



WORKS BY SIR GEORGE A. MACFARREN.

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ADDRESSES AND LECTURES

BY

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WITH A PORTRAIT

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I.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 28, 1878.

My Dear Friends,—We meet on the threshold of a new year. This year, with many of us who are starting fresh, is the threshold of an artist's life; but we must pause for a few words of sorrow. We have to regret the loss of one who was an ornament to the Academy, was a friend to us all, and whose loss will be a long-lasting regret. The Sterndale Bennett Scholar, young Henry John Cockram, was one of the victims of that terrific wreck on the Thames. He did enough here to plant his name among the evergreens from which are formed the crown of glory to this Institution. He was; he is not; but he will be as long as memory can throw its light on his great deserts. He will be most regretted by his Professors, for they knew him most—knew best what a charming talent he had, what a charming disposition, and what a bright promise he gave. He was but a month more than fifteen years old. He had twice passed through

that severe ordeal, the examination for a Scholarship, and won it twice; and the day before the terrible end of his too brief career, he was at work on an Anthem, with which, had we heard it, I am sure we should have been delighted. Let us bear him in heart and in mind, and let any of us that can, strive, by the exertion of what talent we have, to supply the place of the lost one. And now, two moments of silence to think of his death.

Yes, we start now on a new year. There are some slighter, because remediable regrets—the regrets of those who formed strong hopes from the July Examination, and were disappointed in those hopes. Whatever regrets may be entertained for the moment's non-success should be the stimulus to a stronger exertion for the future; and even that disappointment is in itself of value, if it be nourished and applied in the right direction. It is most obvious that the medal one wins as a prize is but a symbol, the desert is the real fruit. There are countless accidents which may prevent a candidate for honours from doing justice to the merits within him; but such an accident standing in the way for a moment is by no means a check to an after career. There have been many and many instances, even in the Academy's history, not to look to the annals of the world, of persons of the highest desert missing the momentary prize, but attaining to an eminence in the pursuits of life, beyond those who have for the instant stepped before them. Let those who did not succeed in July have such self-reliance as shall encourage them for the time to come. Let them believe that all of which they were capable then is

seed for greater capability for the future, and that from that seed will spring merit that must, and will, and shall be acknowledged.

It is a notable characteristic of this Academy that the several teachers who favour us with their assistance have free scope for the exercise of their powers —untrammelled by a system, unlimited by the views of others. Truth is a many-sided statue; it is to be seen from all aspects, and each person whose duty it is to explain it must give that explanation from his own point of vision. This one may tell us that the shield is gold, that one that it is silver: we compare the evidence of both, and learn that there are two sides to the shield, which bears various colours. Thus an admirable advantage to a Student in this School is that, while each has the privilege of the advice and instruction of the particular Professor to whom his talents are confided, each gathers something of the perception and insight of the whole Academic staff. It is most notable that a large part of your instruction, my dear young friends, is communicated by and among yourselves. This one has been told by his Professor from such an aspect, that one from such another. You compare their views, you enlarge upon your perception of those very views, and you come by this means to a comprehension of the many-sided truth.

I fear I may have said before, but I feel so strongly the force of what I have to advance, that I trust I may be suffered to repeat the denunciation of the old fable of a bundle of sticks, which, being tied together, possess a strength and firmness that they

would not have singly. I deny it. When sticks are so tightly bound together, there can come no sprigs from them, for they check the growth of one another. Let us consider that we are all connected, though not by such rigid bands, but that each of us may have range and scope for the expansion of his own faculties, and that each of us may have his own views of art, and that a combination of those views makes up the whole.

In our own art there is the strongest exemplification of this. You have heard great choral performances. You may have noted the effect of music, in which all the parts move simultaneously, and in which with one accent the harmony changes. You have heard music of florid contrapuntal character, in which various melodies proceed at once, in quicker or slower notes in the different parts. A first impression would lead to the surmise that the consentaneous accent would have the greater effect of power; but you must remember that in the grand contrapuntal choruses of Handel, where several melodies flow, each in its individual course, there is a majesty, a weight, a grandeur, a fulness of tone, which the simultaneous accent never can produce. Then let us have the idea of simultaneity in our ambition, but let each follow the melody of our own several courses, and let the melody for ever be the tune of striving to the best and utmost of our power.

Higher than the aim of this inter-scholarly teaching must be the sequel at which you will arrive, when you have learned the great lesson of how to learn. We are students to the end of our days, but we

cannot for ever have the privilege to be schoolboys. We are none of us so self-assured but that we must be open to the advice of our well-wishers, and we are never too old to be liable to benefit from such advice; but the time must come when more particularly we must be our own teachers—we must give ourselves the lesson, the purport of which is gathered from the experienced explanations we are now receiving. Then comes the task of life, more and most severe.

The duties of an artist are apt to be underrated, the duties of a teacher of artists to be under-considered. Imagine not that our art of Music stops at the narrow limit of amusement—it is the smallest province of Music to amuse. One of the highest faculties which Nature gives to her children is the faculty of comparing and combining sounds into harmony, into rhythmical order, into symmetrical phrases, into largely developed movements; and when these works are composed, another quality of the same faculty is applied to the interpretation of these works—to the animating of the creations of our great masters. When we look into musical history, see what men have been, and what they have done, and think of ourselves as the medium, the channel through which those great masters' productions are to permeate to the world, we must think that it is a very solemn responsibility we assume, that we bear in the application of our talent the reputation of Handel, of Beethoven, of Mozart, and that it is at our mercy to represent or misrepresent the great things which those men have left to mankind. Such is the case with musical executants—a musical composer has to

look to those men for an example of what he is to do, and, still more, of how he is to do it; and he can only do it by a long course of painful, arduous study —painful, I mean, in the sense of painstaking, but not of pains-feeling. Let that pain be the contradiction which we meet in verse—'a pleasing pain' to every one who entertains it. Let it be remembered that, though we have these masterpieces before us of existing art, in such perfection as to make it impossible for us to suppose that they ever were other than they now are, where a note could not be displaced without ruining the symmetry of the whole, there are evidences enough to prove that they have been brought to this condition by most careful planning, by most judicious study; and in this, perhaps more than in any other essential, does Art resemble Nature.

The history of the world may be said to have been published in recent times, and to be written in the *facts* of geology; and we find that in bringing the world to this beautiful surface which is now presented to us—with its lovely landscapes, with its brilliant skies, with its wondrous flowers, and with the consummation of all, its human beings, Nature has passed through a long, a slow, and, one must say, careful course of creation, and that the one stratum has given room to another—that the sea has overstepped the mountain, that the mountain has been swallowed up by earthquake, that races of beings have gone out of existence, and that new existences have come into action, and through time the world has become what we know it. Less long than this, but analogous in its plastic moulding into the shape to

which it must be *wrought* by the Composer, is the forming of a work of art.

A work of pictorial art has an obvious model in the particular of Nature which it aims to imitate; a work of literary art has a model in the action and thought of a human being which it aims to embody; a work of architecture must be considered, on the contrary, an arbitrary bringing together of forms which are beautiful in natural principles, but pretending not to reproduce the identical forms of Nature. A work of musical art is distinct from all these. We have not the field and stream, and hill and sky, and the human face to copy; we have not to give words to the emotions; we have not to make a fanciful arabesque of arches, columns, and groins, and such disposition of forms; but we have to produce a work as symmetrical as a flower, and as unlike to other works as each flower is unlike its brother, yet having the same perfect completeness.

We have in our musical art firstly to secure this symmetry of form, and, having mastered it, to lend our art to the great aims of all the arts which make poetry a quality common to the entire sisterhood—the aim of expressing human passions. Thus, if we set words, we ought to embody the sentiments of words; if we write an instrumental piece—though even we prefix not a title, and say it is an overture to this poem or that—it represents such and such circumstances, and still must be a representative of feelings, and such feelings are those of the author at the time he writes. Every sonata or symphony or piece of long or short extent that is composed by a musician

is his autobiography for the time being, and shows his temper, passions, pride, hopes, and despair, and you read his life in his notes.

With respect to the great duties of a musical artist, specially I must urge upon you the imperative necessity of the collateral study of other subjects than Music. Literary study is of the greatest consequence to us all. To speak firstly of the simply utilitarian view of this power, it fits us for social intercourse. Time was, but I am happy to believe is no more, when persons of our calling were little regarded for their social qualities, and when our art itself was despised by persons in the wealthier classes of society. Let it be now our pride that persons of the best education are happy to give serious attention to the study of Music, and to feel high delight in attending to it.

Let us remember that persons of gentle breeding and of highest culture give consideration to Music, and let us fit ourselves to be their companions by similar culture, and by raising our minds and manners to a level with theirs.

It is a point upon which, I think, we must set considerable store, that when the Sterndale Bennett Scholarship was instituted it was made a condition that before entering the musical competition a candidate should pass a literary examination. It was subsequent to that that the University of Oxford made a similar condition as to a candidate for a musical degree. It was subsequent to that that a similar arrangement was made at Cambridge; and in the University of London, before musical degrees are

granted, persons must have a great amount of literary attainment to fit them for the honour these degrees carry. Possibly at the outset these great Universities —and London University very, very much more than the others—overstrain the test to which candidates are to be subjected; and whatever in future may be the good fortune of artists of all denominations in their literary acquirements, it would be dangerous at the present moment to aim too high, by which one may as possibly overshoot the mark as fail to attain it. But, believe me, the study of languages—and firstly, and chiefly, and most essential of all, this beautiful English language, which is common to us, and which is the key to whole treasuries of knowledge, the depth of which can never be fathomed—the study of language, as the key to all knowledge, is a most valuable and desirable pursuit for a musician.

A young institution in the Academy is the Operatic Class. Last term it could only be considered as an experiment. The two performances that took place in this room, I hope, have raised it to something beyond an experiment, unless we are to consider, in the sense in which the term is employed in scientific lectures, that an experiment displays the full extent of the knowledge of the exhibitor and the entire capabilities of the subject experimented upon. When Dr. Tyndall expounds one of the wonderful natural truths which it is his province to discover and to explain to the world, then comes what he calls his experiment in the exhibition of this truth in its absolute working; and in that sense, let me hope, will be the future experiments of the Operatic Class.

It is the regret—one may almost say the reproach —of this country that we have not an instituted opera in our language. Speculations have been undertaken with more or less success for the moment; with success enough to show that there is the power in the country to produce works, and to perform them. It would be useless here to try to trace—and I fear it would be impossible to go further than a trial in tracing—the causes of the non-continuance of those operatic establishments; but it is impossible to believe, where music is so widely diffused, that the very highest branch of music, the lyrical drama, will not have a natural home. Towards making a home for the opera in this country must be the process of forming operatic artists, and whoever may enter this Operatic Class must do so with the serious intention of becoming one of the elements to constitute, let us hope, in future time, a great home for opera in English. Let him be contented to think himself a brick in the wall, knowing that if a single brick were taken away, possibly the wall might crumble. Especially let me urge you to consider this Operatic Class as a subject for serious study, and not for the exercise of personal vanity, and not for entertainment or amusement. Such it is not. It is, quite as much as the study of any other branch of Music, a serious pursuit, and, seriously pursued, will lead to high ends. It may be misleading. It is most tempting to the self-satisfaction of an executant to have the opportunity for eliciting momentary applause; but there is a far higher end to be gained than the applause of the moment—and higher, very, very much more than this

momentary applause, is the fact that the performer forgets himself in the work he is representing; that he no longer seeks applause for his performance, but satisfaction in doing the best he can to render justice to the work before him.

I am strongly persuaded that the lyrical drama should be the highest form of musical art, combining all the highest qualities of other forms of composition. In a dramatic work may be applied all the qualities of rhythmical melody, of structural plan, of expression. These belong also to the oratorio; but it is most rarely, if ever, possible in an oratorio to present what is possible in an opera—those grand instances of concerted music where the different persons of a story meet together, and where a composer preserves an individuality in the character of each, and where these, when they are contrasted, are combined. We find examples of this in the opera *finales* of Mozart. Think of the work which is given here—the great *finale* of the 'Marriage of Figaro.' See there how each person in the drama is as distinct from the other persons as is the representative of the character separate and distinct from the others engaged with him in the performance; yet see how perfect is the plan of that whole composition, and how, supposing the individuality of the characters to be removed, and one heard it without regard to stage accessories or action, or even to the words, how it is a complete and perfect whole! Any one who would deduct from a dramatic composition this quality of symmetry and perfection of form, degrades it to the lowest from its possible position of the highest form of musical art.

The opera *finales* of Mozart present an analogy that is worth our attention—an analogy to our course of study. We come not here to learn a specialty—you to learn an instrument, you to learn singing, you to learn to compose: we come here to learn Music—we come here to learn the several branches of one tree. In another profession, suppose we say medicine, a man would not now be accepted who should profess to treat one organ. He could not treat the ear unless he knew the constitution of the whole body, and unless he were thoroughly conversant with anatomical principles. He could not treat your lungs unless he were acquainted with your powers of digestion; and unless he knew a human being as a specimen of humanity he could have no power over the ailment of any of his functions. And if you want to be a musician, and if you want to have command of the pianoforte; if you want to play well on the violin; if you want to play on a more subordinate instrument, you must have a knowledge of Music as a whole, and thus have the several movements severally considered—as now the *allegro*, following from that the *andante*, then *presto*, and then *stretto*, to conclude, the whole making a complete plan and design of an entire work; and so you go away master of the subject. Thus a course of study should be in design like an opera *finale*.

One may make, also, another comparison, and here I must quote a remark once made to me by a sculptor, who extolled his art in comparison with that of painting, stating that a picture gives you but one single view of the subject, whereas a sculptor had to represent to you a thousand different views of a finger,

and that he must know a finger before and behind, and at the side, and all ways, and in every possible aspect, and that he was unfit for his pursuit, unless he knew that wholly, thoroughly, and totally. And such must be the knowledge at which we aim in music.

We enter here on a new year. The strongest encouragement we can have is to look at times past in the Royal Academy of Music, to think of the names of those who have gained distinction; and many, and many, and many of those names, some of them before your time. Others of us are here who have personally known, who have personally participated in the studies of those who have been most prominent before the world, and who feel the pride of friendship in the success of their former fellow-students. A vast privilege in coming here, a great privilege, is that when you are fellow-students you are friends, and that you enter upon what goes by the name of 'the battle of life' with already a circle of allies all round about you. Were you in the pursuit of your own studies in your private schools with the lessons of the same talented masters, you would pass into the world *as a stranger*; but now you begin the career which is difficult to every one, but which has its difficulties softened when you know that you have side by side with you persons who have shared your difficulties, who will watch your successes, and will take pleasure in their continuance. This is one of the very strongest advantages that an Academy Student carries into the world; but on entering the world it still has to be borne in mind that there are difficulties to accomplish. I love the

difficulties. Nothing would be worth having that was attained without difficulty, and nothing is praised that is attained without difficulty. Whatever you get for nothing you cast away. It is the struggle through these difficulties which gives us the merit, and when we have gained that merit our deserts are sure to find their due acknowledgments. Believe me, there is not such a thing in the world as a neglected talent. Talent may have to wait: all the better. It will grow the more mature. But real desert will be certainly discovered, and will be certainly prized when it is found. Have this to give you confidence. Your present moment may miscarry, your offer may be rejected, your engagement may be refused, your proffered piece for publication, your proffered piece for performance, may be sent back to you. Make it better; write another from an improved brain; practise that exercise ever so much the more; and the next time you offer yourself for an engagement you will not have the same difficulties.

I keep you long. I try to recall my experiences, and try to put them in watchwords of familiarity that may make them most obvious to you. I would specially impress upon my very much valued colleagues in the work of this Academy, the very sacred duties of a teacher, which rest not at the prescribed time of a lesson, but extend to great moral influence over his pupil. As a teacher is in earnest, so is a pupil in earnest; as a teacher probes the character of his pupil, finds the points of weakness and the points of strength, so must a pupil look into his own conscience and find the weakness to be improved, the strength to

be relied on. As he finds the pupil deserving of interest, so will that interest, so *does* that interest, grow in the teacher; and as the pupil finds the interest in his teacher expanding in that great care over him, so will the pupil warm towards his teacher, warm towards the subject which is taught, and grow into a love which will be a happy retrospect to the last day of his life.

Here, I have said, we are on the threshold of a new year of the Academy. Hope's glittering curtain shuts out the time to come. Hope's curtain is painted with bright intentions, happy desires, proud emulation. July is on the way, and then we shall see how are those hopes accomplished; and, believe me, we ourselves are the authors of the scene that is to come; it is our painstaking, our well-doing, which constitutes the drama which is to be acted when that curtain is raised. Let us study our part, and do the best in our power in the performance of this drama which is before us. Let us remember the familiar word already used, 'the battle of life,' as a word of different order; we are not to fight with our fellows; we are only to fight with the difficulties that make us unworthy to be their fellows. Let it be believed that the great cause of art is one which all artists have in common; and while the sense of patriotism will stimulate us to do the greatest honour to the art of England, and while the sense of home will stimulate us to do the greatest honour to art at the Royal Academy, we must think that from all parts of the world, from all quarters of the town, persons who are working in musical art are working side by side with

us and not against us, and thus we are acting in a drama, and not fighting in a battle.

And now, to conclude, I will say 'Good-bye'—good be with you, not in the sense of parting, but in the sense of a meeting. Here we are for purposes of good; let us hope for the accomplishment of good. Let us join with a sincere unanimity, with a feeling strong: good be with us all.

II.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 27, 1879.

My Dear Friends,—Such I believe you to be, such I am happy to consider you, as a friend I hope you will regard me, and as friends we will feel to one another. Our friendship is induced by the sympathy we feel in our common pursuit of one beautiful object, and it is strengthened by our pursuing that object together in this Institution, which has a thousand ties of interest to bind to it all those who have been, with all those who are, enjoying its advantages.

Much anxiety has been and will always be in the emulation which the students have one of another, which the professors have equally here, in the endeavour of each to bring his pupils to the foremost advantage. Great anxiety has been, and will always be, with reference to the examinations that are intended to test the talent of the pupils, and as much to test the zeal and care of the professors. Some disappointments arise that these examinations prove

not always favourable. Such must, indeed, inevitably be the case where manifold circumstances combine to vary the opportunities of display even of the same person. Greater confidence at the moment, better health, accidents which cannot be cited, may enable a pupil on one occasion to appear to better advantage than on an earlier or later; and where judgment has to be formed of an exhibition on the instant, it will unfortunately—and it must—sometimes happen that such disappointments will arise. Let us, however, whether teachers or pupils, aim to make the best of the opportunity of these annual exhibitions of our year's work, and believe that the prize is really in the result of the work done, and not in the symbol which is publicly presented. Every one who prepares with an honest heart for examination, in that preparation has a prize that far exceeds the worth of medals. I entreat you to apply to the idea of art this saying, which has been pronounced of virtue—it is its own reward. The pleasure, the happiness, the pride one feels in progress is more than a compensation for the pains it may cost. It enriches us from moment to moment, it makes us feel the importance of our being in a manner that would be arrogance if we had not the sense of self-improvement to justify it. We are all of us entrusted by Nature with special talents. They may vary in quality, and vary in degree, but the talent with which Nature has endowed us it is our duty to foster, to nourish, to improve. It is our duty to that great Nature which is the cause of our existence, it is our duty to that society of which we are members, it is our duty toward those we love, it is our duty to ourselves, and in this improvement of our

talents is the great reward, which surpasses even public acknowledgment.

Consider that Art is the bride of the Artist. He woos her lovingly, tenderly, anxiously, has many and many a trial to pass through to win her favour. She may seem capricious, she may seem wilful, she may seem spiteful, she may seem resentful; but she is to be won if a truly chivalric devotion chain the Artist to the pursuit of her affections. She *is* won, she is his, she is his bride, she is his wife—and then it is his duty to control her; and in this control, in this moulding the resources of Art to the particular manifestation of the Artist's genius, true justice is done to the pursuit of the object of his aim.

We know the proverb, 'Honesty is the best policy.' It is contemptible policy if one be only honest for what one may gain by honesty. Let us not for policy, let us not for the sake either of prizes to-day, valuable engagements to-morrow, or the encores by our audiences in years to come, consider that it is policy to be honest or painstaking; but let it be for the love of the pains, for the love of the honour.

There are many troubles at the outset of an artist's career, which you prove here on the threshold of your career in your studies. Compare our case with the weather of the day, and you will remember that the cloudiest morning promises the brightest sunset. 'Morning grey and evening red' is an old proverb, and in the splendour of that red setting is the success which will reward. Bear in mind that one is a prisoner to incapacity, and by study, by practice, by endeavour, one must break the chains of ignorance—

one must burst the prison walls with expanding strength—one must soar freely into the world, and with wings made powerful by exercise and careful training, made mighty by severest trials, we are able to soar to the height to which our ambition points.

A work of art—whether we are to consider it as a created production or, as in our own art more than any other, the representative performance of another's production—is the putting into fact some important idea. Let us see of what this idea consists, and the fact into which it is moulded. There must be feeling, let me say passion, condensed into representation. One cannot represent what has not been experienced. This passion that we experience let it be supposed the summer heat of an ardent spirit. Then must come the reflection, which is the dew, the condensation of the aqueous vapour that suffuses the air of the summer's day. The plant is quickened by the glow of our passion, and enriched by the dew of our reflection, and then its flower is the blossom that opens to the world.

It is of great consequence that you should give consideration to the study of subjects outside our technical music, and, to begin, that you should in all opportunity study some language. Let it be our own beautiful English language, or either of the living languages to which musicians have composed their strains, because these can only be thoroughly understood as music if the text to which they are set be understood by the hearer. Not only for this, but for the sake of extending our mental capacity, is it our duty to make language a study. Whatever it be, it

is of very great value that we should exercise the mental power in all possible directions. Especially, however, I must urge upon you the great importance of studying the sense, the construction, and, above all, the pronunciation of English, because whoever has to perform in public must remember that the staple of an English singer's requirements is the performance of English oratorio and songs in English. If the world want to hear music with foreign words, the world will insist on hearing it sung by foreign and not by English singers; and although the study of these foreign compositions is invaluable as study, it is on the performance of English music, or music with English words adapted to foreign music, that your engagements will almost universally depend.

And now, as to this English language; it has been for ages and ages forming itself into its present beauty. In the primitive times of our country's history, when the land was flooded with Normans, the French tongue was the language of the King's Court and the language of the law courts; causes had to be pleaded in French, and an unfortunate Englishman was charged with an offence in a language he could not understand, and when he spoke in his defence the judges could not understand his pleading. There was thus constant contention between the gentle and the simple, the Court and the poorer order. In the great days of Edward III., in those brilliant days of English history, when English arms and English letters were in the glory of their sunrise, then the English language came into general use, and the struggle was successful to employ the native tongue, which then became the

common speech of all ranks of men. French was expelled the law courts, and the highest in the land came to speak the language of the people at large. Chaucer wrote in English, and was followed by poets whose writings make the English language admired throughout the world. In a book of the latter half of the fourteenth century, called 'The Testament of Love,' there is this quaint expression: 'Let clerks indite in Latin, and let Frenchmen in their French also indite their quaint terms, for it is kindly to their mouths, and let us show our fantaisies in such words as we learned of our mother's tongue.' Let us who live five centuries later show our fantaisies in a perfect rendering of our mother's tongue, and so command the sympathy of those who understand the text of our Bible and the words of Shakespeare.

A subject has been introduced in the last year into the Academic course, which is open to any of you to follow, but may perhaps be beyond the reach and beyond the wishes of some—the subject of acoustics. Now, there has been a question, and a very just question, as to the necessity for a musician to know the science of sound; and it has been stated, and justly stated, that the science of sound is a separate thing from the art of music; but though separate they are most closely linked, and I cannot conceive that one can spend a life in intercourse with sound and have no interest to trace the source of sound to the wonderful phenomena of nature which control the whole organisation of that beautiful system. It is a sublime fact that the principle of musical sound, that is periodic vibration, rhythmical succession of pulses, is

the cause which keeps the universe in its rotation; and when we read of the supposed fabulous music of the spheres, we do injustice to ourselves if we admit the supposition. The spheres revolve in that same order and rule of rhythmic motion which make musical sound as distinguished from undefined noises.

It has been urged that some great composers knew not acoustics. Probably so, but not so of all great composers. It is worthy of note of the great Bach, when he first visited Berlin, and was shown the wonders of the city and Court, that when he was taken into a large concert hall, on looking around, he pointed to one corner as where certain peculiarities of effect would be noted, to another corner where other peculiarities would manifest themselves, proving that from his complete knowledge of the properties of sound he could perceive that such a rounding of the wall, or such an angle, or such a construction of the roof or gallery, would necessarily compel such and such musical results. In the same way he could instantly foretell all the effects that could be made from different combinations of the stops of the instrument for whose mastery he was specially notable, the organ; and, whether by the intuition of genius or by research and experiment, he seems to have had a complete command of acoustical science. We cannot hope, each or any of us, to be Bach either in music or in acoustics; but the likeliest way for us to journey in any remote degree in the direction of his greatness is to seek wherever we may for the knowledge which enriched his mind and was the means of his excellence. Thus I think it is quite worthy the attention

of any whose time is not too fully engrossed by other studies, to consider the subject of acoustics; and I may address particularly some students who may have the ambition to distinguish themselves sooner or later by obtaining degrees in the university where now it is necessary that a knowledge of this, I will not say branch of music, but this light upon musical subjects, is required of all candidates for musical honours. And here is now the opportunity to make the preparatory studies for such an occasion, and every pains will be taken to make the subject so far intelligible to the comprehension of those who enter the class as to make it interesting to all; and it is in most excellent hands for that purpose.

It has been the wont of recent criticism to rest very much upon the claim to be considered original, and some remarks upon the performances of even the best among us have been to the purpose that such and such a composition wanted originality. Believe me, there never was so unsound a remark and such uncritical criticism upon the endeavours and upon the achievements of pupils. One may look into the history of Art and find upon proof that, whether in our beautiful Music or in other manifestations of genius, beginners have wrought in the manner, in the idiom, in the phraseology of their time, and, working in its accepted vernacular, they have gained control over their own thoughts. Thoughts need manipulation, exercise, development, quite as much as do the fingers of a player or the vocal organs of a singer; and when one has learned to think, when one can dispose of one's thoughts at discretion, then if the

mind of the thinker have some individuality itself, have something different from the minds of other men, the means have been attained for the expression of that individuality, but he who in the first instance aims to be unlike his fellows becomes eccentric, angular, peculiar, possibly ugly, but by all means ungenial. And we must be content if we can, as Shakespeare did in English—begin writing the English of his contemporaries, branching out afterwards into his great individuality—as Mozart did in Music, as Beethoven after him, and as others have done of less note than those, begin by writing such phrases, by conducting our musical thoughts in such channels, as form the language of those great men who have gone before us; and then, when we can conduct our thoughts, our own originality, if we possess it, will come out, and will stamp the true musician a genius.

Of all things resist the persuasion that the great forms of Music have been exhausted. Such, believe me, is not the case—Music would cease to demand our respect and our confidence were it so; but we must feel, on the contrary, that Art has the strongest likeness to nature in this fact—that its works are formed upon a traceable plan. The structure of a flower, the development of a fruit, the anatomy of every animal, show consistency and coherence of parts, and reason for every incident of the whole formation having the exact place, the exact function, the exact use that it has; and in musical composition there is just the same necessity for regulation, for order, for adjustment. We look at the works of the great masters, and they seem so completely perfect as they

stand, that it must have been impossible for them ever to have been otherwise than as we know them; but with the greatest of musicians the same care has been spent on the elaboration, the construction, the arrangement of their perfectest works that is necessary for the youngest student to apply to his first attempt. In some instances, most especially in the case of Beethoven, there is evidence of the process through which these works have grown into their perfection, for it was his habit to write down from moment to moment thoughts as they rose in his mind, and again from moment to moment to write down modifications of these thoughts, and from his earliest entry on the pursuit of Art he carried everywhere a notebook, resting or walking. Even at night this book was placed under his pillow, and if, in a restless hour, he was visited by a musical thought, instantly was this written in his book. Mostly it is the habit of a musician to conserve such a thought in his mind, till he has rounded it into the rhythmic order in which he chooses to present it; but in this one case we see the whole process, and can as closely trace the formation of the thoughts of Beethoven as we can trace the flower from its seedling, from its first germination in the earth, from its putting out its bud, to its springing into full blossom; and the many, many changes which his thoughts undergo before they reach the form in which we find them, prove that with all his genius, with all his greatness, there was the still greater quality in him of striving ever for improvement.

Let us take from that a lesson, let us believe we never can be perfect, but let us aim at improvement,

improvement, and improvement; and though we may not produce, either in composition or in performance, a perfection, believe me, that true painstaking was never in vain, and the attempt which is accompanied with true heart, with goodwill, and with a perfect wish for the best, will assuredly make its mark. Yes; it is not too much to say that the works of art which stand before the world for our veneration, for our reverence, for our imitation, it may be—these are the footprints of the Creator. He has put His stamp on the noblest of all His creations—the mind of man, and left His image on the works that man produces; however far from the attainment of the greatest, every smaller thing that we attempt and that we accomplish, with a continual will to make at any rate our nearest approach to perfection, will assuredly tend to elicit for us the confidence of those we meet, and respect for all we do.

The matter of originality brings to consideration the freedom which every true artist must feel when he has mastered all those principles, which are not the fetters, but the guides of his imagination, and the same freedom which is exercised in the working of an artist must be exercised by the teachers of artists. No one can conscientiously teach by a prescribed and fixed system. Every mind which has in it sufficient light to irradiate the minds of others must have some process of thought special to itself; and it is a great merit in the teaching of this Academy, and in the constitution upon which its teaching is pursued, that every professor is required to exercise his own perceptions of right, and to explain them according to his

own principles. There is one truth to which we all strive, but according to the treatment, the genius, the education, the sympathy of him who has to explain it, we may approach that truth from different sides; and the greatest among the advantages which you students possess is, that in your friendship with one another you have the means of exchanging insights into all the different processes of teaching which are simultaneously working here to one end. And whereas any one of you might, as the private pupil of his or her respective professor, get all the attention and care that one professor could give, you would lose the contact with your fellow-students, which in itself is a very, very good means of education. The advantage of Academical education is this interchange of knowledge; and an advantage, equally great to those who enter the Academy, is the emulation which fellow-students inspire. Oh! may you all feel such emulation, may you each strive to outrun your fellows, and may you all attain the great result—not of yearly prizes, not of popular applause, but the self-satisfaction of a conquered difficulty. Difficulties are the greatest boon to a student of any art, for every difficulty that is surpassed is an immense means of strength to him that has conquered it.

One cannot enter these walls without reflecting on the fifty-seven years of work that has been wrought in this very Academy. One cannot rest here without calling to mind the students that have preceded us; and, believe me, there is not one—the greatest of them—that may not be equalled by any one of you, and be it your endeavour and your pride to emulate the

successes and the deserts of your predecessors. Thus not only you, the Academy, the Country, but Music itself will be advantaged. It is my happy recollection to have been a fellow-student of many a notability who has since Academical days gained distinction in the world, and it is a matter of great exultation to me to hear, even at our own examinations and other opportunities, works that were written as school exercises within these walls performed by this later generation of students, and regarded by their teachers and themselves as classics in the art. I can point you to that window next the buttress, which was the window of the room wherein Sir Sterndale Bennett wrote some of the concertos and studies which you play, and in which you are heard to greatest effect. The room itself is not there, now that the dimensions of the building have been expanded, and the Concert Hall constructed in which we are met; but I feel that his influence rests there, that his spirit hovers over us, and that we should try to do what he accomplished, and in that trial we shall at any rate do our best and gain what success we may.

I shall ask your attention, whoever has such a tendency, to the Operatic Class, which has already, I think, had an excellent test of usefulness, and excellent results of the test. Even if you aim not at theatrical performance, there is a freedom to be gained in the exercise of this dramatic manner of presenting musical works which will benefit you in concert use, and I will even believe that the time may come when an opera in our own English will give scope for the display of talent which is now

being developed here. I am sorry that thus far the value of the Operatic Class has been tested only by singers and accompanists. There is another department of the class which has, as yet, been unproved. It would be useful as interesting if, in the course of the year to come, some experiments were made in Dramatic Composition, which might be brought forward at our performances. It would, I am sure, be a delightful thing for the singers to do their best to render justice to a fellow-student's production, and I can assure you it would be a charming office for the Musical and Dramatic Directors of the class to help in the production of entirely new matter.

