (1710–1736). Composer. Born at Jesi, near Ancona; died at Pozzuoli. A student of Naples Conservatoire. Wrote operas, and latterly Church music. His best work is the "Stabat Mater," completed a few days before his death.

Peri, Jacopo (15— –1610). Composer, vocalist, and lutist. Born and died in Florence. (See "History of Music," chap. iii.)

Piatti, Alfredo. Violoncellist and composer. Born at Bergamo, in 1822; died 1901. Studied at Milan. In 1849 appointed solo violoncellist at the Opera in London. Long associated with the Monday Popular Concerts.

Piccini, Nicolo (1728–1800). Composer. Born at Bari; died at Passy. Gluck's rival in Paris.

Pierson, Henry Hugo (1815–1873). Composer. Born at Oxford; died in Leipsic. Settled in Germany. His principal work is the oratorio "Jerusalem," produced at the Norwich Festival of 1852.

Plaidy, Louis (1810–1874). Pianist. Born at Wermsdorf; died at Grimma.

Planquette, Robert. Composer. Born in Paris, in 1850; died there, 1903. Wrote a number of comic operas.

Pleyel, Ignaz Josef (1757–1831). Composer. Born at Ruppertsthal, near Vienna; died in Paris.

Pollitzer, Adolphe. Violinist and composer. Born at Pesth, 1832; died in London, 1900.

Popper, David. Composer and violoncellist. Born at Prague, in 1845. In 1868 became solo violoncellist at the Court Opera in Vienna. Since 1873 has made many extensive concert tours.

Porpora, Niccolo (1686–1767). Composer. Born and died in Naples.

Potter, Philip Cipriani (1792–1871). Composer and pianist. Born and died in London. Was made Principal of the Royal Academy of Music, in 1832.

Praeger, Ferdinand (1815–1891). Composer and writer. Born in Leipsic; died in London.

Prout, Dr. Ebenezer. Composer and writer. Born at Oundle, in Northamptonshire, in 1835. Both as a composer and as a writer upon musical subjects has attained to a wide celebrity. Was for some years editor of the *Monthly Musical Record*, and afterwards successively musical critic of the *Academy* and the *Athenæum*. Has held a professorship at the Royal Academy of Music, and is now Professor of Music in Trinity College, Dublin. Has written quartets, a quintet, an organ concerto, symphonies, two cantatas ("Hereward" and "Alfred"), &c.

Purcell, Henry (1658–1695). Composer and organist. Born and died in Westminster. One of a family of musicians. Educated in the Chapel Royal. Afterwards copyist and organist of Westminster Abbey, and, later, organist of the Chapel Royal. Wrote anthems, &c., while still a choir-boy. Wrote the opera "Dido and Æneas," the music of Dryden's "King Arthur," the operas "Diocletian," "The Fairy Queen," &c.; incidental music to a number of plays; songs, sonatas, odes, Church music, &c. (See "History of Music," chap. vi.) *Portrait*, vol. ii. p. 64.

Rachmaninoff, Sergei V. Modern Russian composer. Born near Novgorod, 1873.

Raff, Joseph Joachim (1822–1882). Com-

poser. Born at Lachen, on the Lake of Zurich. Was for some years a schoolmaster before devoting himself to music. Wrote five symphonies (chief among them the "Wald" and "Leonore" symphonies), operas, overtures, chamber-music, songs, &c. Died at Frankfurt.

Rameau, Jean Philippe (1683–1764). Composer, organist, and writer. Born at Dijon; died in Paris.

Reeves, John Sims. Tenor vocalist. Born at the Artillery Barracks, Woolwich, in 1818; died 1900. At fourteen years of age became organist of North Cray Church, Kent. Appeared as a singer at Newcastle-on-Tyne Theatre in 1839. During 1841–43 was second tenor in Macready's Drury Lane company. Made a successful appearance at Milan as Edgardo in "Lucia," and on repeating his impersonation of the character at Drury Lane, in 1847, at once established himself as a leading English vocalist, whether in opera, oratorio, or ballad. *Portrait*, vol. v. p. 64.

Reicha, Anton Joseph (1770–1836). Composer and writer. Born at Prague; died in Paris.