I regret that the offer, the very handsome offer, by Mr. Dobree, of a prize for violoncello-playing, cannot, in the present state of pupilage, be appropriated; the offer cannot be applied, for he made the condition, the very natural condition, that unless there were at least three pupils who could compete, the prize would not be open to contention, and the condition of competition is to be: that the pupil must within the Academy have studied the instrument for the whole year preceding next Christmas; and there are not three pupils in that condition other than he who gained Mr. Dobree's prize last year, and who is therefore ineligible for another competition. The study of the violoncello is very important, and the words now used apply less to those who are here than to those who are away; but I shall not be sorry if they may pass into circulation, and if it may be considered by some outsiders that this study of the violoncello is in itself of high consequence, and that it is to be

encouraged here by the prize which this great lover of the instrument, Mr. Dobree, offers.

With regard to other instruments, prizes are rife among us. There are already, as you know, the prize in memory of Sir Sterndale Bennett; a second prize, the gift of Mr. Dorrell; and a third prize, presented by Mr. Charles Hallé; and hence, in this contest, although many may compete, at least three will gain distinction. There is the Charles Lucas Prize, for composition, in memory of the once Pupil, Professor, Conductor, and Principal of this Institution; there are for singing, the Parepa-Rosa Prize, in memory of the gifted singer, and the Llewellyn Thomas and the Evill Prizes, named after their donors; so too are the Heathcote Long Prize, for male pianists, and the Low Prize, for female violinists; and there is the prize for accompaniment to be presented by Mr. Santley, who highly regards this important branch of musical executancy, and wishes to promote its practice. There is also the possibility of prizes for many of you at the end of the year.

But I will only recur to what I wish you of all things to understand, which I endeavoured to say when first we met—that it must not be a source of heartburning, and not an object of lamentation, if, with the great care that is spent on the scrutiny of the pupil's merit, some persons who themselves think they deserve prizes are not so considered by their judges. If each one of us were to be the arbiter of his own destiny, the top of the tree would be so very much overbalanced that it would crash to the ground, and there would be no strength to support it. You

know quite well that in the process of examination last July, the utmost pains were taken to sift the merits of the pupils. Unsatisfied with the pains they spent, the Professors of the Academy are even now deliberating the examinations of next year; and if perfection be unattainable, the endeavour to approach it is most sincerely made, and justice will be done you in all particulars in which it is possible to reach justice.

And now to close, I will say a word that is often used at parting, and is as apt to our coming together. I will wish you to good, that good may be with you; I will wish that in your studies here, in your careers hereafter, whether present, whether absent, whether now or in the future, may you all fare well.

III.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 25, 1880.

My Dear Friends,—It is in this relationship of friend that I find myself among you. It is in this relationship of friend that I wish you to regard me. In this relationship of friendship I trust you feel for one another.

We have one common bond that binds us in mutual interest: our devotion to Music. This unites us in such a manner as to make our connection a lifelong relationship. With some of us this connection is recent, with others of longer standing; with some, particularly the members and Associates of the Academy, it is of many years—nay, there is one among us who, from the fact of his having been one of the first twenty-one pupils that were admitted to this institution, and his being of the longest standing in the list of our Professors, claims our respect, and who, from his unswerving love of the Academy, commands our affection. Yes, you have anticipated

my words in making this expression of regard for the name of William Henry Holmes.

I will now draw your attention to the particular responsibilities, and the particular manner in which they are discharged, of our professors. Think not to come here for a bald technical education; think not that you are to be taught only to draw the breath from the diaphragm, and to respire where there is a comma in the text; only to pass the thumb under the fingers in particular passages on the pianoforte, or to raise your hand from the key-board in other situations; or only to hold your bow-arm in such a manner as to draw out more or less tone from the strings of the violin. There is a higher function in the duties of the professors of the Academy than the technical training. It is the function of moral influence; and our professors, in a marked degree, exercise this influence upon the pupils confided to their care. They stand in a parental light to those whom they undertake to train, and by their example of earnest sincerity in the task which they so carefully fulfil, as experience has proved, show you, pupils, the importance of duty in whatever walk of life you may pursue, and teach you that the fulfilment of that duty is the means to make you respected by others and respected by yourselves.

There is now a word to say with regard to the sub-professors. This appointment of sub-professor is the highest honour that can be paid to a student. The committee select those among the pupils who are best advanced and are best deserving, and give to them the peculiar advantage of being taught to teach. The several professors hold the responsibility of the

progress of those pupils who are placed under the sub-professors, and they are ever ready to assist with their counsel the operations of the sub-professors; so that, however inexperienced these immediate teachers may at first be, the lessons which they give have the value of the advice of those teachers who supervise and control them; and the pupils in the care of the sub-professors may call themselves grand-pupils of the superior professors, and enjoy the advantage of their inspection and their care, though through the medium of the sub-professors; and the sub-professor is at the same time responsible to the pupils and to his own professor, as well as to the committee.

And now, such of you as are pupils, consider what are your duties in the Academy. You come not to study Music as amusement. It would degrade the wonderful subject which engrosses our life's attention to regard it for a moment as a pastime and recreation. If you enter into the pursuit of this study, it must be the prime—I could almost say the sole—object of your attention, and other subjects which engage your thoughts should all bear upon this one chief consideration. To be a musician is in itself a great and glorious privilege, and however advanced you may be in the study of other subjects, however developed in the qualities which may make a good member of society—the more of those advantages you have, the better musician you may become.

It is a very high privilege I hold, in being entrusted by the committee of management with the office that makes me the medium of communication between all of you and the committee. I have not,

and I assume not, power or authority, but as the representative of the managing body of this Academy. The dear duty which I strive to fulfil is peculiarly dear to me because it brings me in correspondence with you all, and gives me the hope of being a means to cement the friendship which I believe exists among us.

I address you as musicians. Let us think for a moment what is the important calling of an artist. May I remind you of Schiller's beautiful apologue of 'The Partition of the Earth'? Zeus, he tells us, summoned all mankind, and apportioned to each member such part of the world as should best befit his capabilities of administration. To the sailor he gave the surface of the sea, to the fisher its depths; to the husbandman he gave the surface of the earth, to the miner its depths; to the trader he gave the cities; to the soldier he gave the power of conquest; to the statesman the power of command. The artist had been watching the glory of the sunset, had been listening to the songs of the birds, had been studying all the wonderful beauties of Nature, and he came late, as the crowd was dispersing, and complained that there was no portion of the world left for him. 'Yes,' said the king of the gods—'yes,' cried Zeus, 'you are not unregarded. I have saved for you the heart of man—be that your study and your empire.'

Mrs. Somerville, that wonder of female philosophers, has produced a book—'The Connection of the Physical Sciences.' Would that one with such abilities as hers had produced a book on the Connection of the Fine Arts! All the Arts are connected,

and the reflection of one upon another enhances the beauty of each. Let us trace this scale. In sculpture we see the imitation of natural forms, and from this we take our word, that Art is an imitative power of reproducing Nature. In painting we have form, with colour added. In acting we have form, and colour, and gesture. In literature these three qualities are lost; but in uttered speech, we have the thoughts of the persons who are the subject of the work of art—we enter on the inner imitation of Nature. But it must be borne in mind that Goldsmith said, and Talleyrand quoted, 'Speech was given to man not only to express his thoughts, but to conceal them.' Now, Music has a higher function than the expression or the concealment of thoughts. Music utters what is beyond the reach of words; and whereas speech may describe our feeling, Music goes beyond the description, and produces the feeling itself.

Architecture has been claimed as the fittest analogy to Music, in respect that neither does Music nor architecture reproduce natural objects; but architecture is based on natural principles of geometry and perspective and proportions, and it has the power of conjuring in the thoughts of the beholder, images of the mind apart from images of the building: feelings of reverence or of lightness, of respect or of gaiety. Music can awaken all these ideas, the highest sublimity, the lightest mirth, and it can present every shade of feeling between them, while it is based on natural principles as profound, as sublime, as those which govern the other art.

With the knowledge that you are studying this

most intense, most delicate subject, you cannot for a moment feel that there is anything trifling in the pursuit you are undertaking, and you will, I am sure, continue this pursuit, with the feelings of earnestness and gravity that are due to it, that are due to yourselves. What do you understand by talent? Talent is a word that has come into its present use by slow degrees. Talent was the name of a Roman coin; talent was the name of a Jewish measure. It was not until of late a term referring to mental qualities. You remember the parable of the man who travelled into a far country, and placed his goods in the care of his servants, assigning to each several man according to his special ability. To one he gave five talents, to one two, another one. He that had five talents traded with them, and produced other five; he that had two traded likewise, and gained other two; he that had one talent digged in the ground, and buried his lord's money. And when the lord of these men returned and claimed an account of their service, to him that had changed his five talents into ten, to him who had changed his two talents into four, he exclaimed, 'Well done, good and faithful servant. Thou hast done well and faithfully with few things, I will make thee ruler of many things.' And when he came to him who had buried his treasure, his lord said to him, 'Wicked and slothful servant, hadst thou put my treasure to the exchangers, I should now receive my own with usury. Take from him, therefore, the talent he has, and give it him that has ten talents, for to every one that hath shall be given, and from him that hath not shall be taken away, even

that which he has.' And this is the case throughout all our life, throughout all our career. These talents (clevernesses we are disposed to call them—mental qualities) are the treasure that is entrusted to our care. We must place it at interest, we must double that capital, we must show fruitful husbandry, so that when the time for rendering an account of our life's proceedings comes to its date, we may produce the ten for the five. We must not bury the one talent in the earth and prevent it from its proper and fullest fructification.

There are two classes in the Academy to which I would draw your attention—one the most theoretical, the other perhaps the most practical, of all the studies that occupy us—I mean the Class for Acoustics and the Operatic Class. Recent times have very much strengthened a general desire among musicians at large to obtain particular distinction for their artistic qualifications, and they proceed now to the Universities for degrees in very far larger numbers than until recent years was at all the custom. There have been applications at one time nearly approaching one hundred for University degrees, and it is very important that the Universities have made the standard of excellence to which these degrees testify very far higher than in former years was the case; and in one University in particular, a knowledge of the subject of Acoustics is imperative in every candidate who would obtain graduation. Some Academy students have been candidates for degrees, and one in particular, a few years ago, whilst still a student among us (Mr. Walmsley Little), obtained the distinction of Bachelor

of Music at the University of Oxford. It is highly desirable that at this school opportunity for musical study in every department should be open to you. It is so. The Committee have therefore instituted this Class for Acoustics, which is under the care of the present examiner of the subject in Cambridge University. The University testifies by that appointment to his eminent qualifications; and it would be becoming in you who seek a knowledge of the deepest recesses of musical study, to enter his class and take advantage of his teaching.

There seems in the Operatic department to be more appearance of amusement. May I use that word still discreetly and with care, because if sought as an amusement only, the study of Operatic Music can only be degraded to triviality. But there is not the severe tax on the attention in that particular branch of study that there is in the scientific subject to which I have just alluded—the subject which touches upon the grandest phenomena of Nature, and which shows the source of this very Music itself, of which manipulation on instruments and vocal exercises are but mechanical means. Now, this Operatic Class is open to singers who need not specially have a view to theatrical performance. The experience of these few years has proved that to practise with action gives a freedom to the performances of singers, who aim at nothing other than the concert-room—nay, at nothing other than the drawing-room; and it takes from them certain restraints which impede good qualities until such freedom can be acquired. To those who have the privilege of accompanying the

performances of the Operatic Class, a very valuable opportunity is open; a similar experience is offered of accompanying the Choral Practice of the whole body of the students. I have somewhat regretted that composers have not, more than they have, taken advantage of the opportunities of experiments in Dramatic Music which this class might afford them. At least, give your attention to the subject, and, if your inclination turn in that direction, there is the field in which to exercise it, wherein you will be readily welcomed.

There is now to touch upon a subject that is tender to every one of us—the result of the Annual Examination, and the gratification it brings to us *all* —I will not say to *many*, but to us all. Yes, all, for I am sure in the friendly feeling of which mention has been already made, every one here is happy in the success of whomever is fortunate enough to obtain it. But with this gratification there are several, there are many disappointments. Some seem to entertain the idea that they enter the Academy for the sake of obtaining medals; but you may purchase medals upon your own responsibility, without coming to the Academy for them, and have them cast in any pattern you choose. You come to the Academy to study an art, and a medal is but a secondary consideration with reference to that study. You must bear in mind the many circumstances that may interfere with success at an examination. No one can be more painstaking than has been each member of the several boards of examiners who have been kind enough to you all, kind enough to the committee of management,

kind enough to the cause of Music, to spend hour upon hour to scrutinise the different talents, or—more properly to speak—the stewardship with which you have cared for the talents entrusted to you. But even the eminent men who have examined you are only men, and mankind is fallible; and it is even possible that, with all their care and painstaking, they may mistake. Far more possible, and far more likely is it, that some accident of the moment may prevent the candidate from doing justice to his or her ability at the moment of the trial; and an examiner can take no account of what was yesterday or will be to-morrow, but can only inspect what passes under notice at the very time of examination. If, however unlikely, the best ability should then not show itself, unfortunately the candidate loses the advantage of the occasion; but nothing can be more fallacious than the idea that work should be slackened, painstaking should be abandoned, because a prize has not been gained. Nay further, it has often been the case that those who have, here or elsewhere, succeeded in winning a prize at examination have grown vain upon their success, and have passed into the world in such a condition of self-satisfaction that they have been disappointed at every non-success in after-life. And let me give you on this subject some most important and valuable words of that great historian, great politician, great scholar, essayist, and poet, Macaulay. 'Those are most fortunate,' he says, 'who soonest learn to expect nothing for which they have not worked hard, and who never acquired the habit of pitying themselves over much, if ever, in after-life, they happened to work in vain.'

You know the Greek myth of 'Alkestis,' and you have heard of the tragedy on the subject by Euripides. Admætus, a renowned king, for pious service, is, by Apollo, exempted from death on condition that some one, through love for him, will die in his place; and his wife, Alkestis, undertakes this wondrous act of self-devotion. She parts from her husband, whom she loves too well, with love that she proves in this self-immolation, she parts from her children, she parts from her loving people. The husband, the children, the nation, are plunged in grief, when Heracles, the friend of Admætus, learns of the grief into which the community is cast by the loss of this loving, devoted woman. He encounters the inexorable, and grapples with Death himself, and overcomes him, and he restores Alkestis to the arms of her lord. May I attempt an application of this story? For Admætus let us suppose a studying artist. Apollo, the song god, exempts him from annihilation on condition that he forego his earthly inclinations and affections. The objects of his worldly love choose the oblivion from which he shrinks; but strength of will, strength of mind, come to his aid, and grapple with annihilation, and bring to him those affections which are at once the stimulus and the crown of his desires. This play of Euripides was offered in competition at the Olympic games, and failed of a prize, the prize being then awarded for another work to another poet. In Mr. Browning's beautiful poem of 'Balaustion's Adventure' is given a transcription, not faithfully a translation of this play, and it is involved in the story of the failure of the Athenians' war upon Sicily, the capture of the

Athenians, the hardships to which the Sicilians subjected them. But the Athenian captives recited verses of Euripides from 'Alkestis,' and so charmed the Sicilians, that for every one who could recite passages from this play indemnity from service was accorded, and he was released from their bondage. The circumstances are most charmingly portrayed by the English poet. Remember in what very remarkable instances, and with what effect besides, the story of Alkestis has been artistically treated, and would not have been so treated but that the model work of Euripides was before the world of art from which to copy, and the beauties of which might be emulated. The Opera, by Gluck, on this subject, written first to Italian and altered afterwards to suit a French text, was one of the works which first announced the special view on lyrical-dramatic art by which that great master raised it to a far loftier height than it had ever occupied. In later times Sir Frederick Leighton produced a picture which was the admiration of all the best judging world in the season of its exhibition—'The Wrestling of Heracles with Death,' and his overcoming the power of annihilation. The Athenians were released; the modern musician and painter were inspired. And now let me quote the last two lines of the poem by Mr. Browning, to which I have alluded:—

'It all came from this play which gained no prize,
Why crown whom Zeus has crowned in soul before?'

IV.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 24, 1881.

My Dear Friends,—As such I love to regard you, professors as much as pupils,—who are of long standing, you who are fellow-workers with me, you who teach, you who learn,—nay, we all desire to learn, we all hope to teach; and thus in a common pursuit let us acknowledge each other as friends. My dear friends,—you who meet for the first time in this yearly gathering on the present occasion, let it be that friendship shall grow up between us also, and let me address these first words particularly to you, to try to convince you of the great advantages and the great privileges that are open to you on your entrance into the Academy.

First, here are the memories of those distinguished musicians who have been your precursors in the career of study. Let the memory of their success be an incentive to you to emulate the good example they have set, and to gain the distinction they have won.

There is, secondly, to consider that in this house you tread the same stairs, you walk the same passages, you enter the same class-rooms, with those musicians who hold the highest consideration in the several departments for which they are famed; and the fact of your owning their acquaintance is already an elevation on your entrance into the musical profession. Lastly, there is to think that you enter a community of aspiring young musicians who have all the same hopes, the same interests, the same endeavours, with you; and there is a great power of magnetism which, when there is sympathy between persons, makes each receive an influence from the others; and the mixing with fellow-students of the same art which engages your attention will be in itself a particular means to promote your advancement.

This leads me to notice the position of the sub-professors in this Academy. The position of sub-professor is the highest that can be held by a student. The sub-professors have the confidence of the committee, and are trusted with the care of younger pupils than themselves, but, bear it clearly in mind, under the supervision of their own superior professors. Thus it is not that beginners in a branch of study are trusted only to fellow-students, but they learn under the direction of the chief professors through the medium of the sub-professors, who are watched in their course, advised in their manner, and inspected in their work from time to time by their superior professors. Those who learn from them, therefore, have the advantage of the highest professional instruction. The sub-professors themselves have the peculiar opportunity of learning

how to teach, of practising this art of teaching, under advice and under supervision, and it is a very different matter to acquire the art of performance from the acquisition of the art of imparting knowledge. Truly, here we all learn each from the other, and it should be that we all exert our best to impart what amount of knowledge we enjoy to those who are younger than ourselves in its pursuit. Be assured that no conscientious teacher ever rises from a lesson without finding that his knowledge in the particular subject which he has been teaching is somewhat enlarged by the experience he has had; and thus it is that besides the private studies that every sound artist constantly pursues, the very act of tuition is a means of self-advancement.

It is of great importance to us to consider the peculiar aspect of Music at the present time. This is an age of political revolution and change; this is an age of art revolution. It would be unseemly in me, who enjoy the high privilege of occasionally coming up for judgment before the great tribunal of public opinion, to mention by name artists, who are also workers for the world, and who doubtless have as much conviction of the truthfulness of their views as any one of us may entertain of his own; but it is very necessary for us to hold in caution the revolutionary ideas which are entertained by some of the present generation of composers. It is very necessary for us to regard with sincere reverence the great things which have been done in former ages—and to be cautious in accepting innovations upon these, it matters not from whom, whatever their artistical pre-

tensions. It is not that in art any arbitrary person may enunciate a dogma which artists in future are to follow. Art is free; the musical art is boundlessly free; but all freedom is the widest, is the broadest, is the most complete, which is under the discipline of mature judgment—springs not from the reckless impulse of accident, but is guided by a true principle.

Many of the composers of the present moment appear to disregard principle, to write passages which abrogate the rules of harmony—I use the word in its limited technical sense as to the combination of notes in accord; abrogate against the rules of harmony—I use the word in its general sense—as to fitness of parts one to another; in the inconsequence, want of unity, incoherence of such passages as constitute a collection of fragments instead of a consistent composition. In these productions one phase follows the other without any regard to the principles of musical development. The rules of Music are as much rooted in the foundations of nature as those of any subject which has engaged the attention of philosophers. Perspective, which is the guide of the painter, is not more truthful than the principles which direct the framing of a musical design; and it is the particular duty of every student and every teacher of students to uphold the idea of order, of harmony among the parts, and of principle in the construction of a musical work.

It is necessary in the choice of works for study to consider that the present time has been approached through a long avenue of centuries, and that present art has been reached through a long course of modifi-

cation; that we cannot understand the productions of this moment but through a knowledge of works which have preceded them; and that the true portal to present art is a knowledge of the masterpieces of former times. We live in this age; we sympathise with this age; and there must be peculiar circumstances in the present time which influence its productions. I would by no means urge a wilful disregard of the work which is going on round us; but for more immediate and more continual study, it is necessary that we become familiar with the works of an earlier period before we give large attention to those of our own day, which have not yet passed that remarkable ordeal, the ordeal of time, which is the test of the real amount of excellence which an art-production possesses.

In ancient times criminals were tried by ordeal, and if the murdered victim displayed some sign, began to bleed afresh, when the accused was brought before him, that was accepted as evidence of the guilt of the unfortunate prisoner. If a work of art bleed anew, expressive of continued vitality, show there is not stagnation where formerly there was the running current of life, then it is true that the work is apt for our study, for our emulation, and for our enjoyment; but when the fashion of the moment has gone by, a work moulded alone of its evanescent elements will die, and fail to give evidence of life when the student approaches it.

You must bear in mind that in the large modifications of plan and of the rules of harmony which have been developed in the course of ages, truly great men,

however large the views they formed, have not broken them. Shakespeare enlarged the principles of versification. When he began to write, in the youth of his genius, his plays were composed wholly of rhyming couplets. As he advanced, he discarded these for the greater beauty of metre without jingle, which we find in his blank verse. Later he still widened his scope; for a rigid rule of the first writers of blank verse was, that every line must end with an accented syllable, every line must have a partially complete sense. Such we find to be the case in the earlier plays of Shakspere. In later times he would often end with a dissyllable. So in the soliloquy of Hamlet—

'To be, or not to be: that is the *question*;'

and that very question was a subject of strong dispute among the critics. It was alleged that it was contrary to the principles of versification that a line should end otherwise than with an accent, as we find in the passage in 'Romeo and Juliet'—

'See, how she leans her cheek upon her *hand*!
Oh, that I were a glove upon that *hand*,
That I might touch that cheek.'

Beautiful as is that form of verse in mere sound, apart from the idea it conveys, the poet found later that it was not imperative to end always with an emphatic syllable, and we even find many an instance in the writings of his maturity, of his using not only a dissyllable for the termination of his line, but even an unaccented monosyllable. So when Macbeth exclaims—

'Is this a dagger which I see before *me*?'

that is still metrical, and the variety adds charm to what would be stiff and formal without it. Again, in the plan of his whole work we find the later productions of this poet to be enlarged, highly advanced upon the construction of his earlier compositions.

Let us look at our own art incidentally. In the earlier 'Songs without Words' of Mendelssohn, one finds, in the majority of instances, though in a very concise form, the complete plan of the first movement of a sonata displayed. Such you find to be the case in the very first song, in E. So again in the same volume, in the song in $\frac{6}{8}$, in A, and in many other instances that might be named; but later this formality in construction disappears. Yet there are the same principles of the relation of the keys to the development of the subject differently applied—applied with a freer hand, but with a no less rigid regard to natural art, and the relation of all notes to that central note which is chosen for the primary tonic. So, again, Beethoven extended the length of musical composition, but made no abnormal variation in the constructive propriety of the whole. He, perhaps more than others (though not he only), varied the choice of keys that should predominate in comparative importance by the side of the principal key of a piece. It had mostly been the use previously to his time to employ as the chief secondary key in musical composition the key of the dominant, obviously on this natural ground, that as the fifth of any given note is the strongest harmonic, nature has itself planted the rule that this fifth is to be the most important note after the prime; and so the relation of the tonic,

the primal note, to the dominant, the secondary note; but the next harmonic that is obvious in the scale of natural sounds, is the third from the prime, and Beethoven has employed that as the fundamental note of the secondary important key in many instances where the proportions of a movement, being much larger than those in the works of earlier masters, the employment of a greater variety of tonal effects becomes desirable. Thus in his great overture of *Leonora*, which is in the key of C, the secondary key is E, which, in the harmonic series, stands as the fifth harmonic, and is the third degree in the diatonic scale. Pianists who are familiar with his greatest Sonata in C major will find the same key chosen as secondary key, this key of E major.

Do you perceive in these examples what I specially want to impress on you? The same rule which guided the choice of the dominant by earlier composers for the works of smaller extent—the rule that in the harmonic series of nature the note, and the chord that springs from that note, next in order to the prime, would be the next in importance in the plan of a work—the same principle of reference to harmonic derivation guided Beethoven in the choice of another harmonic instead of the dominant; and so he extended, but did not break, the rules of his predecessors.

Let us look at another art. I remember when more than half the world used to condemn the paintings of Turner, exclaiming that they wanted plan, purpose, and that they violated all principles. If you are not so versed in the theory of painting as to be

competent to judge for yourselves, if you read the elaborate analysis of Turner's pictures by the distinguished critic, Mr. Ruskin, you will find that principles are more faithfully observed in the pictorial compositions of Turner than in many and many an artist's works which held high esteem at the time when these Turner productions were stigmatised, and this shows the shallowness of the critics of the moment. The fact that these works have stood the ordeal of time proves that they have the life-blood still flowing in them, and that they are more truly animated now than when first displayed, because the minds of the beholders are better educated to their appreciation.

It must not be thought that on this account—on the account that innovations are not understood when first presented—that everything which is new is acceptable as truthful because the cotemporaries of a new production were all but incapable of forming a true estimate of its worth.

It is desirable for those in the pupil period of an artistic career to be led by very careful steps to the study of cotemporaneous work, and to have the foundations of their art-knowledge laid in the careful study of the masterpieces of former times. Even this very idea applies to executancy, though not in so obvious a manner as to composition. An illustration may be drawn from the practice of bending the time in the performance of a movement. In past ages music, I apprehend, was played with such rigid exactitude of measure, that the metronome might have beaten through an entire movement, and the time would never have been varied. More latitude is employed

at the present moment; but there is a tendency nowadays to vary the time to a greater extent than is either good for the effect of the music, or for the undeveloped taste of the player or singer. The highest excellence that a long piece of musical construction can have is that all the phrases in this piece fit one to the rest, and that the same degree of quickness applies to all the several ideas which are grouped into one composition, thus establishing unity among them: and if, in playing, one phrase be made slower and another phrase made quicker, this unity of thought is disturbed, and the excellence of composition is thus to a great extent disguised.

Now a high refinement of performance may be when the mature player or singer feels that such an occasional bending of the movement is applicable to the idea, then for him to make very, very slight modification in the uniformity of the quickness, but this can only be done with good effect by a fully experienced artist. It can scarcely be taught. It loses the charm of spontaneity, and becomes a stiffness, a formality, an affectation, when done at second hand, when calculated, when otherwise than the result of impulse from self-conviction; and thus it will, I am sure, be obvious to every careful thinker that the first duty of a student is to learn to play a piece thoroughly *in* time, and when studentship shall be over then to exercise the licence of bending the time according to the feeling of the player.

This bears on another subject, and that is the imperfection of our musical alphabet. There are many things in music which cannot be written. We

may put down notes, and general directions that they may be played loud or soft; we may put down directions of *tempo* at the head of a piece; but when every note is played precisely, when every variation of tone is precisely fulfilled, and when the piece is played at the exact degree of rapidity which the metronome mark indicates—when all this is done, the performance wants life, unless the quickening spirit of the player is imparted to it. We have now abundant example in street practice of the great perfection to which musical performances may be brought. Our ambition must be loftier than to acquire mere finger facility, when we listen to the perfect execution on barrel pianofortes of passages which would be totally impossible to the most highly practised hand; and I think that we should find in this a check to our ambition, if that ambition aimed no higher than to accomplish the exact notal interpretation of a movement. Then it becomes our duty to look to unwritten signification or statements of the artist's thoughts. We may probe the music itself for the expression at which the composer has aimed; and as this is a mystery of the most delicate, the most subtle, the most beautiful nature, it is in this that we are particularly to consult our more experienced teachers, and watch the example of the most accomplished performers, so as to gather the habit of seeking for that inner meaning which cannot be committed to paper. 'Who seeks will truly find.' You will not seek in vain. You believe there is a beauty behind all the written notes and signs, and this it is your duty to fathom and reveal. Take the music into your own hearts, and you will find in due

time the meaning blossom from it in a manner that makes you, in a secondary sense, able to create again the composer's intention.

May I remind you of the classic story of the Phrygian Shepherd, Marsyas, who lay beside a stream in that sweet, solemn, sultry time of day when silence seems to fill the universe. The air, the earth, the growing trees, the stream itself, stand still to listen. Marsyas listened. He heard sounds more beautiful than his soul had before conceived. He watched, he watched, then he saw a retiring cloud. There was a flash, and at his feet a pipe. He applied it to his lips. It had been left there by Pallas Athena, the mother of all art, the parent of wisdom. The divine breath was left in the pipe which she had breathed into it. He placed it to his lips. The sound came forth again. He was in rapture. He deserted his flocks. He forgot everything in the wonderful ecstasy of practising the new art which had come by the heavenly powers into his possession. He went among his fellows. They were delighted at listening to him. So great was the report, so high the renown of this new phenomenon in the world, that the fame of it reached even to the deities, and Marsyas was bold enough to challenge the Sun God Apollo, the God of Music, to a trial of skill. The Muses assembled to judge the contest. Marsyas played. Feeling in the presence of a deity, he knew that he surpassed all the earlier efforts that he had made in the present excellence of his performance. He watched the eyes, the gestures, of the nine arbitrators. He felt success in the looks of approval they gave him; but then Apollo

sang and struck his lyre to accompany his voice. Marsyas failed in the contest. He suffered death for his temerity, but his blood is the stream of poetry. From his veins flowed the inheritance of all that is divine in our artistic system, whether in expression through music, or words, or lines and colours, because art can only be approached through suffering—through the suffering of anxious and patient study, and through the suffering of those passions which art is to idealise, the sufferings of delight and anguish, for if we are to image joy we can but succeed because we have experienced sorrow. Marsyas grieved not at his fate, feeling that to have done his best even with failure was a far higher achievement than to have won the admiration of the crowd of mortals who hitherto had thronged to hear him.

Success in a low cause is far less noble than failure in the highest. We witness the works and the performances of the greatest artists. We may be unable to equal them, but the endeavour is in itself an elevation. There is a story of a painter, who, when he saw the productions of the greatest masters, forgot his own inability, but felt the glory of the aptitude to appreciate what was before him, and in ecstasy exclaimed, 'I, too, am a painter.' You go to hear the work of a great musician—to hear *Israel in Egypt* of Handel, to hear in that the evidence of the utmost mastery to which human genius can attain—you are moved by its sublimity, and you exclaim, 'I, too, am a musician.' Think, again, of the Persian proverb, 'I am not the rose, but I have dwelt beside it;' and by the happiness of living in a garden of roses you

are in a condition to catch the reflection of the rose's colour, and to carry home much of its beautiful odour; and association with roses will, be assured, leave its impression of beauty on those who have that good fortune.

There is need to speak some few words on our technical work here. It is of vastest consequence that every one who pretends to the high character of being a musician should have the power of reading and writing music—reading, not merely the counting the number of lines and spaces, but of seeing in musical characters the symbols of musical sense; and as necessary as it is for every person who passes in society in the present day to be able to read whatever printed book comes before him or her, and to give an intelligible reading of the sentences to whomsoever may hear them, so it is necessary for every one who assumes the title of musician to be perfectly able to give a rendering of written music at first sight. I mean not that a first-sight performance will be a perfect performance. Neither would it be in elocution possible that a person should give a perfect rendering till he had studied the entire meaning of the sentences he had to interpret; but he could give a full utterance of the words that are placed before him: and so a musician must be able with the voice to enunciate the notes, if not to express all that they are meant to convey. It is a serious part of study here, this practice of sight-singing. Sight-playing cannot so directly be brought under the range of a professor's teaching. That must come from the habit of constantly practising the reading of new music, and this

must be trusted to the conscientiousness of each individual.