Reid, General John (1721–1807). Composer. Born at Straloch; died in London. Founded the Reid Chair of Music in Edinburgh University.

Reinecke, Carl. Composer, pianist, and conductor. Born at Altona, in 1824. In 1860 was appointed conductor at the Gewandhaus, and teacher at the Conservatoire, Leipsic.

Reissiger, Carl (1798–1859). Composer. Born at Belzig, near Wittenberg. Died at Dresden.

Remenyi, Edvard. Violinist. Born at Hewes, in 1830; died at San Francisco, 1898.

Reyer, Louis Etienne Ernest. Composer and writer. Born at Marseilles, in 1823. Has written the operas, "Sigurd," "Salammbô," &c.

Richter, Ernst Friedrich Edvard (1808–1879). Composer and writer. Born at Gross Schönau, near Zittau. After holding various other appointments, was made Cantor of the Thomasschule at Leipsic. Is most widely known as a theorist. Died at Leipsic.

Richter, Dr. Hans. Conductor. Born at Raab, in 1843. *Portrait*, vol. iii. p. 144.

Ries, Ferdinand (1784–1838). Composer and pianist. Born at Bonn; died at Frankfurt. A pupil of Beethoven.

Rimbault, Edward Francis (1816–1876). Composer, organist, and writer. Born at Westminster; died in London. A distinguished musical historian and archæologist. Assisted in the formation of the Musical Antiquarian and Percy Societies. Edited a great deal of ancient music.

Riseley, George. Organist. Born at Bristol, in 1845. Organist of Bristol Cathedral, 1876–1901. Conducts a series of orchestral concerts, and is a great advocate of local orchestras.

Ritter, Frederick Louis (1834–1891). Composer and writer. Born at Strasburg; died at Antwerp.

Rockstro, William Smyth (1824–1895). Composer and writer.

Romberg, Andreas (1767–1821). Composer and violinist. Born at Vechte; died at Gotha.

Romberg, Bernhard (1767–1841). Composer and violoncellist. Born at Dinklage; died in Hamburg.

Rosa, Carl August Nicolas (1842–1889). Violinist. Born at Hamburg. Appeared in public as a violinist when eight years old. Studied at Leipsic and in Paris. Travelled in America as a solo violinist. In 1867 married Euphrosyne Parepa, and started the well-known Carl Rosa Opera Company, now one of the most important musical institutions in the country. Died in Paris.

Rossini, Gioachino Antonio (1792–1868). Composer. Born at Pesaro, in the Romagna. At seven years of age appeared in Paer's opera "Camilla." When fourteen, became musical-director of a travelling company. In 1807 entered the Lyceum at Bologna to study composition. After leaving the Lyceum wrote a great number of more or less successful operas. The production of "Tancredi" in 1813 marks the beginning of Rossini's European reputation. Between 1813 and 1829 he wrote a succession of brilliantly successful operas, finishing his career as an operatic composer in the latter year with "William Tell," his best work. After 1829 the only composition he produced was his "Stabat Mater." Died in Paris, in 1868. *Portrait*, vol. i. p. 144.

Rousseau, Jean Jacques (1712–1778). Composer and writer. Born at Geneva; died at Ermenouville.

Rovelli, Giovanni Battista (17– –17–). Violinist and composer. Born and died at Bergamo.

Roze, Marie Ponsin. Soprano vocalist. Born at Paris, in 1846. *Portrait*, vol. iv. p. 144.

Rubinstein, Anton Gregor (1830–1894). Composer and pianist. Born at Wechwolynetz, near Jassy. Made a number of highly

successful concert-tours, and latterly resided in St. Petersburg, where he was director of the Conservatoire. As a pianist, could be considered as second only to Liszt. Wrote symphonies (the "Ocean" and "Richard III."), operas, chamber music, &c. *Portrait*, vol. i., *Frontispiece.*

Rubinstein, Nicolas (1835–1881). Composer and pianist. Born at Wechwolynetz. Lived at Moscow as director of the Conservatoire. An excellent musician, but owing to his dislike to concert tours, little known outside Russia. Died in Paris.

Rummel, Franz. Pianist. Born in London, in 1853; died at Berlin, 1901.

Russell, Henry. Composer and vocalist. Born at Sheerness, 1812; died 1900. Wrote "Cheer, boys, cheer," and kindred popular songs.

Rust, Friedrich Wilhelm (1739–1796). Composer. Born at Wörlitz; died at Dessau.

Sachs, Hans (1494–1576). Poet and composer. Born and died in Nuremberg.

Sainton-Dolby, Charlotte Helen (1821–1885). Contralto vocalist and composer. Born and died in London. For a number of years our principal contralto vocalist. A student of the Royal Academy of Music. Made several concert tours on the Continent. As a mark of his appreciation of her singing in "St. Paul," Mendelssohn dedicated six songs (Op. 57) to her.

Sainton, Prosper Philippe (1813–1890). Violinist and composer. Born at Toulouse. Studied at the Paris Conservatoire under Habeneck. After an extensive European concert tour settled in England, and in 1845 was made Professor of the Violin at the Royal Academy of Music. Died in London.

Saint-Saëns, Charles Camille. Composer, organist, and pianist. Born in Paris, in 1835. Evinced promise of great musical talent at an early age, and rapidly acquired a reputation as a clever pianist and organist. Has written a number of operas ("Samson et Delila," "Etienne Marcel," "Henry VIII.," "Ascanio," &c.), three symphonies, orchestral suites, symphonic poems, concertos, chamber music, &c., and since the death of Gounod, ranks as the foremost of contemporary French musicians. *Portrait*, vol. iii., *Frontispiece.*

Salieri, Antonio (1750–1825). Composer. Born at Legnano. Wrote operas, Church music, chamber music, &c. Died at Vienna.

Salomon, Johann Peter (1745–1815). Composer and violinist. Born at Bonn; died in London. It was Salomon who induced Haydn to visit England.

Sankey, Ira David. Composer and baritone vocalist. Born in Pennsylvania, in 1840. The celebrated hymn writer.

Santley, Sir Charles. Composer and baritone vocalist. Born at Liverpool, in 1834. *Portrait*, vol. ii. p. 144.

Sapellnikoff, Wassily. Pianist. Born at Odessa, in 1868.

Sarasate, Pablo Martin Meliton y Navascues. Violinist and composer. Born at Pampeluna, in 1844. *Portrait*, vol. iii., *Frontispiece.*

Sarti, Giuseppe (1729–1802). Composer and organist. Born at Faenza; died in Berlin.

Sauer, Emil. *Virtuoso* pianist. Born at Hamburg, 1862.

Sauret, Emile. Composer and violinist. Born at Dun-le-Roi, in 1852. Studied at the Paris Conservatoire, and also at Brussels, under De Beriot. One of the principal violin *virtuosi* of the present time.

Scarlatti, Alessandro (1659–1725). Composer. Born at Trapani. The father of Italian Opera. Died at Naples. (See "History of Music," chap. vii.)

Scarlatti, Domenico (1683–1757). Composer and harpsichordist. Born at Naples; died at Madrid. (See "History of Music," chap. vii.)

Scharwenka, Philipp. Composer and pianist. Born at Samter, in 1847.

Scharwenka, Xaver. Composer and pianist. Born at Samter, in 1850.

Schindler, Anton (1796–1864). Writer. Born at Modl; died at Bockenheim.

Schubert, Franz Peter (1797–1828). Composer. Born and died in Vienna. When eleven years old entered the Imperial Convict (free school) at Vienna as a choir boy, and also played the violin in the school orchestra. In 1813 he left the "Convict" and devoted himself to the study of music at home, meanwhile assisting in his father's school. Later he was for two years singing and pianoforte master in the house of Count Esterhazy, and thereafter spent the remainder of his life principally in Vienna. One of the greatest and most fertile of musical composers. Wrote some 15 operas and operettas, 5 masses and other church music, 9 symphonies, 15 string quartets, besides other chamber and pianoforte music, and 600 songs. Perhaps the most lyrical of all composers, he lived almost wholly unappreciated, and died almost in want. (See "History of Music," chap. xi.) *Portrait*, vol. v., *Frontispiece.*

Schumann, Clara Josephine. Composer and pianist. Born at Leipsic, in 1819. A pupil of her father, Frederick Wieck. Made a tour as a pianoforte *virtuoso* in her eleventh year. Later, was the first to introduce Chopin's music to the German public. In 1840 married Robert Schumann.