A great help to playing at sight is the practice of transposition—of playing the music before one in different keys from that in which it is printed; and persons who can play simple phrases higher or lower than they are placed in the copy, will all the better be able to read the real notes of a more complicated piece when the attempt has to be made. Therefore it is very desirable for all of you, each according to the degree of advancement to which he may have attained, to practise—I do not exaggerate when I say for some time in *every* day, if only of a very few bars, the first reading of music that is new to him, and the transposing it into various keys. In telling you this I only remind you of the interesting examination—yes, very interesting to me who witnessed it—which was held here in the last two years, and I utter strong hope that the merit shown on those two occasions of reading at sight was a promise of very great excellence in the time to come, when, with the warning you have had, you may have made many or constant opportunities of practising what is very important to all us musicians.

Let me now speak of reading in its application to words. The more you read, the more you know of general literature, the more you extend your knowledge of languages, the wider will be your capacity for music. It is not beneath the consideration of any of us to improve our knowledge of our own very beautiful English language. Here is, for those who choose to join it, a class for the study of English, under the care

of a very distinguished teacher. Those who are sufficiently prepared by general education to continue their own studies of the literature of the country will assuredly apply their thoughts wisely in the lecture of our great poets and essayists. Those who want further rhetorical explanation have here the means to obtain it.

The study of foreign languages is highly desirable for us musicians. So very much indeed has been written in French, in German, in Italian, on musical theory and musical history, which is not translated into English, that for the sake of access to the important thoughts of foreign writers it is worth one's while to spend some pains in the study of the languages in which their treatises are written. Again, in the department of vocal music, there is so very much that is excellent which is set to foreign words, that singers will do well to make a study of those languages which are most employed together with the music that comes under their notice, in order, not merely that they may learn the pronunciation of the syllables, but the sense of the words and the purpose of the poem to which the music refers. There is still another reason why it is desirable for all of us who can find the time and the opportunity, to study languages. All study enlarges the capacity of the mind, and we are more and more able to understand any one subject, because we in other departments have cultivated the practice of thinking, and the power of knowing and understanding.

It has been for ages that in this country the character of musicians lay under social disrespect, and

whereas the members of other arts were, and have been, always received with welcome in society, it was for long thought unworthy of a gentleman, and unbecoming in a person of high position, to study music. Thus we find Lord Chesterfield, in his 'Letters to his Son,' ridicules the accomplishment of music as a thing quite beside and away from polite culture and good manners. Happily, now the more cultivated classes of society find that music forms an important element in their cultivation; and now musicians, generally speaking, are better educated than in former generations they were; but in so far as the more educated classes are ready to give welcome to musicians of talent, so much more does it become necessary for us musicians, by general education, to fit ourselves to be the associates of the most highly educated persons with whom we may possibly have intercourse.

It has been happily said that the study of art refines and elevates the mind of the student; but although that is a most excellent thought to entertain, it is not without its danger, and it is not implicitly true. Most wonderful is it that when first the revival of learning broke down the barbarities of the middle ages, and opened a new stream of light and purification for mankind, the persons who most encouraged the study of arts—whether literary art, pictorial art, or musical art—these patrons of artists, these founders of the schools, were the most corrupt in morals, had all the vices, all the cruelties of their predecessors of the barbarous times. Such were the Medici, the Visconti, the Sforze; all the members of these great families, who entertained artists in their courts, are

terrible examples of the extremest blackness of human character. Again, the greatest philosopher this country has produced, Francis Bacon, was a false friend, and a chancellor who accepted bribes for his judgments. To look closely into our own personal knowledge, there are, I deplore to own it, many individuals of great musical facility—nay, more than facility, musical genius—who by their corruptness of life disable themselves from the exercise of the craft which they might adorn, and stand before the world as examples to be shunned, and not to be admired and followed.

True it is that so exciting is the nature of our profession that it renders us especially liable to temptation. But whereas to fail in the requirements of the laws of society is so much the greater degradation to a person, shall we say, whose object is to teach morality and virtue; so far as it is worse for a minister of religion than for another to be guilty of crime, so far will the elevation be greater of musicians who are in the excitement of performing, in the surroundings of society, in the many vicissitudes to which they are subjected, liable to these very strong temptations—so much the greater merit is it in them if they can resist the snares around them, and lead pure, truthful, and upward lives. Believe me, then, that in the work of performance, in the work of production, there should be a constant manifestation of desire to improve; that the higher your art, the higher your life; and that the good work should be but the outward visible sign of the truthful feeling, the good honest heart; in always endeavouring to increase your capability in art,

you will enhance your position in the world. Such, I hope, will be the case with all our young friends here—such I more than hope—trust and believe; for you would not come to this place unless you had the intention to strive for what is best, and, I am confident, with the power to fulfil that intention.

There are two classes of music which have each its excellence. It was once asked of Rossini which style of music he preferred, and he, with the happy wit which he had ever at command, answered that he knew but two styles of music, the bad and the good, and he preferred the good. Nevertheless, there is obviously a difference of style in the music we more particularly associate with Germany from that which we particularly associate with Italy, and there may be good and bad in both. May I offer an analogy of the two? That which belongs to the South is like the palm-tree—graceful, beautiful in its form; that which belongs to the North is like the pine, which has another and equal kind of beauty, but perhaps less grace in its greater vigour. The pine-tree belongs to the class of trees which develop from the outside; the northern artists to that class of students who are for ever adding to their experience by their careful study of their surroundings. The palm-tree belongs to that class which grows but from within, and no less so the southern artist, who sings as he acts, from inward impulse. However much good there is within, it may be improved by contact with outer influences; and it will be well, though light and slight may be the musical ideas that present themselves, that every one of us aim at developing them

to the highest, and thus give importance to what, if left to itself, might seem but insignificant. And so let us belong rather in our habits to the northern class of tree than to the southern, to the pine than to the palm, to the exogenous than the endogenous.

I have alluded to the harmonic scale. There is one phenomenon which has never yet been handled by philosophers, and which is of infinite importance to musicians, and of serious interest to us all, and that is the perfectly individual peculiarity of the interval of the fifth. It is the third note in the harmonic series, but in successive sounds it is the fifth of the scale. Other concords have their freedom. This perfect fifth can in many cases not be followed, without bad effect, by another fifth. In exceptional instances a succession of two perfect fifths produces an effect that is beautiful. The number five seems to claim a peculiar amount of attention. Emerson says, 'Nature loves the number five.' In token of her love she gives us five senses, five fingers. See how many plants there are that have their leaves developed into five divisions; and, not to pursue the whole course of natural history, let me turn to the use in China, where five is the sacred number. There they speak of the social relations of the person, of his ancestors, of his children, of his brethren, and his friends. They speak of the relations in space as the centre, what is above, what is below, what is to the right, what is to the left; and they arrange all their system of the relation of things with reference to this number five. In the phenomena of sound this interval of five is the particular combination which attracts our special observation. Why it should—

more than other perfect intervals, more than the beautiful combination of thirds and sixths, more than the sound of the eighth—have its singular and exceptional treatment, philosophers have not determined, but you will see in this individuality that there is something still to ascertain in music, and that there is natural truth at the bottom of that very deep well, which it is the business of us all to endeavour to draw to the surface. This may be only suggested as a sign that all is not yet accomplished, even in the works of the most profound theorist. Let this be a sign of encouragement to all endeavours we may make, first of all to acquire all that is known, and then to know that there is another goal for our research, and further stimulus to our endeavours.

Last of all, let me beseech you never to be content with general public applause. There is nothing more misleading. The work, the performance, which is most applauded to-day may be the soonest forgotten. Remember the story of the Greek flute-player who came from a public performance delighted at his success to report to his master what had happened, and he, not in a tone of encouragement, cried to his elated pupil, 'You must have played ill indeed, or you could not have pleased such incapable judges.' No, no, believe me it is not the applause of the untaught general assembly, it is not the applause of a first hour, which proves the merit of the work produced. No one can know till after a large experience the real worth of any art-production; and you must not be carried away by the flattering and gratifying effects of a brilliant reception. Success is not in the tempest,

success is not in the whirlwind, but success is in the silent word of that 'still small voice' which speaks to one's own heart, and that assures one that one has done one's best. In that best there is accomplished a very great fact, and be assured that the best of to-day will be excelled by the still better in the time to come. Let your own self-approval be your standard; and when you have reached that snow-clad level which catches the first beams of the sunrise and reflects the after-glow of the sunset, there will be art-excellence. In the trust that you will thus continue to pursue your studies, let me take leave of you to-day.

V.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 23, 1882.

My Dear Friends,—Times past must be regarded as a mirror, in which we shall see at least the hopes of the future. Let me speak to you, professors, many of whom, having gained your musicianship by the studies you have pursued in this Academy, reflect great honour upon the past. Many others, who have not been students here, who are kind enough to give us the benefit of their experience in the training of the pupils, still are stimulated in their endeavours by the remembrance of important things effected here, and with a determination that the time to come shall compare with honour and with advantage with the time that has gone by. Let me speak of the many former students of the Academy who have passed away from the world, and have left the reputation of their doings and of the honours they have brought to the Institution—those who have been excellent performers; and those others who are still among us in the works they wrote. Let me speak to you, students,

who return to your work, of the interest which you prove in the tasks before you from this very fact of your return; the courage you show, though in some instances you have not as yet accomplished the success at which you aim, proves that you are willing to persevere, and intend from future fortune to accomplish what as yet remains to be done, but what is by no means beyond trustful expectation. Let me speak to you, new-comers, whom I meet here for the first time, and urge you to feel all the confidence you may from the example of your elders in the Institution, from those who preceded them, and from the fact that musical history has run side by side with the Academy's progress for sixty years, and that many of the most important things which have been effected in the course of the art's development have emanated from this Institution, that you are members of the working body, and that upon you rests the responsibility to hold up the Academy's honour, and to raise the importance of Music in England.

I hope to enhance the interest you have all evinced in the tasks you have before you, by offering to you a rapid and very concise glance at the history of the art we study. Incomplete it must be from the limit of time in which there will be to tell a long story; incomplete it will be from the inability of him who has to tell it; but it will at least show you that there is so much matter in the subject as to prompt you to make further inquiry into its many particulars which stand out more conspicuously than others, and may help you to a general knowledge of how music has grown into what we now know it.

The earliest cultivation of music seems to have been by the Chaldeans, Babylonians, and Assyrians, and from them to have proceeded to Egypt and thence to Greece. It is curious to know that while savage nations have all some kind of music, with these civilised peoples of remote times it seems to have been more a subject of calculation than of impulse and impressionability. Music and astronomy were regarded as kindred. The different effects of music were assimilated to astronomical phenomena, and for long and long the attention of musicians was spent in the reckoning of mathematical niceties of intonation, and their ideas of what we call musical beauty seem to have been little in accord with the impression entertained by persons of modern times, which date back already several hundred years from the present moment. So in the earliest ages was perceived a phenomenon that is worth the attention of all musicians now and of any future period—the distinction of the perfect intervals from those which may be major or minor, and augmented or diminished, all of which, distinguished from the perfect, are flexible. In Egypt, the year is divided into three seasons instead of into four, as in the north and west,—the inundation of the Nile beginning in July, seed-time in November, and reaping in March; and there of old the interval of the fourth was symbolical of Winter, the interval of the fifth, of Autumn, and the interval of the eighth, of Summer. Again, as to the scientific regard of music, what was the equivalent to the key-note of our consideration was not at the bottom of the musical scale, as with us, but in the

centre; the sun was then supposed to move about the earth, and to be the principal of the planets pursuing this orbit; so was the key-note of the planetary scale, having above it three notes and below it three notes—for the lyre of the period owned but seven strings; and comparing with the stars, there were on the one side of the central Sun, Mercury, Venus, and the Moon, and on the other Mars, Jupiter, and Saturn. Saturn, being the remotest from the Earth, was represented by the longest string; the Moon, being nearest to the earth, by the shortest. It is a curious mistake of some persons who have discussed antique music, to say that the Greeks, and the Egyptians before them, reversed our sense of high and low in sound. The longest string was of course the highest, and represented the deepest sound; the shortest was of course the lowest string, and represented the highest sound; and thus their sense of high and low in pitch was precisely the same as ours. If you look to the strings of a pianoforte or harp you observe the same regulation of shorter and longer—the terms having then been applied to the length of string by which we define the acuteness or gravity of sound. Among the Greeks still this study of perfect intervals was made a matter of great nicety, and there is a story related of Pythagoras, who was one of the first to introduce from Egypt into his own country the most important branches of learning—a story which was repeated for hundreds of years, and which, impossible as it is, nevertheless has gained repeated and repeated hearing, and repeated credence—the story that he observed the difference of the fifth and the fourth, and measured

their ratios in consequence of hearing smiths at an anvil, beating with hammers of different weights, and thus producing the different sounds. Now, I think it is within every one's range of observation that the sound produced from any resonant body, whether it be a string or a plate, depends on the intonation of that string or plate, and not on the weight of the instrument that is used to play upon it. If you strike the pianoforte string with a hammer of any more or less lightness, and with any more or less force, it will give the same note so long as the string is at the same tension; nay, if you struck it with a sledge-hammer, if it sounded and did not break under your blow, it would produce the same note. And so it is utterly fabulous that Pythagoras, or any one, could have noted the difference of the fifth and the fourth, from the striking the metal on an anvil by different weighted hammers, or with a different amount of force by several smiths engaged in the task. Curiously, not only this story has been repeated from the classic to the mediæval, and thence to our own times, but even it has been plagiarised in a story of more recent date. It is related of Handel that when he lived in the little village of Stanmore, up the Edgware Road, he listened to smiths at work at their anvils, and from the effects of their different productions of notes by the weight of their hammers, observed a melody upon which he constructed variations, and named his piece 'The Harmonious Blacksmith.' He did nothing of the kind, and could have done nothing of the kind, any more than Pythagoras so many hundreds of years before him. The various heat of a bar of iron,

according to the various exposure of its different parts to the fire, may induce a slightly different pitch in sounds produced from these several parts, but this is wholly independent of the ponderosity of the blows. These are examples of the readiness of the hearers to swallow, if not digest, any curious stories that may be offered to their notice; but they should be warnings to us not to be too ready to believe everything stated.

We cannot trace when the ancient Greek system of music ceased, and when modern music began. Doubtless there must have been an overlapping of the one by the other, and both must, to some extent, have been practised at once, as was the case with the Heathen religion and the Christian. The first records that appear of a distinct method of music from that which prevailed among the classics belong to the end of the fourth century, and refer to St. Ambrose, who was Bishop of Milan; and we are told that he organised certain musical scales, and required that music in his episcopate should be framed upon those scales. This appears to be one of the many errors of imperfect investigation. St. Ambrose did certainly organise the orders of the prayers, the ritual, and the musical arrangements of the cathedral of Milan; but these musical arrangements consisted of the adoption of the Hebrew practice of singing psalms alternately by one side and the other side of the choir, instead of by all the voices together, and had nothing to do with the choice of melody to which these psalms were to be sung. It is ascribed to St. Ambrose that he composed the 'Te Deum,' and, because the word 'composed' is some-

what vaguely employed, it has been suggested that he made music for that grand hymn. He selected and, of some passages, wrote the text, but certainly he did not supply the music, though such and such forms, having had long prevalence in the early Church of Milan, go by the name of the 'Use of St. Ambrose.' The term refers not merely to his period, but to the Musical Use of that diocese for long subsequent.

It was in the fifth century that a Roman philosopher, Boethius, framed a code of musical regulations professedly upon the principles of his Greek predecessors, and his name is very conspicuous in musical history, because his work on the subject was studied by all musicians throughout the entire of the Middle Ages. In our Universities it was the text-book by which all musicians were proved, and this is to be accounted for from the fact that the Latin tongue in which it was written was more generally understood than Greek, and the book was supposed to be a faithful representation of the Greek principles. Such is, indeed, not the case. There are many highly important things that he has totally misrepresented, one of which is the fact to which allusion was now made, of mistaking the highest string for the highest note, whereas the longer the string the lower the note; and another is in the division of the scale itself. We are accustomed at large to speak of tones and semitones as if those two terms comprehended equal divisions; but there are major and minor tones, and those who have listened with nice ears and careful discrimination to a performance of the musical scale have again and again observed that the interval

between the key-note and the second is a slightly larger degree than that between the second and the third of the key, these being the major and the minor tone. Now Pythagoras arranged in his plan of the musical scale that these two tones should be equal, and so reduced the interval between the third and the fourth of the scale to something less than what we term a semitone. Hence the interval of the major third was then accounted a discord, because it was larger or sharper than the major third of nature. It was not till the time of Claudius Ptolemy, who gave his name to the Ptolemaic system of Astronomy, that it was clearly defined there should be this arrangement of a smaller tone between the second and third, and a larger tone between the first and second, the difference being in the proportions of eight to nine, and nine to ten. Boethius reversed this arrangement, which all subsequent science has tended to confirm. Boethius was a philosopher, Boethius was a statesman. He had enemies in the State who accused him of treason, and wrought his downfall, and he was publicly beheaded. One must always regret the untimely end of notable or historic personages, but if that was to be his fate—if the Roman Emperor of the time did listen to these false accusations—we can further regret that the event did not happen before Boethius wrote his volume on music.

The next person of note is the famous Saint Gregory the Great, who comes into office at the end of the sixth century, and who gives his name to the Use that prevailed in Rome, and so instead of saying Roman Use, it is common to say Gregorian Use; and

there is ascribed to him the selection and arrangement and regulation of musical models. The Greek practice of employing the letters of the alphabet to represent musical sounds had entirely passed into disuse, and there is no trace of any other system of notation having been yet devised. Saint Isidore of Seville was an intimate friend of Gregory: he lived until a very long time after Gregory's death, and there is an extant statement of his, to the effect that 'except those melodies be retained in the memory they cannot exist, for there is no means of writing them.' So you will see how totally false is the ascription of any particular melodies that are treasured in the Church to Saint Gregory himself, since there is no means but memory —which varies from person to person, and age to age —by which these melodies could have been traditionally followed, and they belong to a period far later than his, the term 'Gregorian Use' meaning the 'Use of Rome.'

A fallacy may now be dispelled which has had general prevalence in historic accounts of the course of music, and this is the high respect that is supposed to be due to a monk of Arezzo, Guido—such high respect, that lately a monument in that town has been erected in his honour. It is said that Guido invented the staff and the musical notation upon it. It is said that he taught the use of the red coloured line to denote the sound we call 'F,' and the saffron line to denote the sound called 'C.' It is said he was the first to employ the initial syllables of six lines of a hymn to St. John the Baptist, as the names of musical notes, 'ut, re, mi, fa, sol, la.' All these

things are untrue. In his own treatise, 'Micrologos,' the things he does mention he speaks of as established things, and not by any means as things of his own framing. The staff which he described had the syllables of the text inserted in higher or lower spaces between lines, to indicate the higher or lower sounds to which they were to be sung, but this staff had nothing written on the lines themselves. Guido is known to have been alive in the year 1067. There is a book extant which belonged to Winchester Cathedral —a Service book—comprising a prayer for King Ethelred and the English people, set to musical notes, which notes are written on a staff of four lines (some on lines and some in spaces), and King Ethelred died in the year 1016. It is quite obvious then that in this country of England, music was in a very far higher state of advancement all those fifty-one years before we know Guido to have been alive and active, than it was in that part of Italy in which he collected the particulars stated in his own dissertation on music. Thus he is not the great musical pioneer he is supposed to be, and music was in a higher state in the north than in that country famous for musical aptitude among the people, and musical scholarship among the learned, which lies in the south of Europe.

It is to note that in many other particulars, music advanced in England earlier than it did in other regions. At the end of the twelfth century, Tinctor, a Fleming, who founded the first musical academy known, the Conservatorio of Naples, writing of the new art of counterpoint, says, 'This is practised in England with greater success than elsewhere and

specially has been defined by John of Dunstable in more clear terms than by other theorists.' Again, in the early days of the thirteenth century, shortly after the period of this John of Dunstable, even while he still lived, we find counterpointed compositions in this country of an elaborate nature; often has been quoted of late a round or canon, truly a six-men's song, dating prior to 1240. It is gratifying to find that the persons who repeatedly bring this instance into notice have spent time in the quest of such erudition; it would be more gratifying and far more useful if the same persons spent equal pains in ascertaining the musical history of our own day, rather than in propagating views that are apt to mislead hearers who have not means at hand to refute them. There has lately been deposited in the British Museum some manuscript music bearing date 1260, which is in counterpoint of sometimes two, sometimes three parts, and there has been no composition in harmony traced to any other country of so early a period. Thus it is found that not only had our forefathers writers among them to theorise on the uses of counterpoint, but to practise them when other countries had not yet so far advanced.

It seems to have been at the beginning of the sixteenth century—from 1500 onwards—that musical erudition was turned to secular subjects. Hitherto music had been practised among the people without tuition, or without known principles, and all learning on this, as on other subjects, had been confined to the Church, and as Italy was the centre of the Christian Church of the period, so music was drawn towards

Rome. It was at the beginning of the sixteenth century that musical scholarship began to be applied to secular use, and in the madrigals which were then first written we find exemplifications of the same rules which previously had been applied only in sacred works. We find that the secular music of that period was written on the same principles as ecclesiastical music. Such likewise has been the case throughout the whole career of the social music of the people, the concert music of public performances, and the ecclesiastical music which was written specially for the sanctuary. Music may be more grave or gay, more plaintive or more bright, according to the subject to which it is applied, but the same technical principles for its construction have always prevailed coincidently for the Church and for the chamber, for the opera, and for the oratorio. Antiquaries have thus far been unable to trace the origin of the meaning of the word madrigal, and have shown only that there were Spanish poems, so styled, to which the first musical compositions were set that are classed under the definition. At the same time, when scholars were constructing their elaborate pieces which took the name of madrigal, music of the same class was written in England, not so called, but of which specimens are preserved in a collection that goes by the name of the Fayrefax Manuscripts, from a certain Dr. Fayrefax, their collector, of the time of Henry VIII., which are for the most part pure in counterpoint, and are generally of a pastoral, but some of an amatory character, and these are quite equal in merit to the scholastic productions of other lands. The composers are little

known to the present generation, but their names stand to their works, and their works are at least a monument to the curious of the ability of the writers who produced them.

Much is credited to the Roman school of musical composition, but it is very remarkable that this Roman school rose from the tuition given by Flemings in Rome to persons who went thither for the sake of their instruction. The first of those of note was Ockenheim of Hainault, who formed many renowned scholars. One of the chief of them was a composer who is known by the name of Josquin Desprès, or, in Latin, Josquinus. He was a singing boy in the cathedral of St. Quentin, and his playmates converted his baptismal name of Josse into the pet form of Josquin, and by that name he is now generally known. He went to every court in Europe to practise his art. He dwelt long in Rome, and there disseminated his principles. It may enliven our story to repeat an anecdote of this said Josquin Desprès—that when in Paris, at the time of Louis XII., he very greatly wished to have some fixed appointment at the Court, and he found a nobleman who promised to befriend him and obtain for him such an engagement as he desired. From time to time he met his pretended patron, and from time to time he received no appointment, and whenever he applied to the said dispensers of favours for the promised post, my lord always met him with the Italian reply to his inquiry, 'Lascia fare mi.' Josquin left him to do everything, but still nothing was done; and so he wrote a Mass, in which the principal musical subject consisted of the

notes la, sol, fa, re, mi, and this was many times repeated in the course of the composition: the work was performed in the nobleman's presence, who felt the admonition; the words 'lascia fare mi' were taken out of his mouth—he said them no more, but exerted himself successfully to obtain for the composer the post he desired.

Another important Fleming was Claude Goudimel. He is classed as a Fleming, though we find his birthplace is now in French territory. He was the first person who opened a school for music in Rome, and the famous Palestrina and another Fleming who went to Rome and who Italianised his name, Orlando di Lasso, with many more, were his pupils. The career of Goudimel was cut short in that terrible historical event, the massacre of St. Bartholomew, he being in Lyons on the fatal night of the 24th of August, 1572. He did great things for music; what more he might have done, but for the bigotry of the assassins, it is impossible to conceive.

An incident of this period may be said to have been the means of converting the ancient into the modern in music, or changing the strict of the former into the free of the present practice. This was the first employment of that very remarkable and distinguished harmony which we know as the chord of the dominant seventh. The first person in whose music as yet any trace of this chord has been found,—employed in the free manner in which it is now used, without any preparation and with due resolution of its two discordant notes, the third and the seventh,—was a Fleming (Jean Mouton), born in 1475. It has

been customary to ascribe the invention of this chord to Claudio Monteverde, who lived a hundred years later ; or let me rather say discovery than invention, for the notes of this beautiful harmony are combined by a natural law, the first perception of which laid open a great scientific fact to the world. It is the case with most of the chief facts in science that they have been simultaneously or almost coincidentally discovered at about the same period by different persons; and at that age, when communication was not so rapid as at present, one cannot account the wide discrepancy of a hundred years as representing so remote a period as it does in modern times; and though Mouton wrote his dominant seventh, it by no means follows that Monteverde knew his work, but this master may also have employed the chord without knowing of a precedent. His use of the chord elicited the most stringent blame from the censors of his day, and Artusi wrote a strong stricture upon the impropriety of employing this unprepared discord. Monteverde replied, and the polemics that passed between these two writers made famous the use of Monteverde; whereas his predecessor gave no larger publicity to his discovery than might accrue to it from the insertion of the chord in his music. For a long time to come it remained that whoever employed this chord of the dominant seventh and analogous harmonies, comprising higher discords than the seventh, did so only from the precedent of others, or in the brave self-reliance that enabled them to trust a good effect which as yet had no rule for its justification. Only consider for a moment, when we listen to the delight-

ful sound of this now everyday, familiar musical combination, what must have been the impression of those who first heard it, and first distinguished it from the discords of previous use, which had the imperative necessity of preparation by the sounding of their discordant notes in the preceding harmony. It must have been as a revelation of a new principle, which, in fact, was really the case.

But although these chords, the dominant seventh and its analogous harmonic kindred, were employed by musicians, the fact of their derivation was still unproved until, in this country, in the year 1676, two graduates of Oxford, one of Merton College and the other of Wadham, one named Noble and the other Piggott, not working together—another example of coincident discovery of the same phenomenon by different observers—found the wonderful fact that a string set in vibration will divide itself into several nodes, and that each node yields a harmonic sound, and that this series of harmonic sounds is the real occasion of the musical combination being so satisfactory to our ears, which is composed of harmonics only, and which has been described as this particular chord.

There is to speak of another great invention in which Monteverde was concerned, though he was not the man to whom its origination is due. You are aware, of course, of the revival of learning in Europe after its torpor in the middle ages, which was first promoted by Petrarch, and which introduced anew the literature and the sculpture of the classics into European knowledge. It was at the verge of the year 1600 that some noblemen in Florence surmised that

the music, whose extraordinary effects were described by the persons who had witnessed them in Greece, and whose writings had now become patent to all modern Europe, must be capable of reproduction – that these wonderful effects must have resulted from the combination of music with words, and the higher declamation which could be given to a poetic text, with music as accessory, than when speaking was the sole medium of utterance. The complicated music of the schools, consisting of canonic or fugal imitations, where several voices would be singing different words at the same moment, could not be assumed to give just expression to the poetry, though perhaps presenting a general aspect of the sentiment. The ballad tunes of the people, neither, could be supposed to represent a continuous poem in which the sentiment would vary from stanza to stanza; whereas the same melody would be repeated again and again. These Florentine nobles conceived that a musical recitation might be formed in which the sense of the words, and the particular emphasis of special words, might be thrown into such prominence as would produce a higher effect than could proceed from speech. Among them was the father of Galileo, the notable astronomer, and he made one of the first essays of composition in this school, which, because it is a recitation of words for the sake of words, and for the sake of the expression they are to convey, goes by the name of *recitativo*, or *recitative*, or speaking music. More important was it, that instead of indulging his own love of composition, he was the means of engaging two notable singers of his time—

Peri and Caccini—to write vocal music to passionate verses, their calling having naturally qualified them to experimentalise in the new direction. The success of their tentative efforts induced Monteverde to apply his skill as a contrapuntist, and his strong insight into the resources of harmony, to a like task; and in 1607 he produced, in Mantua, an opera that was set almost throughout in the style now described. His musical renown and skill, more than the excellence of the work, established general acceptance of the principle, and so, in a twofold sense, he was a great musical innovator. His work may be said to be the pedestal on which all modern music has been constructed.

Let us now glance from this origin of opera, dating from the year 1600, to note the last change through which that branch of music has passed, and how large a resource of pleasure it has been to hearers, how grand an exercise of imagination it has been to artists. Let us notice the rise of music in different nations, and you will find that opera had its first home in Italy. Then in France it was introduced by an Italian. Lulli was a Florentine, who was taken to France first in the capacity of page; but when he displayed his musical powers he deserted his menial occupation, and became the admired and respected of all the highest persons of that very aristocratic age and country.

Next, in course of time, came the composition of opera in England—I repeat, in England—where the forerunner of Handel and Bach, the great Purcell, lived and wrote. I say again, in England, in associa-

tion with the forward march of music, because we are too much aware of the general notion that this country is incapable of musical excellence; that we Englishmen and Englishwomen can pay for music, can perhaps enjoy it—though possibly we only affect to do so—but that we cannot perform or produce it. The several instances already named are, I trust, enough to show that there is nothing in our soil, or our climate, or our physical construction, which prevents Englishmen from rising to the highest in the attainment of this art; and from such a fact, I think, we may all take courage to work our best, and to believe that if excellence is not in ourselves, whatever steps we take to approach it may afford an encouragement to others who are more fortunately gifted, and who will still be the country's honour, and prove us to be a musical nation.

There is to speak of the branch of music which may be classed under the name of Symphony, and which comprises instrumental compositions whether for a full band—when that term of symphony is the technical word employed—or for a single instrument, when we call it sonata; or for a larger or smaller number of solo instruments, which we call trio, quartet, or the like; but which, whether for a more or less number of performers, still presents a certain arrangement of musical ideas—an arrangement built upon physical or, may I say, scientific principles—not the accidental current of one or another of even great men's thoughts, but a fabric that is constructed upon certain natural rules that spring from the harmonic system, to which we owe not only particular chords,

but particular arrangements of keys. You will read through the sonatas, or the compositions for instruments which may come under your studies, and under the direction of your Professors you will trace in these a particular plan or design as obvious as may be traced in any of the beautiful productions of Nature, and in this respect Art may be assimilated to Nature. In fact, every great work of a true artist is framed upon a plan, constructed with a design, and fulfils a principle; such principle you will trace in the dissection of a flower, in the anatomy of any animated being, and such principle of structure is to be found in a work of Art.

It is said that Haydn was the father of the symphony. Well, if that is to be admitted—and we will not for ever be disputing popular fallacies—we must then admit that Emanuel Bach was the grandfather of the symphony, because Haydn expressly stated on many an occasion that he based his views of musical plan upon the example of Emanuel Bach; and the particular arrangement of ideas and the juxtaposition of the keys that constitute the plan of one of these compositions of which we speak, was incipiently practised by composers long prior even to the time of Carl Philip Emanuel Bach, the grandfather, to whom in truth it had yet descended through a long line of musical ancestors. The fact that this very plan is, as I hope I have convinced you, framed on natural principles, with that of its slowly reaching to maturity, again exemplifies the truth that many explorers, successively or simultaneously, bring to light one scientific phenomenon. It is to con with

gratitude the works the great masters in our art have left us to admire—with still higher gratitude the examples they have left us to study, whence we may learn how to pursue the same course which they successfully followed.

Let us think of the names of the greatest men who have practised this art of symphonic composition for one or many instruments. Let us think of Haydn, let us think of Mozart; and let us compare those two men who it is customary to suppose lived in the successive order in which I have named them. But I must beg you to remember that though Mozart was born many years after Haydn, he died eighteen years before him, and that Haydn produced his most famous and many of his most beautiful works even after the death of Mozart, and that though Mozart may have learned, and freely owned he did learn, from the example of Haydn, Haydn took back the lessons and learned greater from Mozart. Nothing more distinguishes the character, the greatness of Haydn, than the loveable modesty with which he deferred to the excellent genius of Mozart, and the pretty story is worth remembering that when Kozeluch, an inferior composer, but one of some merit still, being in company with Haydn, listening to the first performance of a composition by Mozart, observed, 'That is an unheard-of progression; you and I should not have written such stuff.' 'No,' said Haydn, 'because you and I could not.' After theirs comes the gigantic name of Beethoven, before which all musicians bend with reverence and yet with pride. But, be it remembered, had not these men written before him, there

could have been no Beethoven, and all his greatness has been based on the firm foundation which his predecessors laid; and be it remembered that many of the characteristics which are most especially ascribed to Beethoven are to be traced in the writings of Mozart.