Schumann, Robert Alexander (1810–1856). Composer and pianist. Born at Zwickau. Originally a law student, but interested himself solely in music, and soon adopted it as his profession. An injury to one of his fingers, the result of injudiciously severe practice, obliged him to abandon the pianoforte for composition, upon which he concentrated all his energy, and with magnificent results. Instituted the "Neue Zeitschrift für Musik" in 1834. In 1834 went to Dresden as conductor of the Choral Union, and in 1847 removed to Düsseldorf. Here, however, a long-standing affection of the brain became rapidly worse, and in 1854 Schumann had to be placed in an asylum at Endenich, near Bonn, where he died. Schumann wrote choral works ("Paradise and the Peri," "Pilgrimage of the Rose," "Faust," "Genoveva"), symphonies, chamber music, pianoforte compositions, and a great number of vocal works, all marked by a great depth and sincerity of design and a wonderful grasp of a wide range of expression and sentiment. (See "History of Music," chap. xi.) *Portrait*, vol. i. p. 144.

Servais, Adrien François (1807–1866). Composer and violoncellist. Born and died at Hal, near Brussels. Travelled as a *virtuoso*, and in 1848 became teacher of his instrument in the Brussels Conservatoire.

Sevcik, O. Josef. Distinguished teacher of the violin. Born in Bohemia, 1852.

Severn, Thomas Henry (1801–1881). Composer and organist. Born in London; died at Wandsworth.

Sgambati, Giovanni. Composer and pianist. Born in Rome, in 1843. Has written chamber and pianoforte music, three symphonies, &c.

Shakespeare, William. Composer and tenor vocalist. Born at Croydon, in 1849.

Shield, William (1748–1829). Composer and violinist. Born at Swalwell; died in London. Composed the music of a number of ballad operas, highly popular in the latter part of last century, and the beginning of this.

Singelée, Jean Baptiste (1812–1875). Composer and violinist. Born at Brussels; died at Ostend.

Sitt, Hans. Composer and violinist. Born at Prague, in 1850.

Sivori, Ernesto Camillo. Composer and violinist. Born at Genoa, in 1815; died there, 1894. A pupil of Paganini.

Smart, Sir George Thomas (1776–1867). Composer and organist. Born and died in London.

Smart, Henry (1813–1879). Composer and organist. Born and died in London. Wrote excellent part-songs.

Smetana, Friedrich (1824–1884). Composer. Born at Leitonieschel; died at Prague. Wrote a number of orchestral works, strongly reflecting the national spirit of the Bohemians ("Mein Vatesland," &c.). He aiso wrote operas ("Die Brandenburger in Böhmen," "Dalibor," "Der Kufz," and "Die Verkaufte Braut").

Smith, Sydney (1839–1889). Composer and pianist. Born at Dorchester; died in London. Wrote a great number of popular pianoforte pieces.

Somervell, Dr. Arthur. Composer and Government Inspector of Music. Born at Windermere, 1863.

Spitta, Julius August Philipp. Writer. Born at Wechold, in 1841; died at Berlin, 1894. Author of a magnificent "Life of Bach."

Spohr, Louis (1784–1859). Composer and violinist. Born at Brunswick. Acquired his remarkable knowledge of harmony and counterpoint almost entirely by his own unaided exertions. Made many concert tours, and soon became recognised as the first of living violinists. After holding various other appointments, was made Court Capellmeister at Cassel, in 1822. Here he wrote his best work, the opera "Jessonda." Spohr wrote 8 operas, 5 oratorios, 9 symphonies, 43 quartets, 5 quintets, 5 double quartets, also the famous duets for two violins, violin concertos, many songs, &c. As a composer his work is lyrical, refined, and delicate. Musical art is most deeply indebted to him, however, as the virtual founder of the modern school of violin-playing. Died at Cassel. *Portrait*, vol. v., *Frontispiece.*

Spontini, Gasparo Luigi Pacifico (1774–1851). Composer. Born and died at Majojati, Ancona. Studied at Naples. Wrote operas of a grandly spectacular kind, modelled somewhat on those of Gluck. His best works are "La Vestale," and "Ferdinand Cortez." Was for some time General Director of Music at Berlin.

Stainer, Sir John. Composer and organist. Born in London, in 1840. Appointed organist to St. Michael's College, Tenbury, in 1857; and to Magdalen College, Oxford, in 1860. In 1872 became organist of St. Paul's Cathe-

dral. Was Juror in music, for England and the Colonies, at the Paris Exhibition of 1878. In 1883 succeeded Dr. Hullah as Inspector of Training Colleges (Music). Professor of Music at Oxford, 1889–99. Has written the sacred cantatas "The Daughter of Jairus" and "St. Mary Magdalen," anthems, &c.; and is also the author of numerous theoretical treatises. Died 1901. *Portrait*, vol. iv. p. 64.

Stanford, Sir Charles Villiers. Composer and organist. Born in Dublin, in 1852. Studied music under Sir Robert Stewart, and Mr. Michael Quarry at Dublin, under Reinecke at Leipsic, and Kiel at Berlin. Was appointed organist of Trinity College, Cambridge, and Conductor of Cambridge University Musical Society, in 1873. In 1883 was appointed Professor of Composition, and Conductor of the Orchestral Class at the Royal College of Music. Has written two operas ("The Veiled Prophet," and "Savonarola"), two symphonies, cantatas ("Battle of the Baltic" and "The Revenge"), chamber music, songs, &c. *Portrait*, vol. iv. p. 64.

Stephens, Catherine (1791–1882). Soprano vocalist. Born and died in London. Known as "Kitty Stephens." Made an enormous success as "Polly" in the "Beggar's Opera." Afterwards Countess of Essex.

Sterling, Antoinette. Contralto vocalist. Born in 1850; died 1904.

Stewart, Sir Robert Prescott (1825–1894). Composer and organist. Born and died in Dublin. Professor of Music in Trinity College, Dublin.

Storace, Stephen (1763–1796). Composer. Born and died in London.

Strakosch, Maurice (1825–1887). Impresario and pianist. Born at Lemberg.

Strauss, Johann (1804–1849). Composer. Born and died in Vienna. The head of the celebrated Strauss family, whose matchless dance music has charmed Europe for the greater part of a century. *Portrait*, vol. iii. p. 144.

Strauss, Richard. Most talented of modern German composers; strong in orchestral colouring. Born at Munich, 1864.

Sullivan, Sir Arthur Seymour. Composer. Born in London, 1842; died there, 1900. A choir-boy at the Chapel Royal. When fourteen won the Mendelssohn Scholarship. Studied under Sterndale Bennett and Goss, and afterwards spent three years at Leipsic. Attracted great attention, shortly after his return from Leipsic, by his music to "The Tempest." Has achieved a world-wide success with his comic operas. Has also written the cantata "Kenilworth," the oratorios "The Prodigal Son," "The Martyr of Antioch," and "The Golden Legend"; a festival "Te Deum"; overtures, a symphony, songs, &c. *Portrait*, vol. v. p. 64.

Suppé, Franz von. Composer. Born at Spalatro, in 1820. Died 1895.

Svendsen, Johann Severin. Composer. Born at Christiania, in 1840. Served for six years as a jäger in the Norwegian army, meanwhile studying music during his leisure time. Joined a band of itinerant musicians, as a violinist. Afterwards entered Leipsic Conservatoire, where, owing to some infirmity affecting his fingers, he was forced to relinquish the violin, and study composition. Since 1872 has lived at Christiania. Has written a symphony, some clever chamber music, &c.

Tartini, Giuseppe (1692–1770). Composer and violinist. Born at Pirano, in Istria. In 1728 founded his famous Violin School at Padua, where he died.

Taubert, Carl Gottfried Wilhelm (1811–1891). Composer. Born and died at Berlin.

Tausig, Carl (1841–1871). Composer and pianist. Born at Warsaw; died at Leipsic. Liszt's greatest pupil.

Taylor, Franklin. Pianist and writer. Born at Birmingham, in 1843. Studied at Leipsic. Has edited English translations of E. F. Richter's theoretical works, &c., &c.

Templeton, John (1802–1886). Tenor vocalist. Born at Riccarton; died at Newhampton.

Thalberg, Sigismund (1812–1871). Composer and pianist. Born at Geneva; died at Naples. A pupil of Hummel.