It is too much the use nowadays to speak of Mozart as old-fashioned—to speak of Haydn as *rococo*. Oh, do believe there is endless youth, eternal spring, in the writings of those men, and that the more scrupulously we look into the beauties of their work, the more fit we are to understand what has been written since, and the more capable we are of enjoying it all.

Review of the symphony must not be dismissed without acknowledgment of the delight we have enjoyed and the lessons we have learned from the rich sweetness of Spohr, the glowing ardour of Mendelssohn, and the passionate yearning of Schumann, and with these men must be associated the ever young and always graceful Sterndale Bennett. Their noble art has living representatives; and when the future can make retrospect of the present, it will select musicians of our own time to class with those who have rendered the past undying.

Our story has advanced longer in time than I wished to have detained you, but I will allude to a matter which has engaged much attention in these last two decades. It is assumed by one class of students that science is usurping the place, in general study, of literature, and advocates of scientific discovery and of poetic pursuits are, so far as friendly

relations may evidence, in hostile camps. It is unquestionable that of these two pursuits of the human mind, Science and Art, each supplements the other—that the artist draws his materials from the accumulation of science; that the scientist finds suggestions for his explorations in the works of art. It is notable to us musicians that our pursuits must naturally comprise both these fields of activity for the mind. Instrumentalists exercise their mechanical powers and their anatomical functions in their performances; vocalists, still more, in the employment of the organs of respiration, exemplify in every note they utter some power in their physical organisation. You may remember the interesting lectures given here by Dr. Llewellyn Thomas on the use of the vocal organs, in which he proved to us that the singer's art is illustrated by the science of the physiologist. I believe—nay, I hope—that no player or singer thinks of the dissection of the human frame when he produces the sounds with which he delights his hearers. While, however, we think not of physical formations when exercising our musical functions, we know that our organs are in active employment, and that we are exemplifying natural facts in the application of these specialties to our musical productions. Composers know that the system of harmonics yields what has been adduced already as to the combination of notes in harmony and the succession of keys in the structure of musical plan, and all musicians must feel that the wonderful phenomena of acoustics, which are especially evidenced in music, display the immensity of creation in one of its grandest manifestations. The ancient

philosophers spoke of the music of the spheres. They compared music with astronomy, they spoke of stars as emblematical of notes. It is a fact that every sound which is uttered sets the air in vibration; that the quicker or slower vibrations of the air which are induced either by speech, singing, or by instrumental productions, are carried on in larger and larger circles. The planets rotate in their orbits by the same law that impels the air in waves of sound; they move in unbroken order; they return as faithful to their position as does a trembling string; and it is this strictly periodic movement which is in truth the point that separates musical sound from accidental noise. So much for the scientific relation of music, and now for the art's relation. Let us think of the power the musician has to give to poetry a higher meaning than the words seem to convey, and still further, apart from all words, to produce a deeper effect on the feelings, by instrumental music, than speech can ever exercise. Then you will have a just right to believe in the high vocation you follow in pursuing the study of music. It is notable that an Englishman, Dr. Edward Young, the predecessor of Sir Humphrey Davy in the professorship in the Royal Institution, was the first who discovered and enunciated the principle that sound moves in waves, and it was the motion of the sound waves which first suggested the observation that we have waves of light, and that the motion of light, much more rapid than the motion of sound, is upon the same or an analogous principle. You hear the voice of the lark when he springs up to meet the daylight; the tiny bird is lost to your sight; the sunshine

and sound of his song come to you as one—light and music united. That is the combination of science and art.

And now let us, when we recall the names of those great instrumentalists, and those great vocalists, who, though we can no longer witness their performances, have stamped their names on musical history —let us still more, when we listen to the compositions of those great men whose works are their monuments, of which the beauties are as integral in the music, and as obvious to our perception, as they were at the moment when the authors lived—let us exclaim as a painter did, when surrounded by great masterpieces of his art—let us exclaim, but with the same becoming humility, paraphrasing his expression, 'I too am a musician.'

VI.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 29, 1883.

My Dear Friends,—Let me receive this kind greeting as an assurance of the hard work that is to prove your good-will for music, your interest in the Academy, and your kind regard for me. I greet you on the dawn of the sixty-second year of the operations of our dear old Academy—old because of its length of days and its accumulation of honours through the success of those musicians who have passed from our doors into the world at large—dear because of the hopes that have been fulfilled, the anxieties that have been felt, and the affections that have been formed in the Academy; for here, remember, by the experience of many and many a day, we have proved the place to be a harvest field of friendship. It is one of the greatest prerogatives of the students of this Academy that they form here, in generous rivalry with their compeers, intimacies which last them throughout the course of life, and which make what would be among

strangers a contest of warfare, instead, a tournament of regard and love.

I greet you, professors, on the return to your labours. To speak of your duty must not be to admonish you to regard it. The past has fully proved the infinite interest which you entertain in the task you undertake; but I would speak of your duties in the conviction that I may impress your pupils with a sense of the important relations that stand between you and them. The master who only explains technicalities ceases at the very threshold of his connection with his pupil, for the person who undertakes to train an artist has many a requirement far beyond the musical part of his task. The professor does in a large sense influence the moral character of the pupil, and by the zeal with which he pursues his portion of the business which is between the two, does he infuse a like zeal into the pupil, who, by such an example, gains the power to exert the best qualities and the power, first of all, to respect, then to love, and then to honour, in the work produced, the example, and the influence, and the technicalities of the teacher.

I greet you, pupils of some years' standing, on your resumption of labours which have been thus far pursued. I will encourage those who have had success to pursue their course of diligence—to feel that success must not be construed as a flattery, must not be accepted as a testimony of completion, but you must consider that you have established a dangerous rivalry of your own ability. You will be judged in future by your past performance—not that you come up to the standard of others, but that you surpass the standard

of your own achievements. Another important duty rests upon you—to set an example to the new comers, and to teach them how to love their work, how to profit by it, and how to emulate your predecessors in rendering honour to the establishment to which you belong. You also of some long standing among us who have been less fortunate in your progress, let me urge you most anxiously to be not thereby discouraged. Many and many a person who has in the long course of life attained to the highest honour has had the greatest difficulty at the outset; and if from a multiplicity of causes you have not as yet accomplished all that you desire, all that your friends at home, all that your teachers here wish from you, suppose not for an instant that that is a sign of your inability to succeed, but let it stimulate you to greater efforts. Remember, the object of coming to this Academy is to acquire musicianship—not solely to gain a place upon the prize list. There is a higher prize than can be granted by an Examining Board. There is a higher Board than sits here at our annual examinations. There is the prize of public esteem, and the world at large is the Board that will examine us all, and we must prepare for fitness to meet that tribunal.

I greet you new comers among us. I assure you that you will find the seeds of friendship already planted, and it is only for you to meet the welcome which will be accorded you on all sides to insure you a happy career; but happiness will be in your own striving, in your own sense of dutiful application to the lessons taught you, and I give you to hope for such success as your predecessors have obtained here.

Let us, for an instant, consider what is the mind wherewith we have to work. It is as the ocean, in some places fathomless, in some shallow; but always with a surface which, though it may be ruffled by passion, reflects the objects which surround it—the light of the heavens, the landscape of the shore. Such are the influences that are brought to bear upon all who pursue Art as the business, as the love, as the occupation of their lives. They open themselves to those reflections, and prepare themselves to repeat the influences they receive. Instruction may be compared with the sun, whose warmth exhales the water of this ocean—the mind—into clouds; whose light is reflected on these clouds, which may be likened to mental productions, and they are to the world of men as the sun-tinted clouds that adorn the landscape, that beautify the heaven itself. These clouds dissolve in rain, they fall on the earth, they nourish its flowers, they give vitality to its every offspring; and such is the refining power of the works of Art, in its bearing on our mental and moral nature. Lastly, the evaporated and condensed waters are gathered in the rivers, the streams of human thought, which, infused with the matter and impregnated with the influences through which they have been filtered, flow again into the ocean, whence again to rise and shine, and fall and flow for ever.

Of late I have heard attention called to the classification of schools of music, and the probability of forming a school, and the elements necessary to this end. It is as curious as it is interesting to note in musical history how one school has melted into

another, and that the most striking peculiarities of one school, or one nationality, have been the product of external influences. In the earliest days of musical art England held high supremacy, both in technical acquirement and in mental facility, and the early productions of English masters certainly stand on a high level, if not the foremost level, of the musical history of their time. It was at the dawn of the sixteenth century that music in Flanders began to gain pre-eminence. The Flemings and several Englishmen went to Rome, and it is from their teachings that the very famous Roman school took its rise. Flemings at the same time went to Naples and to Venice, and established there Conservatories. Now, the early Italian school ranks at the very summit of general judgment, but yet we find that it took its rise from another nationality. Having risen, the so-called Roman school diffused its characteristics abroad. The most scrupulous and exacting analysts of the music of Bach trace all his principle of form to the influence of his study of Italian music; and these Italian models have been the groundwork of plan in the works of all greatest masters.

Nowadays we perceive some distinction between German and Italian, between both and French music; that a more grave feeling is endeavoured to be expressed by the German muse through the complicated means which are not for the most part employed by Italian masters; but when we retrace the course of centuries we find that the greatest of all complications of part writing and contrapuntal contrivances existed in the Italian school. It is more the province of

Italian music to leave to the impulse of the executant the unfolding of musical expression, whereas with the German writers expression is more concentrated in the music itself. Hence the different task of the executant, when his pliable talent befits itself to either of those styles. His own imagination has almost unrestricted range in the music of Italy; in the music of Germany he has the severer and not less honourable duty of moulding his powers in the matrix of another's creation, and, under restraint on all sides, to move with an air of freedom, drawing life from that which he animates. The French style of music is marked by a strong peculiarity and variety of rhythm, let us not say founded on the national love of dancing, but certainly not apart from it in its effect. Let us again note that music in France took its rise from the influence of the Italian Lulli, who went as a boy to France to become the founder of the French school. His birthplace was foreign, his art influence must have been of Florence. Not only in that very outset of the French musical school, but prominent in the history of French music, have been the notable Italians, Paër, Cherubini, and Rossini. It would seem that climate and surrounding national influences affect style, because all these masters show marked modifications of style in the progress of their careers while they dwelt and worked in France. The music of Rossini written in France differs widely in character from the writing of the same master before he made that land his residence, and the like may be traced with others.

Our English school ranked highly of old. It has

been the custom to ascribe to the influence of the Puritans in England the decadence of the art among us, but, from all I can trace of history, that is a false view. Thus it never stood higher here than during the period of the Commonwealth. Many circumstances may be quoted to show that the action of the Puritans had an impulsive effect upon those who entertained different views upon the serious grounds of religion, and induced them to stronger effort for the maintenance of those qualities of beauty which their views allowed them to enjoy. It was at the close of the Commonwealth period that Purcell rose upon musical history, who is as much an honour to our land as to our art, and is as great a subject of pride to any musician as is any man who has laboured in the cause of music. Truly, it was the accession of the House of Hanover and the large influx of foreigners who constituted the Court of those first Hanoverian Kings that induced a tangent in the course of our musical history. It is to be hoped that this eccentricity of orbit has now taken a direct turn, and that music is regaining its ancient eminence in public esteem and in general study.

A school of music for the most part is built upon the peculiarities, the characteristic efforts of one individual, which become the subject of emulation, of imitation—not in copying, perhaps, but in avoiding what he has done. Then let us hope that with the advancing tide of musical education, some English genius may arise who may establish the basis of a school that is to render our country as notable in the future as it was in the past.

I must now conscientiously speak on a subject which I still feel to be delicate, but which I also feel to be so important as to overcome personal scruples. Think not, I entreat you, that because I practise my craft with what little means Nature and my own painstaking enable me, that I on any account will allow myself to be compared with others on the subject I have now to bring before your notice. The event of February last has changed the relationship of the man of whom I must speak, with mankind at large; no longer amenable to contemporary criticism, his life and doings now and henceforth belong to yesterday, and opinion, which might waver upon an incomplete career, may, this career being closed, ripen into judgment. I am deeply, strongly convinced that my solemn duty to you is to state, fearless and heedless of consequence to myself, the result of long, careful, anxious, and even painful reflection. Leave personalities out of the question, and look upon the broad principle of art progress and art development. An opinion has been largely disseminated in recent years that the musical elements are exhausted whereof the masterpieces of previous generations are compounded; and this opinion implies the necessity for novelty and the desirability of something in the time to come which has not been of old.

One composer in particular has, by most extraordinary exertions of the printing press, been brought into very prominent notice—a composer of such ability that his exertions have to a large extent justified the esteem in which he has been held, but whose genius has been in a large sense misapplied, and whose

works are to be studied rather in the sense of what to avoid than what to follow. When Richard Wagner was a worker in the world, it was a duty of journalism to criticise the merits of this or that work he brought forward. He is now not of us in the sense of an active member, but he will for long be with us in the manifestation of his powers which remains. It is for time to come to prove how great permanence is in those works. Much may be said against them. Firstly, as to their dramatic construction, in the total unlikeness of precedent in his frequent choice of subjects; in his employment of monsters and preternatural beings (which, in many instances, place his serious works on a parallel with the openings of our comic pantomimes), in his prolongation of dramatic situation beyond the possibility of life, and so withdrawing the vital principles of dramatic effect; the many instances in his dramatic works (which he will not allow to be called operas, and which his admirers tell us are not music), wherein what in old times would have been called the vice in dramatic construction of 'keeping the stage waiting' prevails for seconds, nay, for minutes—and while no action proceeds, a person stands as though he were delivering a lesson to the audience rather than performing a living character in the scene which should be in progress. Secondly, as to his treatment of the orchestra; this composer differs from that practice which has made orchestration an art in itself. Orchestration one may describe as the chemistry of sound, the balancing different qualities of tone so as to produce new effects of sound from their combination. The greatest art of the

orchestral writer is to produce many varieties of tone, yet to make for ever the distinctness of its several parts apparent to the hearer. Such you find to be the case in the orchestration of Mozart, who is, and must, I think, remain, the greatest model for us all. No one has produced more beautiful effects of musical combination than he, but there is never an occasion when one cannot as distinctly trace with the ear in performance the separate walk in every part of the score as one could trace it by the eye if one examined the musical construction on paper. Now, in the composer whose name I have adduced, there is not a variety of sound. The same quality of tone prevails throughout an opera of four hours' length. One has but the variety which is made by striking more forcibly, or less forcibly, on the pianoforte—of loud and less loud—but the constancy of the same tone of brass and reed instruments prevails from beginning to end, and with such indistinctness of part-writing that, when the music has been committed to memory by a listener, he cannot, in many instances, trace the elements of the score. Thirdly, if this be not a branch of the foregoing, as to his treatment of instruments and voices, possibility seems to be a formalism far beneath his care, and he has many a time written passages which could not be executed till he has yielded to the importunities of players and singers, and he has left many that are incapable of performance. On these grounds I must fear that this writer has been a bad influence to the musical history of the recent past, though he would have been no influence but for the genius he has manifested, and which I most dis-

tinctly wish to acknowledge. The beautiful movements which appear in the course of his works dazzle us and benumb the sense for the moment to those large portions which are unequal to them. If we meet in the world with a person of fascinating manners, he may, if we have not great self-strength, lead us into evil ways; but, if we meet with an equally vicious person who is as repulsive in his manners as he is bad in his morals, none of us will be tempted, and he will have no influence upon us at all, but to make us abhor his course. It is the momentary excellences of this writer which are his dangerous parts, and it is particularly to be desired, therefore, that we watch his incidents of beauty with circumspection.

Let me refer to another element in this author's writing—namely, the discarding of the principles of musical construction, grounding his practice upon the idea that the music is but a portion of the work presented to the public, that it is dependent on the words, that it is dependent on the dramatic action, and that it must work together with these to complete the composition presented; and that the trammels, as they are called, of art forms are fetters to genius, and hindrances to the just development of musical ideas. A work of Art, without plan, design, form, cannot exist. A work of Nature presents to us the most distinct evidence of plan, design, form; and Art can only emulate Nature when it proceeds on principle, and when its constructed productions are with this ideal of principle at its very root.

There is a royal residence not far from Pimlico, wherein, for the goodly appearance of the exterior, it

is so contrived that the lower part of one window illuminates the ceilings of one story, and the upper part of the same window rises from the floor to the story above, making a practical inconvenience in both tiers of chambers. Several passages in the same edifice are never brightened by the sun's rays, but are artificially lighted through day and night. I spoke once of this with a distinguished architect, who marvelled that a building which had been erected at enormous cost to the nation should have such inconsistencies; and this architect said to me, entirely confirming my own view, 'This palace is a specimen of *bad Art*. The artist should know first of all the necessities of his situation, and he should make them the occasion for his beauty, and not sacrifice the necessities of within to external appearances.' Now, musical design should be built upon the exigencies of the situation to be illustrated; but this situation is at the heart of the musical plan, and musical plan may be thoroughly designed, thoroughly fulfilled, whether the peculiarities of the text (if we refer but to words) or the dramatic action (if we extend beyond single sentences) be made the groundwork of musical plan.

In the grandest masterpieces of dramatic construction—I mean the two greatest operas of Mozart and the opera of Beethoven—there is the strongest illustration of dramatic requirements. Each person in the drama has a character of music to sing which distinguishes him from every one of the others—every situation in the scene is so fully embodied in music that one may almost count the footsteps, almost conceive the gesticulations with which the music is to be

put into action; and yet the musical design of every number is as perfect as if it had been applied to an instrumental composition, where there was nothing but the composer's fancy to control the arrangement of ideas. Let those masterpieces be your guide, and if we are to attempt the modern, let it be done in comparison with what has gone before, and which has established itself as the classical in art.

You may call me from these remarks a Conservative—a Tory if you will. Let us conserve what is good, let us bind ourselves to the study of what has received the stamp of time; but let us be Radical, let us probe to the very root what in novel discoveries may advance our art, assist our progress. Let us denounce nothing because it is new, but let us inspect the elements of which it is composed, and find in them the qualities of beauty for our acceptance, or those abnormal monstrosities which we must reject.

The remarks upon this one composer are not altogether inapplicable to musical executancy. Let us not imagine that the accomplishment of technical difficulties is the entire end of the singer and the player. Technical difficulties are the means, and not the end. One must exert all the faculties to obtain such lithesomeness of the muscles, whether of the vocal or digital organs, as will enable us to execute the music less difficult in appearance, wherein the real difficulty is overpowered by our mastery of these technical exercises. Then, we must work at such gymnastics to fit us for the rendering of the less glittering, but the more sound, essentials in the work before us, and not be satisfied with the display of

mechanical execution alone, regarding that as the sole end of art, but, on the other hand, as the means to higher accomplishments. The sounding harp and tinkling cymbal are not the only elements of good effect in orchestration; the protracting of passionate utterances beyond a somewhat vague but most imperative limit is not dramatic expression; the exercise for its own sake of finger fluency, or vocal volubility, though it may evoke applause at the instant, is not the process whereby the sympathy may be stirred, the pulse quickened, the heart reached, of the listener.

You know the Shakespearean apothegm, 'The wish is father to the thought.' This is the whole principle of the modern philosophy of Schopenhauer. It finds its application in the subject under consideration. The first conception of a musical idea is the wish. The elaboration of this, with juxtaposition of harmony, of part writing, the development into largely constructed movement, is the result of the thought—contrivance, if you will—of the application of the powers within us. The first conception of a musical performance is the *wish* to fulfil it; the careful study of its details is the *thought* which brings us to the power of presenting it. Carry this very significant phrase in your mind, and be your wish for success the father of that thought which will enable you to accomplish it.

You will forgive me that I say to-day less than I wished to bring before you. You may notice that I am not in trim for a vocal examination. Let me, then, in a few words, ask you to emulate, while you take pride with me, in the past. Let me ask you

with me to look with ardent hope to the future; but, let me say, our attention must be to the present. It is in the *now* that we are creating the history of the Royal Academy of Music. I commend you to a year's good work, and a great distinction in the future.

VII.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 27, 1884.

My Dear Friends,—Our first words must be of sadness. We have to lament the loss of our esteemed Professor, Mr. George Benson, who died on the 8th of August. You, professors of singing, you, pupils of singing, must have missed him at our July examinations, missed his kind looks, his warm sympathy, his encouraging words. It was before that, that he was disabled from continuing his lessons, and some other Professors, in friendship for him, and in regard for his pupils, most kindly took his duties. It will now devolve on them to continue the work which he pursues no longer. You may remember him at other examinations; you may remember him at our social performances; you cannot forget that whenever he appeared among us he showed such expressions of kindness, such an interest in what was going forward, as must have gratified all who witnessed it, and especially those who were the subject of his particular attention. Mr. Benson was for many years a singer

at the Chapel Royal and Westminster Abbey, a singer at public concerts, and in this capacity was much esteemed. He was also a composer, and produced concerted pieces, glees, and such works, with distinguished success, one of which—a setting of the beautiful lines in *Twelfth Night*, beginning: 'She never told her love'—gained, in years gone by, a prize. When he ceased to appear in public, he still more directed his attention to musical composition. He also aspired to scholastic honours, and gained the degree of Bachelor in Music at Cambridge; and with pleasure peculiar to himself spoke of the somewhat strange coincidence, that his grandchildren were present to see him made a Bachelor. He is now among the lost; but he has the secure immortality of living in the memory of us who loved him.

Let us now think of the year which is to come, of the serious tasks that are before us all—before the professors, before the pupils of our Academy. Let us consider the influence which the pupils receive from the professors, and that which reciprocally they exert over their teachers. It is not solely in scripture that the fact is shown of a virtue passing from a man to those whom he would influence; whoever is in sympathy with those round about him, parts with a portion of himself in his communications to them. There is evidently thus much truth in the theory of animal magnetism—that our persons influence those who are about us; and the more is the confidence of one person in another, the more will that influence, for

good or for evil, be to the one person from the other. As the exertions of all the professors are for the welfare and not for the undoing of their pupils, it is quite certain that the interchange of love between teachers and learners will be to enable the professors to do themselves credit, and the pupils to do themselves honour. Not alone is this passage of virtue from the teacher to his pupils. Pupils influence one another, and by their example stimulate sound work in their friends. Whatever we do is not for ourselves alone, but for those with whom we mix, and any word that is spoken cannot be withdrawn. It remains as a lasting power upon its hearers.

Upon these grounds it is not an assumption to declare that each of us is in personal, nay let me say friendly, relationship with those great masters whose deathless works we study. A man who produces a work of art impresses himself upon that work, and himself, communicated through that work, on all who bring the study of his creation into the duties of their lives; and thus we make ourselves at home with the men of noblest genius, who have practised the art which we pursue with love and emulation. To master these great works, however, to do justice to our own love and to such great legacies, it is necessary—it is indispensable—that we acquire facilities with which we are not primarily endowed by nature. To this end it is indispensable that in every department of music, particular mechanical exercises must be pursued to give each musician the capability to express the feelings and the thoughts which run in his heart and mind It is common to call such exercises 'techni-

cal' studies. I question the propriety of the word. Technical refers to art—to the use, or exercise, or practice, or employment of any art, or science, or profession. It refers to words, or terms, or phrases that are used in a limited or exclusive sense, and I think cannot with propriety, as is commonly the case, be applied to the exercise of the fingers only independently of all the other portions of humanity which are exercised in art study. The term 'technical' comes from the Greek *techne*, which, you may remember, Dr. Stone last year explained to us as the Greek word for *art*. The word *technique* comes, of course, from the French. We have taken a great many things from the French, and doubtless we have gained some good by the appropriation; and the more we have in common with our neighbouring nation perhaps the happier for all, although our Legislature will not permit that we cross to France through a tunnel, which would save us from the malady of the sea, from whose horrors even the bravery of the great Nelson could not exempt him. I am not sure, however, that we should adopt all their words, while we enjoy the friendship and profit by the teaching of Frenchmen. There are many instances of persons and things known by names which do not expressly apply to their individuality. I have heard of a person called Grace who was not graceful; I have heard of a person called Frank who was not at all open, but very secretive; I have heard of a person called Mary who had nothing bitter in her composition. We will, however, call these exercises 'technical' studies, though not accepting the term as correct.

Let us think of this wonderful organ, the human hand. Sir Charles Bell's 'Treatise on the Hand,' written at the request of the Duke of Bridgewater, is a large volume. In this the learned author describes the anatomy of the hand, the functions of all its wonderfully complicated bones, sinews, and muscles, and the capacities which they possess. But while nature made this marvellous organism, nature made not pianofortes nor other musical instruments, and it is the necessity of instrumental musicians to exercise the fingers, and the wrists, and the sinews, to fit them to the necessities of the instrument to which they would devote their talents, and it is only by a very large, long-continued, and never ceasing exercise of these digital powers that it is possible to command fluency on a key-board or on the keys of a wind instrument.

Some persons are naturally gifted with a greater aptitude and readiness in finger dexterity than others. Fortunately for them, they need less artificial preparation for the tasks they undertake. In the same way some persons are born with flexibility of voice, and they are able to execute with ease florid passages which others can only perform after very long-protracted, diligent practice. But as in the case of surgical cures, so in the case of art preparation, Nature is to a great extent a bungler. If a wound is left to nature's healing, it will in many—nay, in most cases, be found to display some misadjustment of the parts, which would have grown together as in the original form before the wound was made, had they been bound together by a skilful

surgeon. So persons who have natural aptitude on an instrument, or with the voice, have facilities that are liable to be misleading. I can instance a singer whom I knew, who seemed to have a boundless facility in executing rapid passages; but on testing this capability, it was proved that he could only execute repetitions of the one invariable flourish, which was always constructed on the chord of the dominant seventh; hence, on whatever note of a key he might begin his vocal coruscation, whatever harmony might prevail in the accompaniment, he would always treat his starting note as a dominant, though it bore not that relationship to the established key, and his inevitable passages had no pertinence to the situation —his voice flew wildly through the realm of sound, entirely without his own control, and wholly without regard to the laws against trespass upon chords through which it had no right of way. Such special and uncontrollable facilities in particular passages might belong to a player as much as to a vocalist, and so, however naturally gifted with volubility, it is necessary to all musicians to give large attention to these so-called technical, or mechanical, or artificial preparations for the tasks of executing the music which they undertake.

To come precisely to scholastic words, one may talk of the playing a scale and the playing of finger exercises. I have to denounce what seems to me a totally wrong definition; and this, perhaps, is taken from the French. We are told to practise 'five-finger exercises.' I deny that we have five fingers to practise with. We have four fingers, and a thumb which

requires a different treatment, as it possesses different powers. In days preceding the time of the great Bach and his French contemporary, Couperin, the thumb was not used in playing on the pianoforte or harpsichord, but rested on the framework below the keys, to give by its balance a strength to the fingers which it was supposed they could not exercise without using the thumb as a lever. In earlier days, when the organ key-board was new, there were none but the long keys, now represented by the white keys on the key-board. The short keys were subsequently added, and the white and the black keys were reversed in their position; and the thumb of the player rested on the long keys when the short keys were to be pressed, so as to augment to the utmost the power of the fingers that had to be brought to bear upon the enormously heavy touch of those primitive instruments. To equalise the other fingers with this powerful thumb—to overcome what may be called a deficiency of nature, and perhaps a caprice, but a certain fact, that the third finger has not the power of the others—it must be necessary for us all to make constant exercise, and to that exercise pianists are admonished, violinists are admonished, organists are admonished. It is indispensable to bring by practice that weakest finger as much under the control of the player as even the powerful thumb, which stands aloof from its four neighbours. It would be right to call such exercises mechanical, but that they must be exercises of the mind as much as of the anatomical mechanism. Thought must accompany every motion of the joints, or practice will be purposeless, patience squandered,

and time misspent. Comparison must be constant between the quality of tone produced and the means employed for its production, between the relative loudness of each note to the others, and between the effect conceived and that attained by the player. Who reads a novel while drilling his fingers, wantonly tires these, and does scant justice to the tale. It is no exaggeration to say inattentive practice increases the disparity it is designed to cure.

The same necessity for the practice of exercises rests with singers. They must, in order to gain that power of voice, that command of Nature's instrument, which will enable them to express their own feeling in the music they sing, attain through the practice of exercises exclusively, such certainty as is otherwise never to be hoped for. Some singing masters more than others insist upon the practice of florid passages, but the most liberal upon this point are also of opinion that to a large extent such practice is indispensable, and while the present tendency of composers and the present taste of the public is certainly less for the florid or agile style in vocal music than were the tendency and taste of half a century back, it is necessary for the singer to have the command of the perfect flexibility of his organs in order that due expression may be given to the declamatory character of modern music. No one can without thorough command of the voice have thorough power over his own expression of the thoughts that arise.

Distinct from the study of vocalisation is that of reading music, or singing at first sight. The acquisition of this branch of the musician's art is as indis-

pensable to every member of the brotherhood of notes as is that of the power to read words to every denizen of a civilised community. Its practice is as much a technical exercise as is that of the fingers or the voice, but if we must use the French term, we may fitly call it the *technique* of the ear. A clever man has asserted—one too learned in other subjects to have risked such a statement on this—that he who is not born with a sense of musical pitch, can never acquire it. I call on the walls by which we are surrounded for attestation to the contrary. The experience of this very room, and of the work that is effected here every week, proves not only that dull ears may be quickened, but that the capability of distinguishing and recognising musical sounds may be planted in a seemingly insensitive organisation, may take root in a mental soil supposed to be barren, and may blossom and fructify under sedulous cultivation. I enjoin you, then, you who have not easily obtained this aptitude, to develop the art of hearing, and that application of it which enables us to comprehend from written signs the full effect of the sounds they indicate. There is, believe me, such a thing as dumb music, nay the very thing itself, and this silent sound is distinctly and delightfully audible to the mind's ear, an organ as sensitive and as capacious as the 'mind's eye' of Hamlet. We first learn to reproduce with the voice any note that is sounded, then to strike any interval from a given note, then to know the sound of intervals in combination, and lastly, when not happily predisposed by Nature, to identify any note we may hear. Thus qualified, we see, as I have said, the effect of

the sound in the written character, and we hear the graphic symbols of notation in the music to which we listen. Thus qualified, it will not be absurd for us to say we see a sound, and we hear a sight.

This matter of technical exercises rests not with singers and players, and readers. The same thing must be addressed with equal truth to those who practise composition. The technical studies of the composer are in the constant exercise in counterpoint, and it is not because one has a natural fluency in the production of graceful melodies that one is exempt from these studies, which are indispensable to all who aim at artistic excellence. I know for a fact, from personal statements, that some of the most distinguished musicians now living fulfil self-imposed tasks of contrapuntal exercise—will take an elaborate composition of Bach and add a part to it, not with the idea of improving the original, or enriching its effect, or forming an accessory to the performance, but for their own improvement in the art of part writing, will construct a part which is never to be brought before a hearer, and which is cast aside when written, to make room for a repetition of the same task with the same purpose. These are men who have gained all Europe's admiration. They find it necessary to keep fresh and green their already matured capabilities; and none the less is it necessary for persons less practised in composition.

Not only is it imperative for us all who pretend to the glorious delight of producing music of our own, to work at the exercise of counterpoint, but we must likewise practise mental gymnastics in the analysis of

the works of the great masters, and dissect a piece of music as a surgeon would dissect his subject; for the sake of knowing how, when he should meet with occasion, he would treat any of the organs in the living being, which he finds in the subject that he has for dissection. Thus must a composer dissect not only the chords, not only the rhythm, not only the melodic involutions, not only the course of the modulations, but establish in his own thoughts a complete understanding of the entire plan of the work he is studying; not to reproduce by a like number of bars a repetition of that same musical outline with other phrases, but to let the general principles upon which masterpieces have been framed permeate his own consciousness, and enable him to apply those principles in the productions of his own mind. The study of plan is one of the most interesting to musicians. The study of orchestration by reading the scores of the great masters is another pursuit of all-absorbing charm. To have, as is the case in this institution, an opportunity of frequently hearing orchestral combinations, and of comparing the sounds which one hears with the written signs from which those sounds are produced, is the best of all possible means for studying the art of instrumentation. Instrumentation is in itself a peculiar but a very important branch of musical composition. One may describe it as the chemistry of music, by which, let us understand, the considering of the qualities of tone in their several separate effects, of one or another instrument, of one or another voice; and then observing how these qualities of tone are changed when two of them are combined, and when

many of them are combined—how such will predominate through massive combinations, how others will be entirely absorbed in the aggregate of sound—just as when, in the combination of drugs, whatever may be put together, in this instance the bitter, in that instance the salt, will still predominate in the mixture, and in some other instances a new taste is developed, which is not represented by any one of the ingredients taken alone. In the same way a new sound is generated by the mixture of several qualities of tone.