Thayer, Alexander W. Writer. Born at Boston, U.S.A., 1817; died at Trieste, 1897. Author of "Life of Beethoven."

Thomas, Arthur Goring (1851–1892). Composer. Born at Ratton. *Portrait*, vol. iii. p. 144.

Thomas, Charles Ambroise (1811–1896). Composer. Born at Metz. Studied at the Paris Conservatoire. Has written operas ("Mignon," "Hamlet," &c.), Church music, chamber music, pianoforte pieces, &c. *Portrait*, vol. i., *Frontispiece.*

Tietjens, Therese Caroline Johanna (1831–1877). Soprano vocalist. Born at Hamburg; died in London.

Tosti, Francesco Paôlo. Composer. Born at Ortona, in 1846.

Tours, Berthold. Composer and violinist. Born Rotterdam, 1838; died London, 1897.

Trebelli, Zelia (1838 – 1892). Contralto vocalist. Born in Paris; died at Etretat.

Troutbeck, Rev. John. Writer. Born at Blencowe, in 1832; died in London, 1899.

Tschaikowsky, Peter Iljitsch (1840–1893). Composer. Born at Wotkinsk. Studied at the St. Petersburg Conservatoire, and also in Germany. Was for twelve years Professor of the Theory of Music at Warsaw Conservatoire. Wrote symphonies, operas ("Le Voïvode," "Vakoul le Forgeron," &c.), orchestral music, songs, &c

Tully, James Howard (1814–1868). Composer. Born and died in London.

Turpin, Dr. Edmund Hart. Composer and organist. Born Nottingham, 1835; died 1907.

Unger, Caroline (1805–1877). Contralto vocalist. Born at Stuhlweissenburg; died in Florence.

Valleria, Alwina Lohmann. Soprano vocalist. Born at Baltimore, U.S.A., in 1848.

Veracini, Francesco (1685–1750). Composer and violinist. Born at Florence; died at Pisa.

Verdi, Giuseppe. Composer. Born at Le Roncole, near Parma, in 1813; died at Milan, 1901. Studied at Milan. Gained a great reputation by his operas, "Ernani," "Rigoletto," "Trovatore," "La Traviata," "Aïda," &c.; all of which have enjoyed an immense vogue. Verdi ranks as the greatest modern Italian composer, and one of the most prominent musicians of the nineteenth century. His latest success was the opera "Falstaff," 1893. *Portrait*, vol. i., *Frontispiece.*

Veron, Louis Désiré (1798–1867). Writer. Born and died in Paris.

Vianesi, Auguste Charles. Conductor. Born at Leghorn, in 1837.

Viardot-Garcia, Michelle Ferdinande Pauline. Composer and mezzo-soprano vocalist. Born in Paris, 1821. Originally studied the piano under Liszt; but afterwards devoted himself to singing. Achieved a brilliant success at the Italian Opera in London. Retired from the stage in 1866.

Vieuxtemps, Henri (1820–1881). Composer and violinist. Born at Verviers, in Belgium. A pupil of De Beriot. Made extensive concert tours. 1846-1852, lived at St. Petersburg as court violinist. Settled in Paris in 1866. Wrote four violin concertos, also a number of lesser compositions of a brilliant and highly effective kind. Died at Mustafa-lez-Alger.

Viotti, Giovanni Battista (1753 – 1824). Composer and violinist. Born at Fontanetto, in Piedmont. The son of a blacksmith. Studied at Turin. Made many concert tours. Wrote twenty-nine concertos, duets, quartets, sonatas, &c. Spent the latter part of his life in London, where he died.

Vivaldi, Antonio (1670–1743). Composer and violinist. Born and died in Venice.

Wagner, Wilhelm Richard (1813–1883). Composer and writer. Born at Leipsic. While studying at the university there, also worked at music. Producing an overture and a symphony, which were successfully performed at the Gewandhaus, he next wrote an opera, "Die Feen." In 1836 he conducted a performance of his next opera, "Das Liebesverbot," at Magdeburg, where he was musical director of the theatre. After a short time spent at Königsberg and Riga, Wagner went to Paris, in the hope that he might get an opera produced there. In Paris he completed "Rienzi" and "The Flying Dutchman." Although unsuccessful in Paris, Wagner met with good fortune in Dresden, where a performance of "Rienzi," in 1842, resulted in his appointment as Capellmeister. In 1845 he produced "Tannhäuser," and also wrote "Lohengrin." Becoming involved in the revolution at Dresden in 1849, he was obliged to take refuge in Weimar, and afterwards in Paris, whence he went to Zurich. At Zurich he projected the great "Nibelungen" cycle of operas, and also "Tristran und Isolde." Amnestied, and after an extensive musical tour, Wagner went to Munich, where "Tristran und Isolde" and "Die Meistersinger" were produced, in 1868. The crowning point in Wagner's life, however, was the performance of the "Nibelungen" cycle at Bayreuth, in 1876. "Parsifal" appeared in 1882; and a year later Wagner died at Venice. *Portrait*, vol. i. p. 64.

Wallace, William Vincent (1814 – 1865). Composer, pianist, and violinist. Born at Waterford. Travelled all over the world, giving concerts. In 1845 returned to England, and produced his famous opera, "Maritana," following it up with "Lurline," "The Amber Witch," "The Desert Flower," &c. Died at Château de Bagen, in the Pyrenees.

Warnots, Elly. Soprano vocalist. Born at Liège, in 1862.

Watson, William Michael (1840 – 1889). Composer. Born at Newcastle-on-Tyne; died at East Dulwich.

Weber, Gottfried (1779–1839). Writer. Born at Friesheim; died at Kreuznach.

Weber, Carl Maria von (1786 – 1826). Composer. Born at Eutin, in Holstein. In 1800 his first opera, "Das stumme Waldmäd-

chen," was performed at Chemnitz. In 1804 he went to Breslau, where he commenced an opera, entitled "Rübezahl," the overture to which figures in programmes as "Ruler of the Spirits." After a very unsettled life, he at length achieved a decided success at Leipsic as pianist and composer, and was made conductor of the Opera at Prague. Later, he settled in Dresden. In Dresden he wrote the operas ("Preciosa," "Freischütz," "Euryanthe," and "Oberon") which have made his name famous. He also wrote church and chamber music. Weber died in London, whither he had come to superintend the production of "Oberon." *Portrait*, vol. v. p. 144.

Weingartner, Paul Felix. Conductor, composer, and writer. Born at Zara (Dalmatia), 1863.

White, Maude Valerie. Composer. Born at Dieppe, in 1855.

Widor, Charles Marie. Eminent French organist and composer. Born at Lyons, 1845.

Wieniawski, Henri (1835–1880). Composer and violinist. Born at Lublin, in Poland. Studied at Paris Conservatoire. Made frequent concert tours in Europe and America. Died at Moscow.

Wilhelmj, Auguste Emil. Composer and violinist. Born in Nassau, in 1845; died 1908. Studied at Leipsic under Ferdinand David.

Williams, Anna. Soprano vocalist. Born in London.

Wilson, John (1800–1849). Tenor vocalist. Born in Edinburgh; died in Quebec.

Wingham, Thomas (1846–1893). Composer. Born and died in London.

Winter, Peter von (1754–1825). Composer. Born at Mannheim; died at Munich.

Wolstenholme, William. Famous blind organist and composer. Born at Blackburn, 1865.

Wood, Henry Joseph. Eminent English conductor. Born in London, 1870.

Wotton, William Bale. Bassoon player. Born at Torquay, in 1832.

Wylde, Dr. Henry (1822–1890). Composer and writer. Born in Hertfordshire; died in London.

Ysaÿe, Eugene. Composer and violinist. Born at Liège, in 1858. *Portrait*, vol. iv., *Frontispiece.*

Zelter, Carl Friedrich (1758–1832). Composer and writer. Born and died in Berlin. Mendelssohn's teacher.

Zimmerman, Agnes. Composer and pianist. Born at Cologne, in 1847. Came to this country when four years old. Entered the Royal Academy of Music when nine. Twice gained the King's Scholarship, and also won the silver medal. Has written chamber music, pianoforte pieces, songs, &c.

Zingarelli, Niccolo Antonio (1752–1837). Composer. Born and died at Naples. Wrote operas, church music, &c.

END OF VOL. IV.

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