The organ bears many points of analogy to the orchestra—many points of difference. There is nothing in musical study which has so remarkably changed within the lifetime of the Royal Academy as the practice of the organ. The structure itself of the organ has been almost entirely reversed within fifty or sixty years from that of the instruments which were throughout the country in previous time. The pedal compass, the arrangements of the stops, all completely differ from what they were formerly. The tuning of the organ is, again, a point of important alteration from former use. Since what is called the equal temperament has been applied to organ-tuning, pieces are appropriate to that instrument which of old were entirely unavailable. The matter of temperament was discussed in this room last year at considerable length by Dr. Stone, and if all the erudite things which he told us are not remembered by every one here, certainly he said enough on the subject to show you what was the general nature of temperament and what its importance in musical economy. The organ of old could only be used in a few keys.

Nowadays the organ is as free for use in every key of music as the pianoforte. We are obliged upon these keyed instruments to accept a compromise of intonation. A great reason for the charm which vocal performances and performances on bowed instruments exercise on the hearer is, in my belief, from the fact that truthful intonation can be given upon these which is impracticable upon tempered instruments, and certain it is that choirs accustomed to sing without instrumental accompaniment are found, when brought to the test of instruments, to sing diversely from the tempered scale. Let us, however, be thankful for our equal temperament, which brings such a very close approximation to musical truth in the division of the octave into twelve degrees, as affords pleasure that is boundless from the music which we perform, and let us be thankful that this equal temperament is applied as much to the organ as to other keyed instruments since setting free the mechanism of these instruments to all music that may be written for them.

Let us think what a wonderfully complicated machine is the organ itself; how, in the first place, scientific principles are brought to bear upon its structure, in the appropriation through mechanical arrangement of the natural phenomenon of harmonic sounds. Of course in indiscreet *voicing*, to use the technical term, the predominance given to these harmonic sounds makes a confusion of effect which is distressing to many hearers and unintelligible to all; but with organs which are discreetly voiced, the stops that give us harmonic notes are subordinated to the other stops which ought to predominate; and thus

the effect is enriched and not disturbed. Next, the mechanical means for playing on the organ are a most wonderful display of the ingenuity and skill and thorough knowledge of the science of applied mechanics in the organ builder.

The structure of the pianoforte, again, is in itself an accumulation of the knowledge of several generations of men, who have had deep thought as to how mechanical resources might be applied to this purpose. The pianoforte is now so constructed that instantly it yields to the touch of the player; but it depends upon that touch for its quality of tone. In this respect the pianoforte most importantly is to be distinguished from the organ, which yields the same tone, let who will press the keys; whereas on one pianoforte different players will produce totally different effects. And connected with the matter of which I first spoke, the practice of finger exercises is particularly to be regarded in the development of the faculty of touch; and it is touch upon the pianoforte which distinguishes the pianist as much as quality of voice distinguishes the singer. It is not by playing complete compositions that the study of touch can be perfected, but by the working at particular exercises, gymnastics of the hand, that such facility and power are given to the fingers as will make it that the instrument is an amplification of our humanity—that the keyboard is an extra member of the personal being of the player.

Let us next think of the structure of the violin, that small instrument which is in most instances less than one pound in weight, and which has volume of tone to fill the largest of buildings, which has the

power of intonation that supersedes equal temperament, enabling the player, by the minutest shifting of the position of the finger, to graduate in the stopping of the string the exact tuning of the note. I spoke of the effect produced upon general hearers from bowed instruments and from voices as having analogy, because on a bowed instrument, as with the voice, there is the possibility of making every sound between one key of the pianoforte and the next adjoining key to it, and from this possibility result many of those very sympathetic effects which singers and players upon bowed instruments have at command. Let us then think of what beautiful art has been exercised in the development of a violin as an instrument, and what rude originals preceded the violin as we have it now—the set of viols: treble, tenor, and bass, that in the days of Elizabeth and her successors were brought out for the performance of music, that was said to be 'apt for voyces or viols,' and which, to prevent the possibility of playing out of tune, had frets across the finger-board, as with the present guitar, between each of which the fingers were pressed a little higher, or a little lower, with unchangeable effect upon the intonation, as in striking a key to affect the string of a pianoforte or the pipe of an organ; these instruments, with sometimes five, sometimes seven strings, had a limited compass, notwithstanding the fret; for the art of advancing the hand to higher and higher positions on the string, to produce the almost boundless upward range of notes that are now at the command of players on bowed instruments, was then wholly unconceived.

Think of the time when these viols were the only instruments of the class which were known, and how in the middle of the sixteenth century Gasparo di Salo was the first person to discard the fret, to reduce the number of strings, and, still more important, to change the shape of the instrument itself from something resembling the pear to the beautiful form which it now wears; and how, directly after him, the family of Amati, working in Cremona—father, sons, and grandsons—and then Guanieri, pursued, first as apprentice to the Amati, and afterwards independently, the same most valued work; and lastly the famous Antonio Stradivari, whose instruments up to this day can only be admired, and can by no means be reproduced. Think of the masterpieces of these men not as the works of manufacturers, but as works of art in themselves, which exemplify this, to me, highly gratifying fact—the beauty is not one-fold, that if there is to be beauty of tone there must be with it beauty of form, beauty of adjustment of means to ends, and above all things, beauty of workmanship. Beauty is a manifold quality, not single, not superficial, but thorough in its permeation of every part of the object in which it is comprised.

Thus, your singer will only be certain of beauty of tone if he—or let me say she also—can be exempt from facial grimace. Whoever makes contortions of the mouth is likely to emit inappropriate and unbeautiful sounds. Let me say, also, that the pianist who sits in a clumsy position, and who has violent action from side to side in the execution of passages, does not display her figure to advantage, and loses command over the key-board proportionally. Let me say, like-

wise, that the violinist who has not a graceful motion of the bow arm, and has not the bow drawn across the string at exact right angles, is likely to produce tones or scratchings, or anything other than that beautiful stream of sound which delights us all in a good player. And let us bear in mind the last thing I named, beauty of workmanship should, and ought to, and must characterise every performance we offer to a witness. The pianoforte player who delighted me more than any one has done, Mendelssohn, and who had a complete command of the key-board, refused to play in public a piece which was offered him at a short notice, owning that he could play all the notes, and that he could perceive the meaning of the music, but that he regarded it as an impertinence to the author, as indecent to the audience, and as an injustice to himself to appear before hearers with the execution of a musical work which he had not entirely assimilated to himself and appropriated to his own being and his own conscience.

Let me then recommend you never to weary of the study of a great work, never to cast it aside till you have gathered into yourselves the beauties it comprises, until you have attained the capability of expressing these beauties to those who will listen to you. Your judicious professors will exert their best judgment to select for your studies works that are within your means, not giving to any one music beyond his capability to execute. Such selections being made with the same sort of care that a physician will select the drugs he prescribes for his patient, it is the duty of the student to exercise patience in proportion to the judgment which has been exercised in assigning him the task,

and to persevere indomitably till this task be satisfactorily, fully, completely accomplished.

With respect to beauty of workmanship, let me compare the uses in the out-of-door world of the present time with those of past ages. The old builders of those grand cathedrals, which from century to century have held the veneration of assembled hundreds, contain examples of the minutest, most elaborate finish; those portions of such edifices which are not under general view, on the inspection of the curious, prove to be as fully finished as those other portions which stand in the broad daylight. The hidden parts of the statues are as carefully carved as the front portions which are seen by all spectators. The recesses of the arches are as excellent presentations of the sculptor's art as those portions which stand before the direct view. In this respect it is indispensable that every portion of our work be finished to the utmost of our capacity, and that no passage shall be neglected or set aside as being of comparative unimportance with the rest. Let me remind you of the emphatic distinction that stands between the art of the painter and the art of the sculptor. Your painter presents his entire subject upon a flat surface, and from that flat surface can give you but a single aspect of the objects brought before your view. Your sculptor must make a million portraits of the same figure, so that at every possible position of the spectator the figure must be in perfect drawing, in perfect anatomical propriety, and whether he look at that side of the figure, or there, or there, it must present equal perfection to the critical spectator. Every portion of our musical performance must have like perfection.

We must feel that critics are on our right and on our left—critics listening to our bass and tenor parts, critics listening to the principal melody, to the excellence of our part-writing; and critics who will notice whether the left hand be too loud for the right, or the right too loud for the left, critics who will notice a break in the voice which is not carefully covered; and in every department of musical exercise be quite sure there are keener ears for faults than for beauties. Let us, then, aim at making everything as near perfection as we can, and be quite sure when this aim has been carried to the utmost, that we shall still be a long way on one side or the other of the bull's-eye. Perfection is a point which I feel no Queen's prize will enable any one to hit exactly. Very important towards this end of perfectionising the tasks we undertake is to endeavour to finish each before another is assumed. We know the French proverb—'It is the first step that costs.' Now let us add to that, the necessary sequel. Believe me, IT IS THE LAST STEP THAT PAYS.

I can but wish to us all a continued success, such as has attended the previous work in this Academy—success to us professors in our administrations to our pupils, success to you pupils in your attention to the work of your professors. It is in the hands of the professors and the pupils to maintain the character which the Royal Academy of Music has held for sixty-two years. We are now entering upon the close of our ninth apprenticeship of seven years, and let this sixty-third year be a worthy culmination of all the work which has preceded.

VIII.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 26, 1885.

My Dear Friends,—We meet to interchange greetings on the dawning of this new academical year. Let your heartiness be as strong in all your pursuits as it has been in your kindness to me now. Teachers greet teachers with good wishes for success in the pursuit of their arduous duty of instruction. Teachers greet pupils with encouragement at this new stage, not of student work alone, but of the duties of a life—encouragement to those who have hitherto succeeded, to try for higher success, with the sense that they have the most difficult of all rivalry—the rivalry of their own good work, which must be surpassed in the future; encouragement to those who have not as yet had the good fortune of distinction, to be still ardent in their endeavours, and thus not hopeful alone, but faithful in the belief that good endeavour will meet its reward in time to come. Pupils greet fellow-pupils, thus laying the foundation of friendships which at present

constitute generous rivalry, and in the future will yield much of the greatest happiness of their lives.

Most important is it for us all to feel how great is the duty we undertake, how serious the responsibility we have to fulfil. Art is not an amusement, it is a serious business of life, and those who treat it trivially desecrate their object and do injustice to themselves. Let me speak in a parable: You know the myth of Prometheus—how he stole the fire from heaven; how the all-powerful Thunderer, in punishment for his theft, chained him to the frosty Caucasus, where he was bound through the piercing frosts, through the scorching heats of summer-time, taunted by the fleeting hours, scorned by the sunshine, and mocked by the moonlight, where a ravening vulture preyed ever on his vitals, tearing new wounds when those of yesterday gave sign of healing. Patiently he bore; patiently he felt the importance of the deed he had accomplished, and the deeds which that involved. His patience outwore the wrath of his tyrant. He was freed from his bondage, and he spread throughout the earth, among mankind, the glory of the light he had stolen. That fire of Heaven has its archetype in human genius. It is called the Divine fire which animates producers, animates executants, with the powers to conceive and to fulfil god-like ideas. But what is the penalty of genius? Labour, study; and it is through years of toil only that we can fit ourselves for that grand responsibility with which we enter the world as artists, from which we must never flinch. Disappointment when progress is tested, such as, alas, is sometimes consequent on scholastic examinations;

the chilling coldness of public audiences when we emerge from the hands of our teachers; the stinging jealousy felt by those who begrudge us our first successes; depreciation by professional critics, who less through cruelty than through indifference—which is, perhaps, cruelty's worst form—misjudge our merit and scoff at our defects; these are the external torments through which productive and executive artists must pass, while the vulture that gnaws at our heartstrings is the inner consciousness of unfulfilled intention—the secret knowledge that the more we have achieved, so much the more remains to be accomplished. Whether in these days of studentship, whether in the after exercise of our powers, whether we are producers for ourselves or teaching others to produce—always we must feel that we have responsibility to the art we have embraced, to the society with which we shall mix; and it is the fulfilment of this which frees us from the bondage of school life, and gives us the responsibility of artists on our own account.

It is most valuable to know that our art is founded on natural scientific principles, and is not the accident of will—let this be the will of even the men of greatest genius. There is as firm a basis for musical art as for any other of the fine arts. It is known that in the painter's pursuit he is bound by the rules of perspective, by the rules of light and shade, by the rules of anatomy. It is known that in the art of the man of letters he is bound by the rules of grammar, by the rules of construction, by the rules of rhetoric and logic. Just as stringent and just as deep in natural origin are the rules which bind the course of the

musician, whether the course of the composer or the course of the executant. Every rule which is taught to us has its root in the laws of Nature, and is put into explanatory form by the theorists who have drawn the principles from their exemplification in the works of the greatest masters. You have had opportunity here for attending at discussions on the scientific basis of music, in the lectures on Acoustics. Such opportunities will be repeated. Meanwhile it is desirable to reflect on some of the most prominent points of that subject.

Musical sound is induced by vibrations of the air. This may be called the physical side of music. They come to perception through the action of our organs of hearing. This may be called the physiological side of music. But these sounds, existing in the air, and exciting our aural functions, still leave an important third point for consideration—that is, the impression which they produce upon our minds and our feelings. These impressions of pleasure, of interest in the expression which the music conveys, may be called the psychical part of music, which enters into the soul, or mind, or intelligence of the hearer. The last is not as yet formulated into grammatical principle, but it depends very largely upon the influences of the other two.

Let us consider how vast is the range of this great phenomenon of the vibration of the air inducing musical sounds. When the vibration is periodic in its recurrence, the sound bears the name of music; when pulsations are accidental and irregular, then nothing but wildness and incoherence, mere noises

instead of beautiful tones are the consequence. Now it is this very principle of periodic vibration which keeps in motion the whole universe. The planets revolve around the sun; the sun, with its surrounding planets, pursues its course through uncountable ages, still upon that same principle of vibration which, stirring the air, induces musical sounds. There is a beautiful phenomenon which has been described in this room, which deserves our greatest regard, and which bears strongly on the matter in question: the forms of some shells, and of some of the primitive plants, are positively imprinted by the vibrations of the air, and according to the motions which stir this vibrating fluid, the figures of the shell and leaves are traced upon any disc or plane which is sufficiently smooth to bear the imprint. Thus we find that the principle of music is at the root of creation, and that the beautiful objects which populate the world are cast, in the first instance, into the shapes they wear, by the same impulse of the atmosphere which delights our ears in musical progressions and combinations.

It is matter of pride for us Englishmen to feel that one of the most important phenomena among the laws of sound—the phenomenon of the wave-motion in the atmosphere—was the discovery of Dr. Thomas Young, so recently as the beginning of the century in which we live. He who was Professor of Natural Philosophy in the Royal Institution, who practised as a physician, but who added many very wonderful facts to science, besides his discoveries on this particular subject of musical phenomena.

The principle of aerial vibration brings us to the subject of harmonics. Every musical sound is the generator or basis of other sounds. The harmonic sounds, in regular order, stand in numerical succession, forming a column of tone. From this column of tone we select particular sounds which, in combination, make up concord or discord. The extent of the harmonic column is all but infinite, yet for very far in its range it is obvious to our personal perception; and that it reaches beyond this perception is credible, perhaps, by conjecture only; but conjecture warranted by such analogy that no one can resist it. For instance, it is a proven fact that to double the length of a string is to deepen its tone by an octave. That being the case in the higher regions of sound, the same rule is followed in the lower regions, until we come to sounds which are inarticulate to the human ear. But if such a note as an octave is produced by doubling the length of a string, certainly to double that doubled length must be to induce an octave still lower, and it is the failing of the human faculty, and not of natural fact, that hides the sound from our perception. It cannot be doubted that some of the animals of the present time, and many of those of past ages, with different proportions of the organs of hearing, must hear, and must have heard, sounds lower than we can perceive. On the other hand, a pipe has been tuned by measurement to so high a sound that the ear cannot perceive it. It may be then naturally doubted that such a sound exists. Another pipe has been tuned to the note at the interval of a third above that of this first pipe, and its sound was equally imperceptible.

The two pipes have been blown together, and then the resultant tone has been obvious at two octaves below the lower of the inarticulate sounds, establishing that their vibration is in process in the upper air, and may be perceptible to the smallest insects, though we cannot hear it. Thus as sound reaches endlessly downwards, and extends infinitely upwards, we must feel the vastness of its range, and we must also feel that every utterance we articulate spreads itself through the immensity of space, and bears an importance which it is difficult to calculate when we think of the accident of a falsely intoned note or a slip of the finger on a musical instrument.

On this principle of harmonics is grounded not only the succession of notes and structure of chords, but the whole theory of design in the plan of a musical composition. The most significant and obvious harmonic is the 5th from the generator, and the harmonics of that 5th rise in due sequence as secondary harmonics of the primary note, thus showing that the harmony of the 5th, which we call the dominant, is essential in the prevailing key. Hence the great importance of that dominant chord in all harmonious arrangements, and hence the importance of the dominant key as the secondary key in a piece of music. Next in consequence is the harmonic 3rd, or mediant, of the generator; and the major chord of the mediant, and the major key of which this chord is the tonic, are the next chord and the next key to which music will modulate with satisfactory effect. Examples of the employment of the key of the mediant are found in works of the great masters, and

I may refer you here to instances that must be familiar to many: the pianoforte sonata in C of Beethoven, dedicated to Count Waldstein, employs the key of E, the mediant, as its secondary key; and the same master's sonata in G (one of his Op. 31), employs the key of B, the mediant again, as its secondary key; and the effect is no less agreeable and satisfactory than is that of the more familiar use of the key of the 5th, or dominant, and it has its peculiar charm from its being used exceptionally as a variety from that more general custom.

Early in the history of our art, musicians perceived and promptly appropriated the generation of the three sounds which we call a concordant triad or major common chord—the generation, I mean, by a fundamental tone arbitrarily chosen. After the lapse of centuries, the perception became manifest that a fourth sound, the harmonic 7th, produces beautiful effect when combined with the other three. Hence, because these notes are natural existences which grow out of, or arise from their generator, and are truly less its consequence than a part of itself, the chord which comprises the four notes in question—that which we call the chord of the dominant 7th—is adopted into the language of music, as being the outward and audible sign of an inward and natural phenomenon. As time grew older, the principle of appropriating in harmony other notes of the harmonic column expanded itself, and justified the gathering together of other of these sounds with consequent variety and enlarged beauty of effect. I will not dilate upon the constitution of the more extreme of

these fundamental or natural chords, but will tax your patience so far as to follow the dissection of the most familiar of them all—the chord of the dominant 7th, whose effect, if not its anatomy, is known to everybody that is conversant with music. Between the harmonic 7th and the 3rd in this chord, lies the interval of the augmented 4th, commonly named the *tritone*, because these two notes and the two that intervene lie severally at the distance of a tone apart; or, when the four are successively sounded, forms a sequence of three tones. The said notes are respectively the 4th, or sub-dominant, and the 7th, or leading-note, of the key to which they belong. In several early civilisations which witnessed the daybreak of music, but could not so much as forecast its meridian glory, strongest sensitiveness prevailed as to some peculiarity of character in these two notes of a key. Accordingly, their employment was shunned in the composition of melodies, and even excluded from the gradual sequence of notes in a scale. The proof of this historical truth rests on the more or less vague allusions of contemporaneous writers; rests upon the preservation of musical instruments, whereupon the 4th and 7th of the scale are absent; and rests upon the present use, by several nations, of the scale of five instead of seven notes, technically styled the pentaphonic scale. Most probably the ancient Hebrews, certainly the Chinese and also the Mexicans, and, what is nearer home and more open to common observation, our neighbours of the north of this island, have employed the so-called Scottish scale profusely, if not unexceptionally; and so distinctive a

character has this peculiar scale, that anybody may compose mock-Scottish tunes by restricting his choice of notes to those represented by the five black keys of the pianoforte. In the antenatal state of musical science, its embryo comprised, as a characteristic organ with already developed functions, the knowledge of something special in the relations of the extreme notes of the tritone, of the 7th and 3rd in the chord of the dominant 7th, of the 4th and 7th of the diatonic scale, to each other, and to the prevailing key. Nature was then whispering the truth to incipient musicians, which was not openly proclaimed until the end of the sixteenth century, or, as has commonly been supposed, until a hundred years later; and then, the microphone of genius revealed to general perception that beautiful aggregation of sounds which had hitherto seemed more like a dream than a fact, but which is now a common resource of every happy tone-artist. What I wish to convey is, that the speciality of these two notes, in their chord relationship, and their key relationship, is so deeply rooted in nature that it was felt before it was known: and that the more fully it becomes known, the more satisfactorily is that primitive feeling accounted for.

Comparison of the physical ear with what we understand as an ear for music, bears closely on the relationship of sense and soul. Persons are in the world who, with a keen ability to detect minutest sounds, are incapable of distinguishing musical degrees; and others, with like fineness of oral perception, fail in the rhythmical faculty. These persons are few, very few, but are to be found even in most cultivated

society. Their existence prompts a surmise that an ear for music is a sixth sense, and that the organs of tune and time act upon the brain separately and independently of the auditory functions. On the contrary, though an ear for music, so to speak, be far stronger with some of us than with others, it may be cultivated in us all. Academy examinations have furnished strongest proof of this assertion; students from year to year have evinced greater and greater development of the ability to distinguish sounds, and to assign to each its true significance in the musical alphabet. Herein is shown that the physical fact of aerial vibration, operating on the physiological sense of hearing, stimulates mental operations that begin with the distinction of differences in pitch, and reach ever and ever upward to the appreciation of the highest wonders in art, even to the power of hearing in silence, or feeling the effect of unuttered sounds, and this is truly a psychological manifestation.

In the harmonic column is a range of sounds that appears to be infinite, comprising intervals far too minute for expression on any keyed instrument, and requiring a nicety of intonation that is most rare to a performance either on a fingered instrument or with the voice. All these sounds are, of course, open to our selection, but are not to be used simultaneously. In the same manner, every ray of light comprises all gradations of colour. It is possible to analyse a ray of light, as is open to common observation in the prism. Therein we perceive, as also in the rainbow, the many minute gradations of tint, and how each colour proceeds by smallest degrees into the next. In

the same way, our musical rainbow reveals itself by the prism of accurate observation. The monochord is an instrument that helps to such perception, and the fact is as clearly proved that every musical tone includes an infinite range of sounds, as that every ray of light includes all possibilities of colour.

Because a ray of light includes all colours, no painter is justified in placing all colours at once upon the same object; but he selects his red, or his blue, or his yellow, or the combination of any of these which is more or less appropriate to the expression of the particular object he desires to represent; and, in the same manner, the musician selects, from the infinite column of sound, those particular tones which are to express his present idea. It is obvious that, whereas the painter chooses his colours, so does the architect choose his points of light and shadow, and he constructs his building so that this particular line will stand in relief to that other line, by catching the light or falling into the darkness, and so induce the beautiful effect of the whole. In like manner the musician selects his particular sounds. In many instances we find that it is the use of the executant in music to employ other sounds than those which are furnished in scientific fact. We have some notes sharper, some flatter than those included in the harmonic column. The construction of the pianoforte keyboard and the analogous organ keyboard shows to us that, instead of the infinite variety to which the chromatic scale might be expanded by the employment of the enharmonic scale, we are on these instruments restricted to twelve sounds; and we

accept those twelve sounds with grateful pleasure as representing the sounds for which they are employed, and we cavil not at the exaggerated sharpness of such an interval, or the flatness of another, in the beautiful effect which the whole yields to us; but it is positive that truthful intonation would vary many of these sounds. In this matter of intonation, a great use prevails of singing or playing upon bowed instruments 3rds sharper than the 3rd of nature, and other intervals are not infrequently varied in like manner; but, in this particular conventionality, we only follow the uses of the world at large in all other matters.

In countries where tempered instruments with limited subdivisions of the octave are not in general use, and where consequently the musical faculties of the people are trained to acceptance of the intonation that is peculiar to the instruments which are commonly heard, the populace consequently sing according to this intonation, instead of to that with which we who dwell in cities are familiar.

It is said, that the interval of the 11th is too sharp for musical purposes. That may be, or may not be. It cannot be represented on the pianoforte. It is constantly played on the Swiss horn, and the Swiss peasantry, who have no pianoforte to accustom them to the inverted 5th or perfect 4th, sing melodies with this sharp 11th; and the same is the case with the flattened or harmonic 7th. Let us make an analogy from familiar life. It is not rare for some ladies to darken their hair or make it golden, in spite of Nature. It is not unusual for some others to heighten the colour of their cheeks; and I have heard of

persons wearing high-heeled shoes to alter the appearance of their stature. Let us bear in mind, however, that though fashion distort nature, it destroys not. Nature is indestructible; and when fashion changes, there will be nature still, either to present itself in its unadorned beauty, or to be subjected to a new conventional alteration. As impersonal instances of the application of the principle of temperament to inanimate organisms, we may compare the wild rose of the hedgerow with the many varieties that enrich our gardens; the minute fuchsia that was first imported into England within some living memories, we may compare with the magnified blossom and its multiplied hues that are now daily to be seen; while the crab apple is the direct parent of the most delicate pippin; and the very wheat that furnishes bread to all mankind has been cultivated from a common grass. All these, let us believe, may be improvements of nature; but they are drawn from nature, and if left to natural courses will certainly return to their primitive conditions. I argue thence, that though for worse or for better we accept tempered sounds, this psychological practice disturbs not the physical basis of music or our physiological susceptibility to its impressions.

Art, I wish you to understand, is altogether selective—selective of lines and hues for the painter; and in poetry equally the artist selects character, emotions, incidents, and even inanimate objects. Such selection is open to us all. We select now to represent a tender, now an angry, now a gentle, now a fierce passion. We select such and such notes in our musical vocabulary to express this, and such and such

instruments to articulate these notes in performance. In doing so we follow the precise process of the poet and the painter, and of the artist of every denomination. Nay, let us go further—to the process of the man of science, who compounds gaseous elements to produce chemical effects, and thus discovers and displays the combinations of physical capacity.

Let us turn now to another aspect of our subject. This particularly is the importance of considering that in our school days we must learn principles. When we have the mastery of principles, then can we, for the first time, with safety speculate upon new appliances of those primitive rules. It is highly important that we familiarise ourselves with the musical idioms of our own day; but we must know that to-day could never have been in course of time but for yesterday; yesterday could not have existed but for the years before; and the points of yesterday and to-day were germinated in the centuries of the past. We must, then, in order to do justice to creations of our own time, acquire a knowledge of the working of our predecessors. The new is only to be approached through the old, as the present is only to be approached through the past; and it is highly dangerous for the immature artist to plunge into novelties before he has attained a thorough familiarity with the course of art-development which has led those novelties into existence.

Let us think, again, that forms require a strict observance in school days. Departure from these forms is a token of the inadequate and not of the competent artist. All the varieties which have been

evolved by successive generations, if they are good in their effect, are but expansions of the principles which were observed in earliest times. It is the province of genius to penetrate deeper and deeper into these principles, it is the characteristic of wildness to cast aside principles and endeavour to act without them. To learn self-control is to teach oneself the control of greater hardships. Hence, it is the duty of the student to bend his inclinations to the rules which are imposed upon him; to reject the presumption that these are arbitrary and tyrannical; to feel that, however difficult their observance, they constitute a training for higher freedom in the future. Nay, discipline is the parent of freedom. He who has learnt to obey is one who can walk entirely at his own command, because he has learnt to subordinate this self to higher authority.

Let us, then, remember in the present revolutionary age, when not only in politics and in manners, but also in art, we are met with innovations in all directions, science has advanced further and more rapidly within recent years, than in previous decades or centuries; but science by each new discovery tends to confirm what was known before, or else to correct the errors of previous observers; and only when the verdict of later generations warrants the assumption, can things be accepted as facts which previously were regarded as speculations.

It is our business to add from time to time to our knowledge, but to cast aside the tentative, until we are thoroughly convinced by manifold and collateral observations, that every experiment yields a felicitous

result; otherwise we may learn that we have squandered our belief upon an error, and stunted our perceptivity of the beautiful, by accustoming our faculties to the toleration, or even admiration, of a deformity. It is not on a first observation that we are able to detect the distinction of fallacy from truth; and hence the great danger of giving all attention to the latest productions in art, uncomparatively with the works of former masters. Before a thing can be adopted into the canons of the art we pursue, it needs the judgment of a larger jury than the generation which witnessed its first issue. It is the jury of successive ages that decides between truth and falsehood. Each one of us who listens to a novelty yields himself to an impression, which impression can only be established as truthful by many and many repetitions of comparison with previous works and with future possibilities.

Hence, while I wish to encourage to the utmost the sense that we are living in this now sixty-fourth year of the Academy's operations; while we know that during the sixty-three years' work which has been effected in this Institution, the whole course of art and the whole proceedings of artists have undergone manifold modifications, we must not take instantaneously into the list of proprieties the last new departure from wonted use which is brought under our notice. We must be content to observe that all the men whom the world at large has acknowledged as greatest, have begun by the strict observance of those rules which were enforced and in operation when they entered upon their careers; and if they have in any way expanded the said rules, it has not been until

those men have received the acknowledgment which the greatness of their genius has commanded, that their aberrations from previous practice have been adopted into the grammar of our art.

Of all things let me exhort you to steadfast and constant study—not to fulfil endeavours for the time to be relaxed for as many indulgences, and to be followed by a return as fitful and superficial to what should be persistent. It is the constantly falling drop that wears away the stone; it is the constant polish which gives the surface to the marble. Nay, the costliest of gems, the diamond itself, is produced by an enormous power of compression which condenses pure carbonic gas into the most irresistible, the most refulgent of crystals. Such ardent purpose you must exercise if you would glitter, if you would be the diamond, and command the love of your friends, the respect of your generation, the honour of after-time.

We walk abroad. We feel that we are beneath the boundless firmament—the endless expanse of view. This has extended from the remotest time, it reaches to unbounded space; but within each of us is as great an expanse. We have thought, and the power of thought reaches to the beginning of eternity, and to the utmost end of immensity. We can think of things that never will be, we can think of things that never have been. These are the creations of thought. They are within our power. This power we have at will, and with such power we must feel the responsibility we bear in the tasks we set ourselves, in the duties imposed on us, and in the pains we take to fulfil them.

We must not be content to let our actions be

guided by chance. Our doings must not be the effect of accident—must not be the offspring of casual circumstance. They must be guided by a firm will to make the best of all opportunities. They must be the progeny of our own intention. We must not be content to be done by. My fellow teachers, my friends as pupils, WE MUST DO.

IX.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 25, 1886.

My Dear Friends,—In entering upon a new year of our academical work it behoves us all, professors and students, to contemplate the serious responsibilities in which we are involved. Students who renew the studies you have been pursuing here, owe to your former successes such future work as will enable you to maintain the character you have earned; students who now newly enter, owe to yourselves to emulate the well-doing of your predecessors, and to endeavour to place yourselves on an equality with them. The responsibility is to yourselves for the future of your artistic career; to your professors for the profit you make of their instruction; to the Royal Academy of Music for the success you will deserve and the success you will obtain. Bear in mind that every idle moment, every minute of time that is not spent either in serious work or in healthful recreation, is as a poison to the mind. No such thing is as a parenthesis in

time, which may be omitted without injury to the sense of life's career.

You have on a wintry day been in some vehicle which has been stationary, and looking backward you have felt the cutting keenness of the wind. The carriage has begun to move. All sense of the breeze from behind ceases. The motion of the vehicle seems to create a wind of its own, which penetrates through all the space it traverses, and overcomes all difficulties. Those who stand still are in a like way oppressed by obstacles that crowd upon them and distress them. Those who advance, to use the words of Shelley, 'drink the wind of their own speed,' and clear from before them every impediment.

The present period is one of some note as a date in the Academy's history. We have completed sixty-four years of our course—eight times eight, or, as mathematicians would call it, the square of eight years, which was the interval between the institution of the Academy and the signing of the Charter by the first patron, the king; and it may be well at the present to take a retrospect of the chief events in the course of the Institution in which we are all gathered—a course fraught with difficulties over which the work that has been accomplished in this house is a proof of our triumph.

It has often been said that the heir to a great name owes to his ancestors the preservation of the honour which they gained. To us is bequeathed the honour of our predecessors in work here, with the necessity to maintain such good name as they acquired. One of the three religions that prevail simultaneously

in China is the worship of ancestors. In this worship necessarily is the endeavour to equal the good deeds of those who have gone before. Such reverence let us pay to those who have preceded us here. In one of Leigh Hunt's charming prose essays he assumes a personal claim of connection between the great men of former days and those who strive for greatness in our own time. So I may call to your attention that those who had the privilege of knowing our dear friend and predecessor, Sir John Goss, knew in him a friend and pupil of Thomas Attwood; and Attwood was the pupil and friend of Mozart. They shook hands. Attwood shook hands with Goss, and Goss with his pupils in the Academy; and they interchanged that grasp which is passed on with a magnetic influence from the hand of Mozart to the present recipients. In like manner, it is happy for us that several of our present professors have been prepared for the pupils they now teach here by the valuable instruction they received from Cipriani Potter. Cipriani Potter was the friend of Beethoven; and thus you, who are pupils of such professors, shake their hand at meeting or parting, and so have a link of connection with Beethoven.

We all know, of course, the origin of the word 'Academy.' The Greek warrior, Academus, who had acquired wealth by his services to the State, presented a ground in the neighbourhood of Athens for the use of Plato and his disciples, which was called after him Academia; and there Plato and subsequent philosophers used to walk among their pupils and hold their discourses. When the revival of learning took place

in the middle ages, institutions were opened in Italy for general culture, the subject of music being a theme among others for study. Each of these places was called an Accademia. Later, special institutions were opened for the study of music; and, in order that the good principles already established might therein be conserved, each was called a Conservatorio, with the duty to preserve all that was good, and pay the best homage to the past by increasing the knowledge and skill already acquired. Our own universities, wherein Latin is the official language, each designates itself by the word Academia. In Italy the term Accademia applies now to a concert performance, not to a course of study, or the place in which it is to be held. In France, the term Académie applies to the performances held in the opera-house, or to the institution which gives these performances. In like manner, and perhaps in emulation of the Parisian Académie de Musique, in the reign of George I. was instituted here an association for the performance of Italian opera, which was called the Royal Academy of Music; but this had no province or intention of instruction other than to form the taste of the persons who attended its representations.

It was not until quite the beginning of this century that any scheme was considered for establishing an Academy or School of Music in England. Then, Dr. Burney, famous for his ponderous history, enunciated some proposals for the institution of an Academy of Music in connection with the Foundling Hospital. It is a curious connection to contemplate, and I wonder however it might have been framed, but the contem-

plation on the Doctor's part came to no issue. Later than that, Mr. Walmisley, the composer, and the father of a late professor of music in Cambridge University, devised another scheme for establishing an Academy in connection with the Philharmonic Society, but the majority of that society voted that it was an institution for the giving of performances, and not for the training of performers. This project came to no end. A little further Lord Burghersh (Burghersh is the second title of the Earldom of Westmoreland)—John Fane, Lord Burghersh, conceived a plan for the formation of an Academy in England, wherein musical students might have the highest possible education, and should be fitted for the practice of the art they followed without having to seek in continental institutions an education which had hitherto been impossible at home.

The inclination to this self-imposed task arose in Lord Burghersh first from his great fondness for music, which was proved by his own musical productions. He composed six Italian operas and one English opera. He composed many Cantatas, a Mass, an English Church Service, a Magnificat with orchestral accompaniment, and many detached concerted and solo vocal pieces. Thus you see he must have had a strong love for music, and the desire, the patriotic desire, to form a school in England. He discussed this among his friends, and called a meeting of those who were favourable to the scheme, which was held on the 5th of July, 1822, at the Thatched House Tavern, in St. James's Street. The scheme was propounded and accepted with some appearance

of enthusiasm, which encouraged Lord Burghersh to press still further the views he entertained. A second meeting was held on that day week, the 12th of July, when Lord Burghersh reported to the other gentlemen assembled that King George IV. desired to be patron of the institution, and to qualify his patronage by the annual gift of one hundred guineas. Great activity was immediately exercised to collect private subscription funds, for the endowment of the proposed Royal Academy of Music, with the intent that all education here should be free, and that forty male and forty female students should in the first instance be received. A beautiful vision, but it is not the first instance of the fulfilment of the proverb, 'Dreams go by contraries.' It was impossible to collect by subscription sufficient funds for the endowment of such an institution.

On the public announcement of the scheme considerable opposition was made to it in words by members of the musical profession, who were jealous of anything that might probably bring rivalry to their own endeavours; but the energy shown by those who took an active interest in the proceedings soon quieted antagonism, and the design that was fulfilled of engaging all the most eminent musicians in the country, whether native or foreign, to co-operate in the work of the school, proved to those who had at first been suspicious that good was intended and that no evil would result to them. At the period when the Academy was about to open, Lord Burghersh was entrusted with the commission of Minister Plenipotentiary in Florence, and was by the necessities of his

office absent from England. The subscribers elected from their own number two bodies—a body of directors, and from that body of directors a committee, who undertook the entire working of the scheme. Among the committee, who were all aristocrats, were many Scots, and I believe they were all Tories. It was not a political institution, but that their political feelings gave them perhaps general sympathies, and other circumstances of personal friendship may have united them in the task. They took the house No. 4 Tenterden Street, which was specially well fitted for the purpose, it being so constructed that the male and female students could be entirely separated. Then all the students were to dwell in the house, and the portion to the left of the stairs was destined entirely to the females, and that to the right, as we descend, was devoted to the males. There was at that time spacious ground at the back, which was appropriated to recreation for the students, with a sufficiently lofty wall for the separation of the sexes.

It was designed that the Academy should begin its course of instruction in January, 1823, but the difficulties in the way of that had too great force for the accomplishment of the intention. These were overcome in the month of March, and then was held an examination for the first admitted students—not, as was intended, forty of each sex, but ten ; not, as was designed, for entirely free education, but at the nominal price of ten guineas each, upon payment of which they were to receive, not alone their musical, but their literary education, and the ir board and lodging The examination for the admission of students on this

occasion was most severe. There were sixty candidates from whom the twenty had to be chosen. A large board of professors assembled, the candidates were brought before them, one by one, and passed through all possible musical scrutiny. The umpires drew up a report of the merits of each, but this did not entitle the pupils to admission. The subscribers were to vote according to the amount of their subscriptions for the admission of the pupils, and although the professional report might with conscientious persons influence their votes, the voters had the right to gratify any personal interest in a candidate rather than be guided by the verdict of the examiners. Besides the first ten male pupils, one other who had been examined was introduced on the recommendation of the king—an honour very remarkable for the pupil himself, and an act of patronage that might well be exercised by the king, who had already done much for the welfare of the establishment. This one pupil was William Henry Holmes.

The Academy began its course, and the first lesson was given on the 24th of March, 1823. The Committee, in framing the plan of education, were very materially assisted by the advice, formed upon experience, of Robert Nicholas Charles Bochsa, a Frenchman resident in London, a harp player, who had a remarkable talent for organisation, and the greatest facility in musical arrangement. He wrote very profusely for his instrument, the harp—perhaps not music of the very highest class, but his capacity of adaptation was really remarkable. It may be told of him that in the public performances he gave on his

own account he had always some ingenious novelty to produce. In several of his annual concerts he announced that he would exhibit new 'harp effects,' one of which, I believe, was the playing of harmonics on the harp, which had not previously been practised; and other devices very greatly tended to advance that instrument in general esteem, which at the period was in very great and high repute. At one of his concerts he gave Beethoven's Pastoral Symphony, with illustrative action, and certainly this ingenious device created great interest; many persons assuming that the stage accessories threw light on the purpose of the composition. It was he who laid out the plan for the course of study, but the Principal of the Academy was Dr. William Crotch, a musician of great power, who stood at the time at the very highest pinnacle of esteem. His oratorios of 'Palestine' and the 'Captivity of Judah' were works of eminence. He composed symphonies, considerable church music, and concerted vocal music; he was an admirable draughtsman, and he had such adroitness with his left hand that—I will not say it was his constant habit—he could write with both hands at once the passages to be played on the pianoforte by the corresponding hands of the player. A strong testimony to his professional merit is that, at the age of twenty-two, he was appointed Professor of Music in Oxford University. He was born in the year 1775, and therefore he brought some maturity of experience to the task of Principal of this Academy in 1822, being then forty-seven years old.

The difficulty of funds was still manifest, and, immediately after the opening, the Committee, sym-

pathising with the disappointment of many of the sixty candidates who had failed of admission, opened the door to eight more girls and eight more boys; but not upon those nominal fees I have mentioned. These had to pay thirty-eight guineas each for their yearly course of instruction. The next proceeding was to hold a public dinner, at which the Duke of York, the brother of the king, was chairman; and then to give a public concert at which all the musical celebrities in town—foreigners and natives—took part. Such were means to help forward the financial arrangements; but still there was a constant struggle to collect money. The calling together of the subscribers induced them to make further donations or advance loans without interest. Notwithstanding all this, in the January of 1824, when the school had been but nine months at work, the professors then engaged were called together and were required to assist in the financial arrangements, whereupon the whole professoriate volunteered to give three months' instruction without any fees. Thus you may see that the professional objection to the Academy had already been overcome, and those who were working felt such an interest in their task, saw such merits in their pupils, and hoped such good in the future for music in England, that they were willing to further the end in view by this voluntary sacrifice.

It was on the 25th of February of that year, 1824 (I can scarcely call it the second year of the Academy's musical operations), that the first public concert of the pupils was given. You will see that out of the few who constituted then the entire number of scholars,

and in the short period of nine months that they had been studying (you will understand that two vacations had been taken out of the intervening period), there could not have been very great advance in orchestral playing.

It was a portion of Bochsa's scheme, and it was the entire conviction of those who listened to his argument, that the practice of concerted music was of the utmost value to musicians. As no orchestral works were in existence that would suit the limited powers of the embryo players, he arranged pieces to suit the accidental choice of instruments at command and the undeveloped skill of the executants, comprising parts for one or more violins and basses, one hautboy, and several harps and pianofortes, so that every pupil might play an independent part with the others, and all join in the general practice, and the playing of these arrangements formed a considerable feature in the course of education.

A problem at the opening of the Academy was how to give the resident students opportunities of practice without interfering with each other's pursuits, and on inquiring into continental use it was found that in foreign seminaries the practitioners of different works on different instruments were set to study in the same room. Laugh not at this; it was supposed that such habit would serve to concentrate the attention of the students on their work, and would make not only their work more earnest, but refine their ears, and make musical perception the quicker.

The notion appears almost quixotic to persons who have not experienced it, but believe me it was not

valueless. In the boys' schoolroom were seven pianofortes, and seven players practising at the same time. In another room was a long desk with a double front, and players on bowed instruments sat facing each other, each practising his own studies; and most surely with those first students there was no ill effect from the inconvenience.

In the course of 1824, Lord Burghersh wrote from Florence to the then Chancellor of the Exchequer, the Earl of Liverpool, imploring Government aid for what he assumed to be a national institution; Lord Liverpool replied that it was not in the province of the Government to assist the institution at all, and it was contrary to general uses of the English rules of finance to contribute anything to a great educational establishment. The application was, however, renewed, but with no better success; and in 1826, failing to obtain pecuniary assistance from the Government, Lord Burghersh applied to the Prime Minister, Robert Peel (not yet raised to the baronetcy by his father's death), imploring for a charter; and on further appealing to Lord Liverpool, it was very generously offered that the Government might possibly undertake the legal expenses of the charter, if His Majesty could be induced to grant such a document. We shall revert to the matter of the charter presently; meanwhile let me tell you that in 1826 was established a series of public performances, called Academic concerts —not by Academy students, but by established artists —to which every member of the Committee exerted himself to bring subscribers; and this series of concerts vied in some respects with the Philharmonic,

in some respects with the concerts of ancient music, and proved pecuniarily beneficial.

I must tell you now of the operations of a journalist, a Mr. William Ayrton, who, to judge by his work, had less of human kindness in his disposition than he had of bitter expression. He had traced some history of Bochsa previously to the harpist's coming to England, and in a periodical of which he was the editor, he exposed many of the doings of this musician which were highly detrimental to his character, whereupon an action for libel was brought against the journal and its editor, which only tended still more to the disesteem of the accused person, since valid proofs were brought of the accusations that had been alleged, and the consequence was that the committee required the retirement of Bochsa from all connection with the Academy, and Cipriani Potter was then instituted conductor of the orchestral practice.

He entered upon the office in 1827, and he made a most particular point that every male pupil who could handle his instrument should take some share in the practice of orchestral music, and, if he could not play the whole part put before him, that he should play as many notes as he could, in order that he might have the valuable experience of reading the music in course of its performance and of taking up a point whenever his unfledged power would enable him to do so. I have known Potter to come up to a new student and claim his presence in the orchestra. The poor fellow would say he could not play. 'Then come here,' the conductor would say, 'and read if you cannot play; but on no account forego the advantage which the

Academy can give you of habitude to orchestral practice.'

The members of the committee of management at that time, each one, took personal care of the proceedings in the house, and from time to time would invite one or another of the pupils to the entertainments he would give to his friends to show what abilities these pupils had, by which means very much was done to introduce them to social acceptance and public recognition. Further than this, they—being, as I have said, all members of the aristocracy—had some access to the royal ear, and they induced the king to command a concert at St. James's Palace, to be performed entirely by Academy pupils. This took place in 1828, on the 11th of June. It consisted not of adaptations of works to the small capacity of beginners, but of standard music, vocal and instrumental, of great difficulty, and the king complimented personally the prominent executants and expressed generally a very high regard for the performance.

Further on in this same year, 1828, a series of Italian operas, performed by the pupils, was given in the English opera-house by the kind grant of its use from its owner, Mr. Samuel Arnold. At that time Italian opera was supposed to be the highest class of musical composition, and to execute a part in an Italian opera the highest attainment of a singer. The preparation for the performance was entrusted to a member of the opera staff, De Begnis by name, who taught the pupils the action, and in those first performances sustained one of the characters. Otherwise, not only the principal singers, but the chorus and the

whole of the band consisted of Academy pupils; and they had the privilege of bringing before public criticism their abilities in Rossini's operas, 'Il Barbiere di Siviglia,' and 'L'Inganno felice.' The success of these performances induced arrangements for a corresponding series in the ensuing year, which took place in the concert room of what we used to call the King's Theatre, fitted up with stage appurtenances for the occasion. There were given Mozart's 'Così fan tutte,' Cimarosa's 'Matrimonio Segreto,' and Rossini's 'Italiana in Algeri,' still with the band and chorus and principal singers consisting entirely of Academy students. Such was the closing work of 1829.

As all the pupils were resident, there was necessarily a lady in charge of those of her own sex, and a gentleman, who was of the clerical profession, had the care of the male department, and was at once chaplain, schoolmaster, and superintendent. The person who held this office was the Rev. Peter Miles, but he retired in 1826, and the Rev. Frederick Hamilton was placed in his room, who held the office for several years, and made himself certainly so far esteemed by the pupils that many still look backward to his name with affection, and they used always to celebrate his birthday in October by the enjoyment of a day's holiday which he granted them; and by a very peculiar privilege, all the male pupils were then, and then only, allowed to walk through the female side of the house, and to perform on the occasion the 'Academy March,' for which purpose everybody undertook an instrument he could not play. So from year to year the celebration of Mr. Hamilton's birthday was the feast day for the

male students at least, and I hope the ladies of the period were not adverse to the entertainment.

At the approaching close of the academical year, in 1830, the arrangements for the incorporation of the school were completed, and on the 23rd of June, King George signed the charter; on the 26th, three days after his completion of that document, he died. Thus we must regard the Charter to the Royal Academy of Music as the last act of that monarch. This charter provides that 'now and for ever' by the name of the Royal Academy of Music the institution shall prevail and shall exercise its function of rearing in England a school of musicians. On the death of George IV. his brother, King William IV., consented to be patron of the Academy, and to continue the annual pecuniary contribution to the funds. In the opera performances of that year, 1830, one of the series was honoured by the presence of the king and the queen, on which occasion Lord Burghersh's English Opera 'Catherine, or the Austrian Captive,' was presented.

Nothing of special moment need be noted in the period over which we have passed, except that, finding the inadequacy of the students' payments to the expenses of the Academy, it was resolved to admit another class of pupils who should not dwell here, and the fees for indoor students were raised to fifty guineas annually, while those of outdoor students were fixed at thirty guineas. As many candidates who showed musical promise were accepted upon these terms, the house No. 5 Tenterden Street, which has since been thrown into one with the original building, was taken

for the sleeping and practising accommodation for the newly admitted boarders.

In 1832 Dr. Crotch resigned his office of principal, and from that time forward he took no part in Academy affairs. Then Cipriani Potter was appointed principal, and all who remember him in the office verify the fact of the infinite advantage to the cause of music which he rendered in that capacity. It was he who had given the first lesson ever given in the Academy to a pianoforte pupil. He now for the first time became a teacher of composition; and we may ascribe to him and his influence here, and the radiation of that influence through the Academy pupils all over the country, the perception of principles of design or plan in musical composition which are now understood by not merely musicians, but musical pupils, in our land, and which are practised to a great extent in works of our native writers. To him is due the first diffusion of these principles in England, which, though they may have been exceptionally understood by some few practitioners, were never heretofore generally known. Plan—it was Potter's favourite term—is the musical analogue for perspective in drawing, and the artistic character of the country has been greatly raised by the perception and the practice of its all-important requirements, which are certainly to be traced to the sound knowledge and genial teaching of this eminent musician, who exercised his great personal and professional power mainly for the welfare of this institution.

Charles Lucas was now the appointed conductor of the orchestral practice. He was one of that second

party of students admitted to the Academy on the advance of the original small pecuniary payment. Under the care of Lindley for violoncello, and of Crotch for composition, while still in his days of pupilage he was admitted a player in the opera band. Whoever knows the Italian opera in London only from its present condition can scarcely conceive how entirely this differs from that of fifty or sixty years ago. Then the audience consisted all but exclusively of aristocrats. The members of the band were the most skilled musicians, that were either native to the land or invited from abroad; and it was as good as a diploma to a musical executant to have it said that he was a member of the opera band, or a member of the then very highly esteemed band of the Philharmonic Society. You will see it was no small distinction that an Academy pupil should be admitted to this very select body. With his orchestral experience as a player, Lucas had very great aptitude, youthful as he was, in the direction of orchestral practice; and though his predecessor, Potter, had done excellent service in that department, he was not missed when thus replaced.

Lord Burghersh was still active for the interests of music, not only in the Academy, but also in the world at large, and accordingly, in 1834, by his persuasion, the king commanded that there should be a grand musical festival in Westminster Abbey, this being the first time that any musical performance, other than that for Divine Service, had been held in this hallowed fane, since the famous Commemoration of Handel in 1784, and its repetition in the few subse-

quent years. Although this was an undertaking independent of the Academy, the interests of the Academy were not forgotten therein. All the players that were competent were admitted to the band in this festival performance; several vocalists who had been trained in the Academy were concerned as principal singers, and there was a semi-chorus consisting entirely of Academy pupils. The performance took place in the nave of the Abbey, the orchestra being over the west door. The festival was remarkable for many things. The oratorio of 'Israel in Egypt' was then performed really for the first time since it was given in the lifetime of Handel—nay, even for the first time since it was originally produced in the King's Theatre under his own direction, for when in subsequent years he gave performances of the work, it was modified by the interpolation of songs and other pieces, because no audience at that time could be satisfied to listen to the large number of choruses which constitute the grandeur of that masterpiece, without large interspersions of solos. The mighty grandeur of the series of living pictures comprised in this masterpiece, conceived as they were by the electric flash of genius, and wrought with the mastery that commands all the musical resources of the age, came upon the world as the revelation of a long pent-up secret, compelled as much the wonder as induced the delight of all hearers, and fixed the oratorio from then, and, let us hope, for ever, in general esteem. That alone has given renown to the Westminster Festival of 1834. The proceeds of this festival may also be said to stamp it as unique among musical

enterprises, for there was a profit of 9,000*l.* This extraordinary surplus was, by Royal command, divided between the Royal Society of Musicians, the Choral Fund, the Musical Fund—all three of these being institutions for the support of decayed musicians and their families—and the Royal Academy of Music, 2,250*l.* coming to the share of each. Then the Academy Committee resolved to appropriate their share of the proceeds to a monument in honour of the king, from whom the large accession of wealth had really emanated—not a monument of stone, not a figure of bronze, to collect the London smoke, like the black effigies in many of our open spaces—no; the monument to William IV. was the King's Scholarships, two of which for boys and two for girls were competed for and gained annually from the Christmas of 1834.

Let me revert to the subject of Lucas as conductor, and adduce one special instance of his successful exercise of the office. Beethoven's Choral Symphony had been composed for the Philharmonic Society, and its performance had been attempted at one of the concerts of that centre of classical music in England; but, alas! with all the reverence for the then newly deceased master, the attempt fell so entirely short of completeness, that the music was as incomprehensible to the hearers as to the players. Another endeavour to bring the work before the London public had been at a benefit concert of Charles Neate, the pianist, when the rendering did no nearer justice to the composition than had that of the previous occasion. In 1835, the choral movements, which are the most

difficult portion of the symphony, were performed by Academy students at their summer concert in the Hanover Square Rooms; and in 1836 the entire work was executed by them under Lucas's direction on a like public occasion. Hence to the Royal Academy, to your predecessors as pupils, and to their conductor, who had himself studied in this school, is due the honour—the great honour—of having produced the first satisfactory representation of the work which gives special glory to its immortal author, for so the performance was owned to be by competent judges who had witnessed the miscarriage of the previous two ventures to cope with its complications, and the value was verified of intelligent teaching to willing and able learners.

On the demise of King William, in June, 1837, her present Majesty graciously consented to become Patron of the Academy, and from that date has continued the yearly donation of her two predecessors on the throne. Hence the institution rightly owns the title of Royal, as much as, by the boundless basis of its operations and its patriotic aims, it claims that of National. Queen Victoria, together with the Prince Consort, in 1857, honoured with her presence a concert which was given for the Academy's benefit; but the occasion is yet to come when she will witness a performance by Academy pupils, and thus prove the merit of the school which is under her special care.

We will proceed onwards for several years until Lord Burghersh had been long absent as Ambassador in Berlin. The resident directors found more and

more the difficulty of spending money without having any. The original subscriptions had been funded, but it was found that from year to year there was a necessity to draw upon this capital to pay the current expenses. Up to this time the board of directors and the committee selected from them were, as at the first, all of the aristocratic class, and the musical profession was entirely unrepresented on the legislative body of the Academy. Those directors in 1853 were in natural course 31 years older than when in 1822 they undertook the foundation of the Academy. It had been a delightful hobby to them in the first instance. They had been most active, most interested in the pupils of whom they had taken charge, but they grew old, they lost energy, and the very thing which had delighted them at first became insipid and wearisome. Committee meetings, which should have taken place periodically, were scarcely ever assembled. The professors had, in many instances, to wait from term to term, for six and nine months, before they were paid for their services in the Academy—this to a great extent because of the fiscal deficiencies, but also was it due to the fact that the committee could not be collected, and that the signature to cheques by three persons could, therefore, not be procured.

It was in the summer of 1853 that, for the first time, the committee of management summoned a meeting of the professors of the Academy, and invited their suggestions as to the better means of conducting the institution. The professors deliberated the subject, and they offered as their recommendation that professional musicians should be entrusted with the con-

duct of the musical arrangements, and that whatever pains for the gathering of revenue might be taken by aristocratic legislators, the technical management should be left to the care of practical musicians. Accordingly a board of professors was appointed—five in number, Cipriani Potter being chairman of the board—who had the province to suggest to the committee any course of action, but not the power to put their own suggestions into force. They came into office at the end of the year, and their first suggestion was that resident students should no longer be received, feeling that, however accommodating it might be to persons from remote parts of the country to have a home in their school, it was the province of the Academy to teach music, and not to take cognisance of either the moral or the literary education, nor to provide for the domestic necessities of the persons entrusted to the care of the managing body: and feeling also that the growth of the institution was more and more complicating the difficulties of surveying these collateral exigencies, and that the concentration of all the powers of the Academy upon the musical requirements would help in the administration and the success of its object. From that period, therefore, residence here has been discontinued, and the surveillance of a reverend superintendent has been no longer necessary.

Much to the regret of all concerned, when Lord Burghersh returned from Berlin he was impatient of the power entrusted to the board of professors: I have stated what were his politics—you will not wonder, then, that he was a despot. Instances are

told of such proceedings as this: when he presided at a committee meeting, the special business would be explained to the members assembled; they would advance their views upon the case in point, and when some little time had been spent on such discussion, he would stop their speeches and say, 'Gentlemen, it is superfluous to argue the question'; to which the interrogative reply would be made, 'Why, then, have we been summoned?' and the chairman would give the unanswerable response, 'To tell you that I have acted in the matter.' In like manner he would come into the weekly practice, and would call to the conductor, 'Potter, Potter, Potter, what are these boys playing?' 'My lord,' Mr. Potter would reply, 'a symphony of Beethoven.' 'Oh, put that aside, and we will have my Magnificat.' I may assure you that, generally speaking, the pupils did not like the compositions of Lord Burghersh, and did not esteem it a high privilege to pass from the work of a great master to one of a great lord. On another occasion he would call Potter from his pupils and say, 'Why do these boys play so loud?' 'Because they are boys,' Mr. Potter would reply; 'when they can play *piano* they will have no occasion to be students of the Academy.' These trifles may so far exemplify the character of the man that you will not wonder at his disbanding the Board of Professors and retaining the autocratic sway of affairs.

In 1859 Potter resigned his office of principal and his twofold office of professor of the pianoforte and professor of composition, but he did not withdraw his interest from the Academy. With the title of 'honorary

visitor' he came frequently to the performances, and to the last of his long life felt the strongest possible regard for all those whom he had known as pupils, and the strongest personal sympathy with those who were studying here.

Lucas was then appointed principal. I may say a few words on his characteristics. For this office he had most remarkable fitness. He had an almost boundless memory. He spoke on one occasion of having played the violoncello part in 269 operas, and being able to quote passages from all of them. He could, from his long-sightedness, sit almost at one end of the room and overlook the copy from which some pupil was playing at the other end. He had such facility on all kinds of instruments, that in examining students he could tell, whether it were on the violin or violoncello, or on a wind instrument, or on the pianoforte, how the passages were to be played. He had, truly, some roughness of manner, but he was most valuable in the post he held.

In 1859 Lord Burghersh died. At that time he had risen to the title of Earl of Westmoreland. The Earl of Wilton was appointed in his place, and Sir George Clerk was made chairman of the committee. The committee then appointed a second board of professors, with corresponding functions to those of the board previously appointed—namely, to suggest and not to act.

They went, however, so far on their own responsibility in 1863 as to draw up a memorial to the Chancellor of the Exchequer, then Mr. Gladstone, imploring pecuniary aid to the institution, and this memorial

was signed by all the musicians of note in the metropolis, whether connected with the Academy or not. The board of professors had not the authority to approach the Government, but having obtained these signatures to the memorial, it was submitted to the committee and the directors, and by their authority forwarded to the official person.

An interview was appointed by Mr. Gladstone with Mr. Lucas and another member of the board, who were introduced in orderly form by Sir George Clerk. A long conversation was held. Among other things Mr. Gladstone said to Sir George Clerk, 'Was there never before an application made to the Government for aid to this institution?' 'Yes,' replied Sir George, 'to the Earl of Liverpool.' Then, with something of humour, the other replied, 'That was when you were in the Treasury, Sir George.' The argument advanced by the Chancellor of the Exchequer was that the Government had no funds appropriable to the support of scholastic institutions, that Parliament alone could confer any grant of public money for such purposes; and that if such an application for a grant were made it must not be for a moribund establishment. 'If,' said he, 'I could go to Parliament and say, "This is a flourishing institution which will do more than even now it accomplishes, with additional assistance," my application might be granted; but if I were to say, "Here is a dying establishment, will you save it from dissolution?" the proposal would be scouted.' The reply was made, 'Then we must hold to the Biblical teachings: "He that hath, to him shall be given, and he that hath not, from him shall be taken even that

which he hath."' 'Yes, that is exactly the truth,' rejoined Mr. Gladstone. Nevertheless, in 1864, the ensuing year, a grant of 500*l.* was obtained for the uses of the Royal Academy of Music.

It was not long after this that the committee of management, having admitted some new elements into its membership, became much more active than recently, and rendered the services of the board, let me not say supererogatory, but so vexatious in their fulfilment that the members of this withdrew from office, and left suggestion as much as action to the committee. The committee, somewhat after the manner of the fisherman with the genie in the Arabian tale, thought that having much they might have more, and accordingly petitioned the then Chancellor of the Exchequer, Mr. Disraeli, for an increase of the 500*l.* a year to 2,000*l.*; and in order to show that this was to be appropriated to great public uses, they instituted four entirely free scholarships, which were called extra scholarships. The Chancellor of the Exchequer answered them that since they were not content with what they had, this supply should be discontinued, practically proving that the Commons can give and the Commons can take away, and thus this 500*l.* a year was abstracted from the income of the Academy. On the application of Sir Sterndale Bennett, however, Mr. Gladstone renewed the grant.

Lucas having very failing health was obliged to resign his offices of principal and conductor. Sterndale Bennett was then invited to the first post, but he was associated in the office of principal with another functionary, who was called vice-principal; and Mr.

Otto Goldschmidt was appointed his colleague. Such was the case in 1866. Negotiations had been some years opened with the Commissioners of the 1851 Exhibition for space in South Kensington for the use of the Academy. Negotiations, I say, had been opened. They fluctuated from time to time, but in 1866 very serious attention was given to the subject. Sir Henry Cole had busied himself in the matter. The Society of Arts had been called into the consideration. It appears that on the very threshold of Sterndale Bennett's entrance on his duties, proposals from the commissioners were entertained by the Academy directors to the effect that premises might be granted for the use of our institution, provided that Sir Michael Costa were appointed principal, and, with the concurrence of the committee, an offer was made to this distinguished conductor, who, however, named conditions that were—may I say fortunately—impracticable. The word fortunately is true to the circumstance, because with the renown that Bennett had gained as a pupil, and with the interest that gathered round him as principal, his holding the highest post in the Academy proved to be the most propitious event for its welfare that has ever occurred. It can be said further that in the course of this negotiation Sterndale Bennett was invited to a meeting of functionaries connected with the South Kensington Museum, for the inspection of premises that might be appropriated to the purposes of the Academy; but at the moment of his starting he received notice that it was not convenient for the other parties to attend. The last time I ever spoke with him I still felt that

he was sorely grieved at the discourtesy, not to himself, but to the institution of which he was a representative.

We know that the proceedings of the committee after that period were unsuccessful in the pecuniary arrangements. There had been this peculiar improvidence: that the fund which was originally designed to pay the costs of the King's Scholarships had been placed in the general resources of the Academy, and not set specially aside for its intended purpose. It was in the year 1868 that the whole of the funded property, including this, was expended, and then the directors tendered to the Queen the resignation of the charter, and proposed to the professors the disestablishment of the Academy. It was, however, proved that since the charter was granted in perpetuity, it was not in the power of the sovereign of this country to dissolve it—that it could only be by special Act of Parliament that the Royal Academy of Music could cease to exist. The consequence was that the charter was restored to the care of Coutts and Company, the bankers of the Academy. But we were in this financial difficulty, that the work could not be continued, for the arrears could not be paid; and then for the second time in the Academy's history, the professors of the institution volunteered to pursue their duties without pay, or with such dividend upon their fees as the receipts of the Academy might enable to be paid.

The Earl of Wilton then resigned the presidency, and the majority of the directors and the committee retired from office. The Earl of Dudley was then installed as head of the Academy, and held the title

until his death, in 1885, though the state of his health prevented him from any activity in the affairs of the institution during his several last years.

In the year 1868, for the first time, the professional element was admitted into the legislative body, and from that date every July has witnessed an accession to the number of the pupils. What does this prove? That the Academy is on the firmest basis which any institution in this country can have. It relies upon the confidence of the English public, and it claims that confidence by the work it endeavours to accomplish in the tuition of the pupils entrusted to its care, and on the merits of the musicians it sends forth to the world. An opinion generally prevails that musicians are not financiers, and have no aptitude for business. Far be it from me to argue against general opinion, but facts are stronger than arguments, and whereas I believe there is no claimant on the Academy treasury whose demands are not satisfied on the day they become due, I trust that there is no pupil whose welfare is overlooked, or who is unconscious of the parental interest which the individual professors and the managing body feel in her or his progress. The comparison then is inevitable between the working by lovers of music who open schools for their amusement and the working by musicians who administer a school as the duty of their lives; whoever compares may strike the balance.

On Lucas's cessation from office Mr. Otto Goldschmidt was appointed conductor. He retired from the duty in the year of which I have spoken, 1868. His successors have all risen from the ranks of Aca-

demy students; for a while Mr. Cusins held the post, then Mr. Hullah, then for a longer course of years Mr. Walter Macfarren, and he was succeeded by Mr. William Shakespeare. Next week we shall resume our orchestral and choral work under the care of Mr. Joseph Barnby. He brings to the task a long experience, during which he has introduced to the English public a larger number of works that had not been previously played in London than has been the lot of any musical conductor to produce. You have thus a guarantee not alone of his goodwill to the establishment, which is based upon his having been here as a student, and having complete sympathy with all of us, teachers and learners, who are concerned in musical pursuits, but of his efficiency, which has been many a time proved by the success of his efforts. These efforts have mainly been directed to the training of those who have sought music as an amusement, and having succeeded in realising with these means some of the best performances that Londoners have witnessed, we have a right to expect that with you, to whom music is as much the duty as the joy of your lives, still higher results from his teaching are in store.

We know—we shall never forget– the great loss the Academy had in the death of Sir Sterndale Bennett on the 1st of February, 1875. Many here may remember the most solemn occasion of his public funeral in Westminster Abbey. We may now visit his tombstone and look upon that as a memorial upon which we will not drop tears of regret, but of heartfelt thanks for the love he engendered, the good he did,

and for the emulation he inspired. What was that funeral? His pall was borne by twelve of his fellow students; music from his oratorio formed a part of the service. Crowded as was the Abbey, there could not have been a tearless eye among the many hundreds who congregated to pay the tribute of love and admiration to the friend and the artist. That eminent scholar and supporter of liberal culture, Dean Stanley, officiated in the obsequial rites, and on the following Sunday the Bishop of Ely (Dr. Woodford) made the new name which had been added to the list of immortal musicians the subject of his sermon in the sanctuary which holds Bennett's remains.

Let us notice what, since his demise, the committee have done for the Academy. It was coincident with the death of Sir Sterndale Bennett that the sight-singing class was established, which has wrought immeasurable good. There had been previously occasions for a few months of the practice of sight-singing, which had more or less effect; but I am convinced, from careful observation, that the study of sight-singing in the present class has had a most valuable material influence upon the general musical character of the students of the Academy. It was in 1875 that, for the first time, concerts by the Academy pupils were given in St. James's Hall, the largest arena in which they have ever appeared. The original concert-room was too small for the growing number of pupils, who could not sing or play with good effect, nor listen with satisfaction, nor even breathe without sanitary danger, within its limits; the adjoining house, which had formerly for a while afforded sleeping and prac-

tising accommodation to resident pupils, was again taken, and by the demolition of the party wall and two series of ceilings and floors, space was opened for the hall in which we are now met, the beautiful acoustical properties of which are acknowledged by every one who hears music in the room. In 1876, as soon as there was a hall large enough for the purpose, were instituted our fortnightly meetings; and who is there among us that does not feel the admirable service which these meetings render in affording opportunities for the unfledged musician to make first essay of his power before an audience of fellow-students, who are as sympathetic as indulgent, because they know that they themselves will in due time pass through the same ordeal. Thus exercised, executants are somewhat prepared to meet a general public and submit to strangerly criticism, and from such last stage of their apprenticeship they are, let us hope, fitted to enter on the world independently of concessions to their stage of pupilage, but ready to claim regard as accomplished artists. In 1876 was also instituted the Operatic Class, many members of which have obtained engagements in operatic companies, and fulfilled them with honour to themselves and their training. Yearly increasing numbers of students necessitated increase in the number of class-rooms, wherefore in 1883 a house in the adjoining street was added to the Academy premises, which are now fully occupied from morning till night with steadfast work. Other things may be called to mind which have come into practical effect during the recent period, and you may be quite certain that while the

professional element is paramount in the legislative body here—persons whose life task is music, whose sole enjoyment is music—there will not be the chance of lassitude, of weariness of the pursuit, but that there will be a constant struggle to improve in every possible respect the system of education and the course of studies, the care for the pupils' welfare, and the endeavour to advance their interests.

Now let me particularly call to your mind that you here assembled are creating the history of the Academy, and that its future chapters will be the chronicle of your work. Let that work be worthy of the past, and let the future of this institution be an honour to the country and a pride to ourselves. Forgive me for the long time I have detained you, but I hope I may have been able so to interest you in what has gone before as to insure your endeavours for a happy time to come.

X.

INAUGURAL ADDRESS.

Delivered before the Students at the Royal Academy of Music, September 24, 1887.

My Dear Friends,—Our meeting to-day is saddened by the loss of our highly-esteemed professor, Francis Ralph, who was distinguished here as a pupil, who was valued here as a teacher, and who was of infinite service as leader of the band in our orchestral practices. He was elected here a King's Scholar, a distinction which gives mark to its students. He was most successful in all the positions he held as a pupil and as a teacher. He was here officiating in the examination of the violin pupils in July, and was hindered from the completion of that examination by the illness which on the 8th of September carried him away. We professors regret his loss as a valued colleague, to be associated with whom was as much a matter of pride as of friendship. Those pupils who were under his immediate care miss a valuable master, and all who had the advantage of his presence among them in the Academy orchestra will feel what a depri-

vation is his absence. Let us spend a moment of silent consideration of his personal loss, of his professional merits, and of sympathy with his widow, in the hope that her talents as a musician will assuage her grief, and give her occupation that, to some extent, may atone for her bereavement. I beg you for a moment's silence.—

Resuming, he said: I have been apprised by the Hon. Secretary of the fund of the Liszt Scholarship, that Signor Giovanni Buonamici, a very distinguished pianist, who has several times visited London, but not appeared in public—having confined the display of his artistic abilities to private circles—gave a recital in the course of our last summer term for the benefit of the Fund, in which he was assisted by Mr. Hartvigson and Mr. Walter Bache, which last originally proposed and mainly acted in the collection of the Fund; and the result of the recital is a donation from Signor Buonamici of 50*l.* to the Fund. This will tend largely towards the fulfilment of the main object of the promoters, which was to give to the Liszt scholar, at the completion of his or her academical course of three years, the opportunity of foreign travel corresponding with the travelling prize which is given by the Royal Academy of Arts to those student painters who specially excel—not with the idea that they shall proceed abroad to take lessons from a higher institution than that which is established in this country, but that they may have the opportunity, when their artistic perceptions have so far ripened, of profiting by observation of how their art is administered in other lands, and of widening thus their power

of criticising their own performances. This travelling prize will, by the extension of the Fund, be the fortune of the Liszt scholar to inherit at the period when his course of study at the Academy has been completed; and the successful scholar will return to England and to his appreciating friends with the advantage of such experience as continental uses may afford.

I have also to call your attention to the extensive building works which have been proceeding during the holidays, and which are all but completed now. They will give the great advantage of space, light, and air to the rooms for your study; and from this you will notice that the object of the Directors of the Academy is to improve in every way the benefits afforded to the pupils, to raise the standard of their education to the utmost, and to increase the comforts and conveniences for their study as far as possible. Here is not an institution for pecuniary profit. Whatever is obtained from the Government grant, from subscription, and the pupils' fees, is appropriated to the pupils' advantages, and those advantages are quite obvious in the additions that have been made to the space for your class-rooms, and to the opening of windows, that have hitherto been closed, to admit light and air.

Thus far I have spoken of matters of business and finance. Now, to quote the words of the 78th Psalm, 'I will open my mouth in a parable; I will declare hard sentences of old, which we have heard and known, and such as our fathers have told us;' and I will remind you of the classical story of Iphigenia.

The Grecian fleet was moored at Aulis, ready to carry the army to Troy, to avenge the abduction of Helen. Adverse winds prevented the sailing of the ships. Time sped, and the armament became impatient. Their High Priest Calchas discovered that the goddess Diana prevented the favourable winds until she should be propitiated by a sacrifice, and the sacrifice exacted was the daughter of the commanding general of the army, Agamemnon. The agonised father knew not how to bear the immolation of his child, but the warriors were bound by a sacred oath to enter upon this warfare. The mother was heart-rent at her impending loss. Still was the sacrifice required by the goddess. Iphigenia came to the shore. The blush of the dawn was on her cheek, the sparkle of the sunlight was in her eye, the youthfulness of morning was in her character, her form was graceful as the willow bough, her motions were flexible as the waves of a summer lake, or as the floating of drapery in a gentle breeze. Iphigenia, singing, came to the shore. Her patriotism made her willing for the sacrifice. She offered her breast to the knife for her country. The blow was aimed, but a cloud intervened between the intended victim and the altar, which, on dispersing, displayed—not the lifeless form of Iphigenia, but a goat which had been substituted. The goddess had taken the victim to herself, transported her to Taurica Chersonesus, and instituted her there as her High Priestess. There she remained administering her functions until a shipwreck brought to the shore her brother Orestes. The law of the land was that any stranger coming to the shore should be sacrificed to

the goddess. The brother and sister met for the first time for many years, and knew not each other. It was the duty of the Priestess to immolate this victim. When they met, the interchange of a glance, the speaking of one particular word, brought to the mind of each his and her relationship one to another. They fled from Taurica, and they bore away the statue of Diana to their own country, teaching the worship of the goddess, and convincing the world of her benignity to her devotees, that she did not require mortal sacrifice, but faithful worship.

Let me now try to apply this with respect to ourselves. Let us suppose for Diana musical art. The world demands an artist. The artist can only be produced by the sacrifice of a life's devotion to the study of art. The devoted is brought to the altar, but in the yielding of her faith, of her life, of her whole purpose to the object of study, the student seeks the goddess, and Diana acknowledges her as high priestess. The stranger, also a musician from afar, comes who might rival this sanctified artist, but in the spirit which is engendered by the common pursuit of one great object, the stranger and the priestess recognise each other, and work in mutual interest to promulgate the art which they seek to master. Such, I think, is an application of that beautiful old fable which we may each appropriate.

I will venture another but more concise enigma whose solution may symbolise the career of a student. Suppose the sun to be a representative of truth and beauty, men look towards it on its setting when it is in its fullest glory; a cloud intervenes, which is our

uncultured mind. It looks black and dark before the sun, but when men stand between the sun and that cloud, the cloud bears the reflection of the sun. The sun looks bright upon the world, and shows then in its beautiful forms and hues the cultured mind, which is now the reflection instead of the eclipse of the sun.

Again, if we set forth in the daybreak of life and follow the course of the sun, there is a shadow before us. It is the darkness of our own ignorance; but when we approach the sunset, that shadow is behind, and we, looking toward the light, catch its radiance, and, with intelligence thus brightened, we are able to exercise our powers in the world. When our shadow is before us it is the image of our unenlightened state, and when it is behind us we reflect as much as receive the radiance we approach. Such is the close of an artist's career whose hours of struggle are past, who is no longer preceded by the self-consciousness which is his worst enemy, and when he has attained the goal of his ambition.

For the study of music we must, indispensably, have a musical ear. So separate is the musical ear from the faculty of hearing in the ordinary perception of noise, that it may almost be considered as a sixth sense; and to be unable to perceive musical sounds may be compared, to a great extent, with the failure of sight which goes by the name of 'colour-blindness.' Some persons can see forms, can trace lines, perceive minute objects, but cannot distinguish red from green, and in other instances, one colour from another; so there are persons who can detect the finest whisper, can observe every gradation to softness, but have not

what we call an ear for music. Still, I believe the cases do not exist of persons who may not be trained to a perception of musical intervals in all possible conditions; and I have a very satisfactory hope of that from the experience I have had in the annual examinations here in the subject of sight-singing, when, to my great delight and pride, I have had the opportunity of noticing the development of this musical power of perception. It may be referred to four different kinds of manifestation. First of all, let me note the ear for quality of tone, and that is first manifested in the infant who recognises the voice of its mother and distinguishes this from the voice of a stranger, and in the adult in the perception of the tones of different instruments. We know the tone of the trumpet from that of the violin, of the hautboy from that of the clarionet; but for this some amount of experience is necessary. The next higher development of an ear for music is the capability of perceiving and reproducing melodious phrases which may be reduced to the utterance of musical intervals, a succession of which makes up a phrase, and we know that without technical education many and many a person can remember and reproduce a melody with pleasant effect to himself, and even to his hearers; and this faculty is most obviously improvable by practice. Next, is a perception of harmony—to know whether we hear a major or a minor chord; whether a concord or a discord, and whether a direct chord or an inverted chord. This may be imperceptible to those who have not technical training, but it is very quickly acquired, when the experience of study ripens the natural

faculty. Last of all, let us speak of the ear for pitch. Some persons have said that unless this be born with one it never appears, but the experience I have referred to already justifies my decided contradiction of that supposition. I have met with many an instance of persons who at one time could by no means identify musical sounds, and who from period to period have gained more and more of this faculty; it is, in truth, but a matter of memory, which is more rapidly developed in some instances and slowly in others; but with careful attention and constant observation may certainly be attained by every person who steadfastly aims at its acquirement.

There are some who seem to have an innate literary memory, so instantaneously do they receive and truthfully retain impressions of verse and prose, while others can only by long habit gain such desirable power; there are some who, from the moment when they can distinguish numbers, have lightning rapidity in combining them, of whom the famous 'calculating boy' was a notable example, whereas there also are dunces at arithmetic who have long to labour at the multiplication table before they can count their own earnings. It would be absurd, however, to pretend that the ability to recollect a nursery song, or a speech of Shakespeare, that the aptitude to reckon the amount of the addition of two and two, were a natural gift which was unobtainable by the unendowed, and that schools and schooling were useless for its cultivation. On these grounds I can hold out the encouragement to all who are interested in the matter that not only would they improve their faculty for perceiving differ-

ences of quality, intervals of melody, combinations in harmony, but the identity of positive sounds. I am then grateful and happy to acknowledge it to you students who, from the influence of the Academy climate, and particularly, perhaps, from practice in the Sight Singing Class, come yearly for examination with always sharpened perceptive power, for you are proof patent that the perfecting of the musical ear is a necessary educational consequence.

It is of the utmost importance to all of us who work in music to be constant in the exercise of our faculties. Those who compose must make mental exercises. It is not casually to write, or sing, or play on an instrument, but to have the constant habit of contributing musical phrases, of planning musical arrangements, of exercising the faculty of invention and design, and the more complicated duty of the composer, of the manipulation of part-writing, to be exercised in contrapuntal studies. Such practice may be named the gymnastics of the mind, and is as essential to its development as is the exercise of our limbs to the strengthening of the muscles. It is of infinite importance to singers always to practise those technical exercises which give volubility to the voice, and extend its compass, and add volume to the tone. To instrumentalists such technical exercises are in every way indispensable to give to the fingers the ability to move rapidly on the instruments which they play, and to enable them with facility to execute the music they have to interpret. Nature has given us fingers, but Nature did not make pianofortes, and it is by artificial adjustment that we fit our fingers to

the key-board, that we fit our fingers to the manipulation of the violin, and that we fit our voices to the execution of those florid passages, and those sustained sounds, and those gradations of quality which constitute the poetry of musical utterance.

The question of natural gifts comes here again under contemplation. I have known persons wholly ignorant of musical grammar who could extemporise on the pianoforte by the hour, but could not commit one phrase to paper; I have known others who could sing with the facility of birds many intricate passages; I have known others who could play with ease music which to some was only practicable after toilsome study: but some musicians have often proved to be victims to their own aptitude, and while ever ready to play, sing, or improvise such matter as was familiar to them, could never apply their fluency to any object beyond the pale of their own personality, and hence if one cannot have both natural and cultivated qualifications, the latter are to be preferred as the more certain touchstone of success.

All these, then, demand constant work, constant exercise, and it is not ever in the career of the artist that one can say 'I have finished.' The completion of the day's study is the beginning of a more serious labour for the morrow. It is the constant seeking of advancement which is the real means of developing the faculties wherewith Nature has endowed us all. There is a passage in the writings of the German poet Lessing, which bears particularly on the point in question. Thus he says, 'The worth of man lies not in the truth which he possesses, but in the honest

endeavour which he puts forth to secure truth, for it is not by the possession of truth, but the searching after it, that the faculties of a man are enlarged, and it is from this alone that results his constant approach to perfection. Possession fosters content, indolence, and pride. If the Creator should hold in His right hand all truth, and in His left hand the ceaseless desire to seek after truth, though with the conditions of perpetual failure, I would humbly ask for the contents of the left hand saying, "Father, give me this; pure truth is only for Thee."'

It is of high importance to us that our study should be unbroken—not but that we may have the relaxation of the periodical holidays, but that our course of study should not be intermittent—that the time appropriated to mere scholarly work should be periodical and not fitful or occupying so many hours to-day and so many minutes to-morrow, and an excess the day after. The regular habit of dividing time, or of apportioning it to particular pursuits, economises time, and very much indeed enhances the value of the time applied to any pursuit.

Let me speak also to you now of the importance of examinations. They are approached with anxiety, and in many instances with fear, but, believe me, with necessity. The preparation for the display of one's advance is an incentive to that advance, and so long as a great institution has the responsibility of developing the talents of which it undertakes the charge, it must have the opportunity of inspecting the work which is prepared in the course of such and such a period, and of testing how far the instruction yields

an appropriate result. The persons who in their period of study do justice to their teachers, and in such justice do credit to themselves, are distinguished by the award of prizes. Many disappointments arise among those who are not successful, and who obtain not these awards. Let me implore those in such a case to regard their non-success by no means as failure—to accept no discouragement from the miscarriage of their endeavours in one instance. I distinguish particularly between non-success—that is the inability to attain to a standard at a particular moment—and the failure in faculties altogether for the subject which is studied. It may tend to strengthen your self-reliance, any of you who have not succeeded in the endeavour to obtain such distinction, to be assured that many persons who have failed to carry academical honours, either in this or other educational establishments—nay, even the very highest, the universities—have afterwards highly distinguished themselves in their professions or whatever pursuits they have adopted for their lives' course; and, it may be curious, but it is also true, that many persons who have attained the very highest distinctions in a university career have never been heard of after they have left the seminary of their studies, and consequently all their prize has been the honour there obtained. Now, will you notice here that your real prize is in the advancement you make. The medal will never make you a musician. It is the deserving of the medal that makes the musician; and if the examiners through your nervousness, or any accident, have been unable to perceive the deserts which you

own, those deserts are your real prize; and though the medal may show to the world that you have passed an examination, a time will come when your talent will show, in its true light, the power you have matured.

I must particularly urge that, to master our art fully, however we may respect, however much we may be interested in, the productions of our own time, in order to do justice to the productions of the times in which we live, we must have a knowledge of the works of preceding ages. The past is the parent of the present, and for a knowledge of the offspring we must have intimacy with the ancestors. It is dangerous to place our chief consideration on the matter that comes into existence under our very observation. No one can define what is beauty. We may perceive that which gives us delight—such is the beautiful; but the mystery has ever been, and will ever be, to state in technical terms wherein beauty consists. Even this matter of the beautiful is to some extent under the control of taste, and there may be, by the influence of a party, or of a strong personality, or of many things, occasions for the momentary prevalence of some particular styles of execution, as well as of musical thought; but before they can be adopted into the general category of art, they want to be confirmed by a second generation. We are dazzled by the brilliant qualities of such and such a person, and unable to judge of him wholly till we can think of him in his absence; and this is the case with the works he creates. By no means would I proscribe novelties. We cannot now stand in the same relation to the art we study as did those in the past,

who made music the study of their lives; but while we gladly accept inventions—may I call them?—the novelties introduced by the men of genius of previous generations, we must be cautious how we appropriate the hitherto unheard things which are first brought forward to-day. Genius can only demand recognition when it has created the taste by which it is to be appreciated, and it must be a very powerful genius, and a long period of experience in the contemplation of its works, that can really create and establish such a taste. Let us, then, work at the productions of musicians of former times, and let us hear with interest the productions of our own time, but let us be content in our compositions to emulate the past, and let us have the conviction that originality will only find its proper expression when we have commanded, by constant exercise, such power over our faculties as will enable us to give utterance to that which is individual in ourselves. It is remarkable in the history of our best musicians that their youngest productions are expressed in the idioms of their own time, and it is not till their later works that those distinctive qualities appear which separate Beethoven from Mozart, and Mozart from Handel. The same is the case in other arts than ours; the youthful Raffaelle in a far-off century, and the young Turner in recent days wrought their first pictures in the style or after the manner of their immediate predecessors, yet both of these, and the latter especially, attained to an individuality of ideas, and a freedom in their expressions which marks them in the almost countless roll of painters; even the early writings of Shakespeare are cast in the

same mould as those of his contemporaries, and the first who stands alone among the multitude of literary excellencies only proved himself to be he when his genius was matured by patient exercise. So let me urge you to be contented to do as you have been done by, and when your new ideas come to you, you will then have the power of giving such utterance to them as will make them intelligible and charming to those who hear them.

It is of great value in our course of study that we complete one task before we enter on another. Believe me, the finishing of one thing is worth the initiation of hundreds. It is more difficult to bring a task to perfect completion than to open many a new page, and whether it be in a performance or in a composition, it is the conclusion which proves the master. Remember, it is from such completion of a work that we derive our improvement. With a view to this, let me most earnestly beg of you, my fellow-workers here, the professors, to assign to your pupils tasks within their means and not beyond them, and most especially on all occasions when they are to appear before an audience. Let them have to execute pieces which are below their highest capabilities, because if it is but to a single listener, a person is acting under totally different circumstances than when performing only to himself; and it is not until a very long course of experience has made one as familiar with public audiences as with playing to one's self, that one can do justice to one's best faculties before a listener. Therefore, whether at our concerts or our fortnightly meetings, or on our occasions of playing or singing

before our friends, it is of infinite importance that we should be able to do what is much more difficult than we attempt on such an occasion. This earnest admonition claims as much your careful regard when you prepare your pupils for examination, which is the most difficult ordeal they have to pass, as in all those other instances.

Now, to conclude, let me refer you to the significance of all the exercises of which I have spoken, and of the constant endeavour towards the highest in art. Let us remember that although it must be the case here and in every large community that some have less natural quickness than others, the endeavour of the humblest of us all, if wrought in earnestness, and with the purpose to develop to the utmost the faculties with which we are endowed, is in itself an advance in musical art. I disbelieve in the roses which blush unseen, and waste their sweetness. I am confident that for all of us, however we may at first be checked by disappointment, a time will come if—in the words addressed to you from this orchestra some years since by Madame Sainton-Dolby at a prize distribution—we wait and *work*.

In this large Universe we have the songs of the nightingale and the songs of the lark, but do they less ascend to the skies than the songs of the sparrow? No. Believe me, that in working with the idea that your progress is your prize, you do justice to yourselves, you may do credit to the Academy, you may do honour to your country, and you will glorify the art of music. I wish you a successful course of study in the coming year.

XI.

THE LYRICAL DRAMA.

Extracted from the proceedings of the Musical Association. Sixth Session, 1879–80.

When the subject of this address was decided upon, I had an idea that I might bring before the attention of this meeting many unfamiliar facts in connection with a most important, possibly *the* most important, branch of musical composition; but in the interim there has appeared the beginning of an article in Mr. Grove's Dictionary—which, although it is not yet signed, I guess from internal evidence to be the production of Mr. Rockstro—which anticipates many of the novelties I might have advanced, and sets those forth in the most clear, in the most interesting, and (I can say nothing short of the highest terms of eulogy) the most satisfactory and instructive light. I can with the fullest confidence refer persons who are attracted to the subject to that article, which, in supplying many dates which are difficult to recollect in a *vivâ voce* enunciation, and many unfamiliar names, will be of very great service as an authority, and will

I am certain, repay anybody's attention and careful reading. If the article continue as it has begun it will give to the world a concise, but a most valuable, history of the course of the lyrical drama.

As to the lyrical drama itself, we must first regard the familiar objection that, as mankind do not sing their sentiments, the dramatic representation in music is wholly artificial and apart from nature. Being artificial constitutes it a work of art, apart from nature, in so far as it is not a *fac-simile*, but true to nature in so far as it is the heightening of the realities of ordinary life, and heightening them with the bright colour of poetry. It is the province of art to heighten and to brighten, to embellish and to beautify the facts of nature. It is Bacon who has stated that there is no such means of enforcing a lesson as by presenting it in living action, and thus the drama in itself is a most powerful means of instruction. I think it is a happy omen for the coming time that the best authorities seem now to entertain this view of the drama. The institution of the Society for Dramatic Reform, the many speeches of distinguished men of letters, and distinguished theologians at the meetings of the Social Science Congress, on the great importance to the world at large of dramatic production and dramatic performance, show that the greatest minds of the time are taking the possibilities of the drama into earnest consideration.

If a work of art were to be limited to the realities of the world, a looking-glass might stand in place of a picture, a police report in place of a tragedy, and music would drop out of being entirely. But it is in a picture, as distinct from the reflection in a mirror,

that one sees nature through the mind of an artist. It is in poetry that we can enter into the feelings of men through the representation of an artist's imagination; and music expresses those feelings more forcibly than words can utter them, more delicately, more intensely; and if the hearer have the conception which can rise to the fullest power of the work addressed to him, he may find in musical expression the grandest presentation of the feelings of man. The drama 'holds the mirror up to nature.' Music is that mirror, with such spectral phenomena as show nature in a beautified aspect.

The lyric drama is the most ancient of all dramatic representation. It is attested that Æschylus composed the music for his own tragedies. That those tragedies were musical throughout there can be no doubt, the dialogue being, as we should now describe it, chanted or intoned upon some prescribed arrangement of musical notes, and the choruses which intersperse this dialogue being set to more formal music. This identity of musician and poet, constituting a twofold 'maker,' was not continued in the case of subsequent Greek tragedians. It seems not to have been with Sophocles and Euripides as it was with Æschylus, and although it has been rarely that the musician and the literatist have been combined in the same person, there have been instances in after-times where this has been the case, and it must be maintained that if the lyrical drama is to be at its best it must be the result of concerted work between two persons, if two are concerned in it. No musician can do himself, or his work, or his art justice who shall take a stereotyped libretto without the power to extend, or contract, or

alter, or diversify it, according to the exigencies of his own view of the subject, and thus it will be found that where the musician-composer has not been also the text-composer, in the best instances, his poet has played into his hands, and modified the situations of his drama and varied his text according to the musician's casual requirements.

The principle of the Greek drama was continued in Christian times in a very remarkable and signal instance; that was a religious rite to keep alive in memory the men and their deeds which were held sacred, and this, of which it is now to speak, appropriated the same means to the same end when persons and facts of another character claimed reverence. Gregory of Nazianzus, a town in Cappadocia, wrote a tragedy upon the Greek model, embodying the story of the Divine Passion, in which the chanted dialogue was interspersed with choruses; and we have at the present moment a genealogical descendant from this drama of the fourth century in the 'Passion Play' represented every ten years at Ober-Ammergau, save that the musical element has dropped out of the play, and the dialogue of the present day is spoken instead of intoned. Subsequently to the tragedy by Gregory, in the miracle-plays and the mysteries there was always incidental music, but not music connected with the action—music interspersed more or less to illustrate the situations or the sentiment of the text, but not to be necessarily or at all concerned in the presentation of the incidents.

We find, however, in the fifteenth century, a drama on the subject of 'Orfeo,' by Poliziano, for which

Enrico Isaaco, I believe of German birth, wrote music in Italy, but little or nothing as to the musical merits of this work has reached us. In the English drama, subsequently to this, music was introduced episodically, but with such seeming necessity for the satisfaction of the audience, that there are not a few instances where personages are brought on to the scene for the sake of singing their song, and not for fulfilling any incident in the story or taking any part in the action: such as the appearance of the two pages in the fifth act of 'As You Like It.' They enter to Touchstone and Audrey, and, at the invitation of these two, sing 'It was a lover and his lass;' and having sung and having received the comment on their performance they leave the stage, and then the action goes on as if it had not been broken by their presence. This is, I think, an evidence that the audience of the time wanted the embellishment of music in the course of a long dramatic performance. More directly connected with the action of the scene is the music of the Witches, introduced in 'Macbeth,' and this music, with the doggerel text to which the greater part of it is set, was previously in the play of 'The Witch,' by Middleton, and it had attained such general esteem that when 'Macbeth' was to be produced it became almost a necessity, or Shakespeare must have felt it as an entire necessity, to surround his witches with music, because this class of being was in the public mind thus associated, from the success of this preceding play; and no music could so well fulfil his idea as that which already existed, and the verses to which this music is set were transplanted entire into the great tragedy of our greatest poet.

Now comes into consideration the real foundation of the modern opera, and this has an intimate connection with that great movement for art, the Renaissance. Letters, paintings, sculpture, had received already the benefit of the revival of classic principles, and then it came to be considered that the same view might be applied to music. The tradition was extant—nay we have written evidence—that music had been the most powerful means of impressing on the audiences of the Greek theatre the poetic power of the plays. The music of the period at which we have now arrived, namely, the end of the sixteenth century, was either the scholastic music now described as polyphonic, of which a very main interest lay in the imitative nature of the part writing, or else the music of the people, which may be best described in our English idea of the ballad, that is, the recitation of a story to many, and many repeats of one very concise melody.

Now from those two styles of music, declamation and expression of the poetry was necessarily excluded. In the fugal, or canonic, or imitative style, which prevailed as much in the madrigal compositions as in the music for the church, it would be impossible to express or to declaim words, since the many voices would be singing different words at the same moment. In the ballad there could be small expression in a tune that was to be again and again repeated through a long and various story, which might comprise incidents of gaiety, of gravity, of regret, and of rejoicing; and the utmost that could either be in the ballad tune or in the polyphonic composition of embodying character, would be a general resemblance to the nature of the

subject, but by no means to the proper declamation of the words.

Then a society of gentlemen, men of letters, lovers of art, was formed in Florence. Count Vernio was at the head of this. Vincenzo Galilei, father of the astronomer, and a nobleman of the name of Corsi were among his associates. These formed the idea of restoring to music that declamatory character which it is supposed to have held in the Greek tragedy. They employed a poet, Ottavio Rinuccini, to construct some verses with a view to their musical declamation, and they engaged, at first, two singers, Giulio Caccini and Jacopo Peri, who were, from the point of musical composition, little skilled, but were well adapted for the task proposed, from their habit of singing, and from a singer's point of view regarding the exigencies of the words, and the capabilities of the voice for vocal expression.

You, sir (addressing the Chairman), and many other persons here, can very well estimate how important it is to one who undertakes the task of setting poetry to music to feel this singer's quality in approaching his subject, and from a singer's point of view he may be able to do a higher justice to his music and to his verse than any one could who had not the habit of singing or the experience of listening to singers. It was in 1590 that the first productions of these singer-composers were privately performed, at the house of the gentleman I have named.

Then also came upon the scene Emilio del Cavalieri, a Roman by birth, who was an educated composer; and he brought to the task a theoretical knowledge of musical principles. Now it is to be

considered that this term 'lyrical drama' is not necessarily, or by any means, limited in its application to secular subjects; and whereas the performances of Peri and Caccini were in the first place monologues, Cavalieri wrote a continuous drama, interspersed with dancing and action, which was represented with scenery, and which was not on a Biblical story, but on a religious theme. 'La Rappresentazione di Animo e di Corpo' was performed in the oratory of a church, and classes at the head of the dramatic oratorio, distinct from didactic oratorio—this being exemplified in works at present familiar by the 'Passion' of Bach and the 'Messiah' of Handel, whereas specimens of the dramatic oratorio are many other works of Handel, which are always described by himself with the epithet 'oratorio or sacred drama,' such as 'Samson,' 'Judas Maccabæus,' and 'Jephtha.' The composer last named had so keen a sense of the dramatic treatment of his subject, that he wrote always in his scores such stage directions as would be given for a theatrical performance of the works in a theatre, describing the entrances and exits of personages, and other actions bearing upon the conduct of the story. Many and many such instances are to be found throughout the MSS. of Handel, although they are, I believe, always omitted in the printed copies of the music. They are still, however, to be found in some of the separate librettos, and I think they clearly show how strong was his sense of the scene, although he wrote with the view to his pieces being sung without the adjuncts of theatrical effect.

Another composer, who was also a cultivated musician, and who had already gained great celebrity by his composition of madrigals, but greater celebrity by his introduction of some important new principles in musical theory, was Claudio Monteverde, a man of the highest note in the history of art, as having been the first person who felt the natural basis of music as distinguished from the artificial rules, which up to the time of his appearance on the scene of history had always prevailed. He it was who first employed [1] what must be called the natural discords—those discords, namely, which, consisting of the notes of the harmonic series, are naturally produced, as distinct from those other discords which can only be satisfactorily heard when their harshness is mitigated by the formula of preparation. These let us call artificial discords; those which Monteverde originated, natural discords. And modern music may be said to date from his first use of the chords in question, the best known of which and the most used is that ever-ready chord of the dominant seventh; and when once the principle of its use was understood an entirely new field was open in the range of the composer's art, and all time since has been most valuably, most beautifully engaged in the cultivating of this field. And how great, how noble, is the harvest it has yielded! Must we not feel that the mind of the artist is the virgin-mother, from which proceeds the divine child, that,

[1] Jean Mouton (see p. 80) is credited with having employed the Chord of the Dominant Seventh a century before Monteverde, but it may easily be believed that the Venetian master knew nothing of the Canon of St. Quentin.

passing through the world, bears its burden of beauty, and this is scattered freely among those whose hearts of faith enable them to receive and perceive the bounty that is offered them ?

Monteverde composed first an opera called 'Arianna,' of which but a small fragment remains. This was in 1607. It had a very great success, in consequence of which, and by its encouragement, he wrote in the following year an opera which has been preserved entire, having been contemporaneously printed, 'Orfeo.' The work is highly remarkable in the fact that it employs a very large number of instruments, that it not only aims to declaim the words and portray the dramatic situations, but to characterise each individuality of the action, and distinguish Orpheus from Eurydice, both of them from Pluto, and every other person in the drama; and it is remarkable as giving us the oldest extant attempt at what we now call an overture—an instrumental prelude. A most remarkable piece is this said prelude, comprising nine long bars directed to be played through thrice, and entirely consisting of the one chord of C from the commencement to the end. This would seem an extravagance; but there is a composition which but a few years ago was first publicly performed, and which has drawn the attention of many musical critics and the admiration of some, that has for overture what amounts to five pages of pianoforte arrangement, and consisting wholly and exclusively of one chord of E♭, which is mostly dispersed over the melodic figure that is employed conspicuously in Mendelssohn's overture to 'The Beautiful Melusine.'

I was once present when an admirer spoke of this composition as sublime, and a bystander said he thought it went a step beyond. However, that is by the way. It is only to show that Monteverde, in his originating the overture, in his having a large orchestra, in his intermixture of chorus and solos, in his giving substantial characterisation to each person in his story, indicated, although not in those early days fulfilled, but indicated all that dramatic art can fulfil in music.

Shortly after the time of Monteverde appeared a Venetian of great merit, whose name is familiar as Cavalli; but this is an abbreviation or pet name given by the world, and is not his real patronymic. He had very great success in Venice, and seemingly from very great desert; and so great was his success there that he went to Paris after a time, to reproduce some of his works.

Having named Paris, we now come to a very important phase in the history of the musical drama. We have to speak of Giovanni Battista Lulli, a born Florentine, who went to Paris as a page to a princess when thirteen years old; who, because of his ugly face and awkward manner, was thought unfit for the position to which he was called. He was driven into the kitchen to act as scullion, but so greatly entertained his fellow-servants by his performance on the violin, that his fame for musicianship rose upstairs; and here really may be felt to have been an illustration, or an anticipation, of true 'high life below stairs,' since, with Lulli in the kitchen, there was a higher art than was to be found in king's chambers.

Lulli was called to take part in the music of Louis XIV., and such excellent part did he take that a separate band of twenty-four violins, which, I suppose, must have included the bass-viol as a branch of the violin family, was appointed for him to direct, for him to teach, and for him to write for. One result of this was that when Charles II. returned to his throne in England, after his sojourn in the Court of Louis XIV., he set up also his royal band of musicians, also consisting of twenty-four, with John Banister as its leader; and from that may doubtless have come down to us the nursery lines of 'four-and-twenty fiddlers all in a row.' Now before the king it was very frequent to have performances of ballets. There had been in the latter part of the sixteenth century ballets interspersed with choruses performed before the court, and Lulli was engaged to compose the music for a continuation of this line of dancing dramas.

It is worth while to rest here a moment on the somewhat remarkable fact that whereas France is regarded as the centre of taste—fashions are drawn from France, and our standard of likes and dislikes is placed in the French capital—the French themselves have in a remarkable degree referred to Italy for their music. Thus the origination of the French opera springs from those ballets for which Lulli composed the music—Lulli, an Italian. Previous to that, Cardinal Mazarini, whose name was abbreviated, and is more frequently pronounced in its French form, had introduced some Italian operas in France; and long subsequently Piccini was invited to Paris to compose operas, and to stand at the head of the most impor-

tant and significant controversy on the merits of the musicianship of two nations, and to arbitrate the taste of the Parisians. There was then founded the Paris Conservatoire, of which Paer, an Italian, was the first principal, and Cherubini succeeded to him. Thus, however great power the French have had in spreading their principles of taste, they have been modest enough to derive these from whatever good sources they could draw them. The ballets of Lulli were presently extended. Some operas by Cavalli were performed by the French court, and Lulli composed dances for insertion in them. Then was given to another composer, Cambert, and to a librettist, Perrin, a patent for the performance of operas in the institution then called the Académie Royale. The king, after two years, withdrew the patent aud gave it to his favourite Lulli, who was so great a favourite, indeed, that he was not intrusted alone with musical affairs, but he was appointed private secretary to the king, and held other functions of great importance. Now because the French opera arose from ballet, it has never been entirely exempted from it; and there will be presently occasion to show how imperative became in the constitution of French grand opera the mixture, or intermixture of singing and dancing. Lulli's operas consisted of music throughout, either vocal or instrumental.

A great light in Italy, Alessandro Scarlatti, in 1680, produced at Rome his first opera, and this is said to have been followed by 108 others; a stupendous number in sound. But it is to be borne in mind that the operas of that day were neither of the

length nor of the elaborate structure of those of later time. There may be dated from this period the two-fold school of the French and the Italian opera, with Lulli, the Italian, at the head of the French school, and Scarlatti, the Neapolitan, at the head of the Italian school. But the rest of the world was not entirely inactive in operatic composition up to this time. We find in 1625 a translation of one of Rinuccini's lyrical dramas, 'Dafne,' set to music by Heinrich Schütz, in Germany, but it appears to have been a solitary work. About the same period Nicolo Laniere, an Italian, settled in England, and wrote music to a masque by Ben Jonson, which music comprised the entire of the text. This masque, however, like those first Italian attempts, was not aimed at public performance, but was privately represented in the court of Charles I., by persons of the highest social condition.

Very much to do with the growth of this declamatory style of music must be considered the cantata, of which Carissimi, in the first instance, produced many remarkable specimens. The cantata was at first a term applied to compositions for a single voice, which had an intermixture of recitative—that is, musical declamation with rhythmical melody. After Carissimi, Stradella, Francesco Rossi, and others obtained great distinction in the composition of cantatas. The word has now come to have a different application, but such was its original meaning. These declaimed pieces were always of a dramatic character, although they were monologues. There are in the spoken drama instances of pieces that are entirely mono-

logue; and there was in the latter part of the last century a fashion in Germany for such monologues interspersed with music that aimed to illustrate the passions set forth in the text, and this music would either separate the sentences after the manner of interludes in what we call accompanied recitative, or sometimes very softly accompany the spoken declamation. These monologues would not bear the name of cantata, which of course signifies 'sung,' but they are the spoken analogy to the cantatas of Stradella, Carissimi, Durante, and persons of that class.

Let us now turn to the opera in England. It is a remarkable and an important fact that the first opera in England was represented in the time of the Commonwealth, in 1656, by the express licence of Cromwell granted to Sir William Davenant, for performance in Rutland House, Aldersgate, of an opera in five acts, called the 'Siege of Rhodes.' The libretto of this is extant, but unluckily none of the music. The title-page states that each act was set to music by a different composer, and this opera was throughout, from first to last, entirely sung. Besides that this was the first English opera, there is another remarkable circumstance connected with it, that in the principal character, Ianthe, the first female performer that ever was heard upon the English stage sustained a part—Mrs. Coleman, the wife of Dr. Coleman, who composed the music of one of the acts. Thus, from the Puritan time in England dates the opening of the English opera, and that very important introduction into musical performances, the beautiful sound of the female voice.

Directly after this appears Purcell on the scene. In his youth—nay his youth was all his life; he died young, but he was in freshest blossom throughout his entire career– but in his earliest days he wrote an opera, 'Dido and Æneas,' which was on the Italian and French model, being entirely sung throughout. Later he wrote for the public theatre ('Dido and Æneas' having been composed for a private school), and then the so-called operas were spoken dramas interspersed with music. In this fact I think there is much to be regretted for the art, since, whenever there is in the scanty materials afforded him any opportunity for dramatic painting, for personal characterisation, or for illustration of the scene, he grasps this with a master-hand that might well have manipulated the materials of an after-age. He was closely hampered by principles enunciated by the chief dramatic poet of the time, Dryden, who alleged that on the stage the use of music should be limited either to mythological beings or to supernatural agencies; and thus, in the so-called operas of Purcell, either enchanters, or spirits, or gods, or goddesses, or as a great stretch of the supernatural, mad men and women, are the only persons who appear as singers. Thus in the operas on the story of 'Don Quixote,' the scene 'Let the dreadful engines,' and the scene 'From rosy bowers,' are assigned respectively to the poor girl who has gone mad for love, and to Cardenio, whom Don Quixote encounters in his frenzy among the mountains.

Shortly after the time of Purcell's birth, but contemporaneously with his later writings, appeared in

Germany a most important hero in our history, Reinhard Keiser, who produced an immensely large number of operas, which had very great success, firstly in Hamburg and subsequently in Berlin. In Hamburg he directed the theatre, and as director he engaged Handel to play in his band, in the early youth of that musician, who, while holding his place among the second violins, still had opportunity to convince the world of his dawning powers as a composer, for there in Hamburg he wrote his first operas.

The principle upon which the opera had first been instituted now began to degenerate. The art of the singer had greatly advanced. The power of execution, of rendering florid passages with a volubility that seems now almost incredible, since all but unattainable, made it necessary that the composer of an opera had to insert pieces for vocal display rather than for dramatic propriety; and one finds in the opera of the period that the entire action is carried on in the recitative, and this action is interrupted by songs where the personages have to stand and either address the audience or address one another, while if other persons have to listen there is the exceedingly difficult task of filling out the scene where they have no words and no notes to utter.

The opera now became more and more artificial. The songs or arias were arranged in five express classes. There was the aria *cantabile*, which was for the most part a grand pathetic adagio, containing very much florid ornament, but rather as a grace than as matter of continuous execution. Then there was the aria *di portamento*, which corresponded to a

great extent with what is now understood by a cavatina. Then the aria *di mezzo carattere;* then the aria *parlante*, and in this one had scarcely ever more than a note to a word, and it approached more to the character of declamation than any of the other classes; and lastly the aria *di bravura* or *d'agilità*. It was required in an opera that every character should have two specimens of each of these five arias, that no two of the same class should ever come in succession, and that each act must have its aliquot portion of the sum total. Thus it will be readily seen that the dramatic action was a matter secondary to the exhibition of the five different qualifications of a singer, and the story of the drama was of minor matter to a vocal display.

We find in Handel, and in others whose names pale under the brilliant lustre of his, the power of dramatic characterisation. We find a different class of music and form of phrase and idiom assigned to the several personages in his drama; and we find this, which seems to me to have been a new element at his time, for I have not been able to trace it earlier, combining several personages with their individual characters in one composition. Thus, in 'Acis and Galatea' there is a trio, where two lovers utter their words of tenderness to one another, while the Cyclop expresses his rage that Acis stands between him and the gratification of his monstrous love. There is in 'Semele' a quartet where the four personators are strongly individualised. There is in 'Jephtha' a quartet and quintet; in the quartet especially there is the anguish of Jephtha that he must sacrifice his child, there is the anger of his wife that her daughter

should be torn from her, there is the devotion of Iphis who feels that she is fulfilling a divine duty in becoming the willing victim of her father's oath, and there is the betrothed lover of Iphis grieving at the prostration of his fondest hopes; and all these characters are personified, each in a separate and distinct phraseology, and they all sing together. Now in this quality, first of all, of giving different characters to different persons, and in combining in one performance in simultaneous action the several characters, I feel that dramatic music excels every other class of vocal composition. We may talk of the sublimity of the oratorio, and in so far as the oratorio is based upon sublime subjects its expression of the subjects may be sublime. But the dramatic oratorio is capable of all the sublimity which can be infused into didactic oratorio, and it can have this great quality of personification at the same time. It is to be regretted that such rarely occurs in the structure of oratorios, but where it does so occur it gives a most valuable resource to the composer, and opens to him a rich field for musical expression.

We will now advance to the period of Gluck. He began his career as a writer of Italian operas. On this Italian modern (for then it was modern) model he recited the whole story in what they call the 'dry recitative' (*recitativo secco*), or recitative accompanied only with the harpsichord and with the bowed instrument to sustain the bass note, and interspersed this with one or other of the five classes of aria. He attained great celebrity, in consequence of which he was engaged to write for the King's Theatre in

London. Here he supposed that, his works being unfamiliar, a pasticcio would supply all that was necessary, and therefore his opera, 'La Caduta de' Giganti,' was a collection of pieces from several of his other operas adapted to a new text, and the work produced small effect. This brought upon him the conviction that music, to fulfil its highest functions, must be written for and written to the situation in which it was presented; that an adaptation of old music to new words or new words to old music misrepresented both, and that the true dramatic qualities could only be fulfilled if words and music were written for each other, and when these both belong to the situation to which they were designed. Such indeed was the idea which had been germinated by the Florentines in their institution of recitative and thence of the opera. Such had been set forth at length by that distinguished Venetian amateur, Benedetto Marcello, who in 1720 published an essay on dramatic music, 'Il teatro alla moda,' in which he satirised the vices of the dramatic music of the time. It became, hereafter, the province of Gluck to put the theory of Marcello into practice. Gluck, for many years, pondered this new view, although in its novelty it was but a revival of the treatment of the dramatic element in music. He met with a poet, Calzabigi, who entirely agreed with him in this perception of dramatic propriety, and wrote for him and with him, and into his very thoughts, the text of the opera of 'Alceste.'

This was produced in Vienna in 1767. It was an extraordinary change from what had been heard before,

and it met with very great success. In consequence of its success Gluck thought that still higher things were possible to music than were accomplished in it. He knew of the very great resources of the Paris theatre, beyond those in any other capital; he knew the great powers of scenic effect, and he knew how all the accessories then incident to the stage were to be met with in Paris. He went thither for the sake of extending his practice in the composition of opera, and he brought there forward his opera of 'Iphigénie en Aulide' with success which fully realised all his desires. But there he was bound by the exigency of the French opera of intermixing with his music very much dancing. He met with the famous Vestri, another instance of French recourse to Italian genius, for although the French is the dancing nation of all the world by universal admission, this great Vestri, who bears the title in French annals of 'Le dieu de la danse,' was Italian born, and added the 's' to the end of the name only after he had been some years settled in France. When then 'Iphigénie' was to be produced, he went to Gluck to make arrangements for the ballet. He said he must have his *gavotte*, he must have his *allemande*, he must have his *bourrée*. Gluck exclaimed, 'Agamemnon never danced a *gavotte*!' Vestri replied, 'So much the worse for Agamemnon; the people of Paris cannot witness an opera without one;' and consequently such dances were necessarily inserted into the drama, which represented the woe of Agamemnon when he must kill his daughter, in order to propitiate Diana for fair winds to carry the Greeks to Troy.

We find in Handel the representation of several characters contained in one piece of music, but they have still this stagnant quality of singing so many asides together, and never addressing one another. A composer who is only known by name, for I have never been able to meet with any specimen of his works, Logroscino, is said to have, in some operas he wrote for the small theatre in Naples, represented continuous action in music, and to have had great success. Nicolo Piccini, afterwards the rival of Gluck in the great Paris musical warfare, extended the idea, and in his opera of 'La buona Figliuola' there are specimens of long-continued music during a varied action, where the characters address one another, where sometimes each sings his own sentiment aside while others sing theirs, and where this particular element in lyrical composition is brought to a very high standard. This opera was set to a text which was founded on our Richardson's novel of 'Pamela.' The opera had an immense success, and in consequence of it, Piccini's fame was very greatly extended.

The particular combination of characters and continuation of action has its highest example in the masterpieces of Mozart, and we need but refer to the great finale of 'Don Giovanni,' to the finale of each act of 'Figaro,' and to the sextet in the second act of 'Don Giovanni,' to perceive the utmost to which the dramatic musical art has yet attained—the utmost to which it seems possible human genius can ever reach. The only probability that dramatic music may exceed these examples may be in the choice of a loftier subject than the gallantries of Don Giovanni and the

intrigues of the Count's valet in 'Figaro.' But with the application of such resources to a great tragical or a great religious subject, the opera is capable of becoming the greatest development of the musical art. It is especially to be noticed, in these works of Mozart, that all the principles of musical construction are manifestly fulfilled, and that while they illustrate the action, while they express and declaim the text, the musical composition is in itself so complete and so perfect, that were the words withdrawn we should still be delighted to hear the music; were the action imperceptible, one still would feel his musical sense satisfied in the admirable pieces which these works present to it.

I have now to speak of a particular quality in dramatic composition that is much vaunted of late as a novelty of one composer, and has been characterised by the German term of *Leit-motif*. The rise of this may grow to an abuse, and one must bear in mind the remark of one of the humorous journals on some more or less recent performance of the kind, that the Portuguese proverb Byron quoted may be applied to some of the works in question, and we may say that 'Valhalla is paved with good motives,' and those motives are not always realised. One finds a particularly strong anticipation of this allusion to a musical idea that has been previously stated in the first finale of Beethoven's 'Fidelio.' In the scene in this opera where the governor of the prison, Pizarro, requires Rocco, the jailer, to fulfil his dreadful purpose upon the prisoner Florestan, he has described the contemplated murder, and, after exclaiming, 'Ein Stoss,'

sings to four notes, with terrible emphasis, 'Und er verstummt.' In the finale, Rocco is pleading for the prisoners to be allowed to range the prison-yard, and enjoy for the first time the fresh air of heaven. Pizarro is angered to find them at large, and demands how has this man dared without order to set them for awhile at liberty? No word is in the text replied; but in the orchestra are those four notes by which we read the conscience of Pizarro—that he feels he has confessed his intention to murder his victim—that he has made this man his confidant, and of course, as he has made him his confidant, he cannot deny him the privilege which he has used of giving the prisoners a few moments of freedom.

The same appropriation of a musical idea to the constant expression of one speciality may be noticed in the 'Freischütz' of Weber, where the influence of the evil spirit is always indicated by that particular *tremolo* with the soft note upon the drum, together with the *pizzicato* for the basses. Again, in his 'Euryanthe,' by that peculiar passage which occurs in the centre of the overture in slower *tempo* than the rest of the movement with muted violins, which is always used in the opera when allusion is made to that ghost story which is the means employed to injure the character of Euryanthe. Let us look further: there is scarcely to be met with in an Italian opera a mad scene, where the *prima donna* lets down her back hair, but she is sure to sing some portions of the love-duet she had with the tenor in the first act. And in all the operas of this century, where it has been found convenient, is displayed a natural, but not a slavish use of this resource.

The resource is not confined to dramatic music. It may be said to be an application of the same thing, that in setting even music for the Church the recurrence of a musical idea at a later portion of the text, which idea was previously heard with other words, is employed by the composer to throw the light of that former text upon the latter expression. Thus, for instance, we find in some settings of the canticle 'Te Deum' that when in the latter portion of the hymn the words come, 'Day by day we magnify Thee,' the same musical phrase is appropriated which is set to the words 'We praise Thee, O God.' To magnify, to praise, are one outpouring of the heart; and the sense of this magnifying and worshipping, in the latter portion of the hymn, is aggrandised and made more forcible by such musical reference to the corresponding words at the outset of the canticle. And in such manner as this the principle of recurrent musical ideas is to be used, not as a pantomime trick of bringing up a stage goblin, but as a very high medium of enforcing the musical meaning. Further it is not confined to vocal composition alone, but I maintain that in the Symphony in C minor of Beethoven, when in the last movement the theme of the scherzo recurs, this is quite as much an application of the principle of the *Leit-motif* as anything that has occurred in recent operas. This is to recall in the midst of the grand heroic movement whatever sentiment the composer designed to express in the music of the scherzo; and this was not original in Beethoven, because in a Symphony of Haydn in B, which is very little known, in precisely the same manner, and in precisely the same situation, namely, in the middle of the last

movement, there occurs a phrase from the minuet of the same symphony.

Again, in the first quartet of Mendelssohn for violins, at the end of the last movement occurs that lovely melody in E♭ which opens the first movement. In the second quartet he begins with the melody, which he had previously set to words, and the reference to which setting is a very strong index towards comprehending the expression intended by the whole quartet, and the quartet terminates with the same song set forth at length which is only hinted at in the beginning. That is the Quartet in A minor. Then again, in his octet, there recurs in the midst of the last movement a portion of the scherzo which is interwoven with the themes of the last movement, most ingeniously combined, and the one is made to form a counterpoint to the other. Here again we find this application in instrumental music of the element that I think is very valuable, but by no means a recent acquisition in the operatic treasury.

We have to distinguish now between what the French call their grand opera and their comic opera, understanding that the term comic does not signify as in ordinary speech matter for jest and laughter and fun, but the comic opera corresponds with what was here called the ballad opera, or the opera of the days of Purcell; an opera, namely, in which there is song, but in which much is spoken. And this has in France a very curious origin. A patent for the performance of the lyrical drama was granted specially to the Académie Royale. It was therefore forbidden to sing on the stage of any other theatre. There

were, however, performed at the Opéra-Comique spoken dramas, which were interspersed with songs; these songs were set to popular tunes, and when the situation for their insertion occurred a scroll was displayed, on which the words were written at length and in large characters; the band played the tune and the audience sang the song. From this has been developed the Vaudeville, and thence the Opéra-Comique of the French stage.

Corresponding with the Opéra-Comique, which has —more than our ballad operas possess—some occasional largely developed pieces, is the 'Sing-Spiel' of the German stage, and it is to be remembered that it has been so highly developed that many of the best works in the German school are of this structure. Such are the 'Seraglio,' the 'Zauberflöte' of Mozart, the 'Freischütz' of Weber, the 'Faust' of Spohr, and many others which might be named.

It is in the last fifty years only that the composition of the highest class of opera has been aimed at in England; and although we have lost some of our dearest friends who have had best successes in this department, there are still some who aim at dramatic composition; and let us hope that they will have the opportunity, as no doubt some of them may have the talent, to add yet glories to the lyrical drama. I would lastly remark that the sunshine of the poet draws from that great ocean, the musician's mind, the clouds which reflect its light prismatically broken into countless colours, and which pour their riches upon the earth to warm, and strengthen, and nourish men's hearts with the wealth of harvest—the harvest of the human mind.

XII.

HANDEL AND BACH.

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Part I.

This year, on whose threshold we are now standing, is a notable date in musical history, notable by reflection of the past, and let us hope notable in the manner in which that past will be commemorated. It is 200 years since Handel and Bach were born. The Greeks, Egyptians, and Chaldeans insisted on the relationship supposed to exist between music and astronomy. They counted the seven planets as representative of the seven notes. Fiction lies at the root of this supposition, since then the earth was regarded as the centre, and the sun as one of the planets revolving round it. But supposing the idea to be metaphorical, it may give licence to another figure of the same kind. I will suppose these great men who have been named to be double stars, influencing a planetary system that yielded, on the principle of gravitation, to their attraction and repulsion. The

planets which surround these double stars are the men whose works they studied, or they rivalled, or surpassed. George Boehm, an organist and composer for the organ, was resident in the town of Luneberg where the youthful Bach spent three years. Buxtehude, the Dane, who for long resided in Lubeck, was visited by Handel and by Bach. Fuchs lived through their time, and his 'Gradus ad Parnassum' was the authority for counterpoint throughout Germany for an entire century. Johann Kasper Kerl was a notable composer of the period. Reinhard Keiser was the man who established a national opera in Germany, several years later than English opera had been instituted; but, by his multitudinous productions, and by the assistance he gave to other composers, he advanced theatrical music in his country to a very prominent state of perfection, and laboured also in the service of the church with very admirable effect. Kuhnau is notable as having been the first German to apply the term 'sonata' to an instrumental composition, extending the plan of such a work very largely from the first pieces ever so defined, namely, the organ compositions by Gabrieli, in Venice, in the last portions of the sixteenth century. Mattheson was the friend of Handel's youth; he was a composer, singer, and historian. Muffat, father and son, were two great notabilities of the period. Pachelbel was still more famous than they, and it is to be supposed that his writings had a very large influence on the style of Bach. Rheinken was admired, not alone for his written compositions, but for his remarkable power of improvisation on the choral tunes of the Lutheran

Church. Telemann was in several instances placed in rivalry with both our composers; and Walther was the fellow townsman for many years of Bach, whose intimate friend he was, and one who left many biographical particulars with regard to him. There must also be considered three very famous Italian violinists, two of whom were in Germany, and one still remaining in his own country, but exercising a very large influence on the development of music in Germany. These were Albinoni, Vivaldi, and Corelli.

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

Comparison is not criticism, and in speaking of these men, who have many things in common, one would rather use disparison to point out the incidents in which their personal characteristics, their artistic powers, and their biographical careers differed; but

if one will not compare, one may make a parallel of the incidents of their lives. Handel was born in Halle, now a university town, but the university was not founded until a few years after the birth of our master. It is also a cathedral town, but does not possess a cathedral of remote antiquity, for the building dates from somewhere about the period of our Henry VIII. The composer was born on the 23rd of February, though strangely that date is misstated on his monument as the 24th, but some persons who have been diligent and careful in research have proved that the 23rd was truly his birthday, and the 24th his baptismal day, it having been the custom at that period to baptise a child on the day after its birth. It was in that year which according to the New Style is counted 1685, but on the tombstone in Westminster Abbey is stated to have been 1684. This perhaps needs a word of explanation. At the period when the Old Style prevailed the year began in March, so that the names of the months then accorded with their positions in the year. September, October, November, and December were the seventh, eighth, ninth, and tenth months, while January and February were the eleventh and twelfth, consequently, on that particular day in February, Handel was born in the year then reckoned as 1684, but in the New Style, which threw the first of the year back to January, instead of March, it corresponded with 1685. His father was a physician, who looked upon our beautiful art of music with disdain. He considered that it was a fair amusement, but no occupation for an intelligent and respected citizen. He had taken long to mature this view on an

important subject, for at the time of Handel's birth, the father was sixty-three years old. That fact was curiously stated or misstated by a biographer, some five or six-and-twenty years since, who begins his book by saying 'the father of Handel was sixty-three years old when he was born.' The mother of Handel was then thirty-five. As a smallest child his disposition for music was already evinced. It is not shown by what means he obtained the placing of a spinet in an attic or loft. The spinet itself has a very faint sound, and this sound was deadened by weights on the lid; the spinet was at the top of the house, and the boy could go to it and try his musical experiments without being overheard by his father. At seven years old, he learnt that his father, the doctor, was to visit an elder son, the child of a former wife, who was in the service of the Duke of Saxe Weissenfels, and the little boy, Handel, wished to accompany him. He was refused, was persistent, ran after the lumbering travelling coach, protesting that he must go, until at last his father relented, and carried the urchin with him. In the Duke's chapel the child found his way to the key-board of the organ, and to the surprise of everybody, played in such a manner as to show that he had already obtained some mastery of the finger-board, and it was on the persuasion of the Duke that then the physician allowed his son to be thoroughly trained in music.

Now, let us look to the infancy of the other star of our musical firmament. He was born twenty-six days later than Handel, in Eisenach, another town of the Saxon territory, a town interesting in musical

history as having been the gathering place of the Minnesingers, when they assembled for the tournaments of song which in the thirteenth century were held in the Wartburg, a castle of one of the Saxon Princes, which overhangs the town. This castle of the Wartburg is also interesting as having been the place of protection of Luther when he came from the Diet of Worms, and was pursued by the opponents of the Reformation. There he was screened, there he made his translation of the Scriptures, and, after ten months, found opportunity to pass into the world again. Thus there is a religious as well as a musical association with the town of Eisenach, and the castle of Wartburg. The father of Bach and his twin brother are said to have been so much alike in figure, in face, in voice, and in manner, that their two wives knew them not apart except by their dress. The family of Bach had been notable in our art for 200 years, and continued for almost another century most strongly to represent music throughout all the district of Thuringia and the surrounding portions of Germany. The earliest of the family of whom is any record is supposed to have fled from some religious persecution in the early part of the sixteenth century into Hungary, and to have returned when matters were quiet into the district where his sons, and their several sons and grandsons, generation after generation, practised music. These many cousins had the habit of assembling at a particular period every year, and it is said that upwards of 300 of them, all having family relationship, all being musicians, and all of them bearing the name of Bach, have sometimes met to-

gether. The occasion of their meeting was to compare their musical productions of the year, and to perform such of them as were practicable. The father of Bach was especially a violinist, hence it may be thought our infant composer heard very much of the violin, and doubtless practised it himself. The mother of Bach died before he was ten years old; in seven months his father married again, and, two months after the marriage with the second wife, himself died, so that in the year 1695 Bach was an orphan. He was taken then into the protection of his elder brother, Johann Christoph. One remarkable point throughout the annals of the family is the very frequent use of the name of Johann. There was obviously no scruple or hesitation about applying to several brothers this same name, so the father of our great Johann Sebastian was Johann Ambrosius, his brother was Johann Christoph, a nephew of whom, the elder brother of Bach, was also Johann Christoph. He probably continued to Sebastian any musical education which had been begun by a kind of natural inheritance; but he seems to have had a very remarkable reticence as to the manner in which he would pour forth his instruction. Music printing was very little practised at that period, and the multiplication of copies of musical works was principally made by hand. The elder brother possessed a book with some choice specimens of the compositions of the time, which Sebastian desired to study. His brother forbade him a sight of the book, declaring that it was far too advanced in character for his comprehension. It was locked up in a closet with a trellis-

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

Throughout this period let us look at what was the work of Handel. He was placed under Zackau, the organist of the cathedral, and almost instantaneously developed such remarkable ability as to excite the surprise of everyone who met him; nay, even in that early period, before he was eleven years old, his master declared the boy had learnt all that was within his power to teach. After very urgent persuasion his father consented that young Handel should go under the care of a relative to Berlin. Thither he went, was taken to Court, and became the admiration of all who heard him; but more than that, he became the object

of jealousy to an Italian composer, who afterwards became his rival in London, but was then a mature man engaged in the Court of Prussia in the capacity of composer--Giovanni Bononcini. Another of Handel's subsequent rivals, Ariosti, was likewise in Berlin at the time, and showed as much kindness and encouragement to the boy as the other Italian displayed the reverse. The Elector of Brandenburg was so much pleased with the boy's manifestation of talent, that he proposed to send him under proper protection to Italy, to continue his musical studies; but his father having an independent spirit, withdrew him from Berlin, and would not allow him to accept this seemingly valuable proposal. In the course of young Handel's twelfth year, his father died. It appears that then he must have worked on under the direction of Zackau, having acted as substitute for him when other avocations took him from the cathedral duties. This in so young a child is itself a matter for admiration. Then one Johann Christoph Schmidt, by a few years Handel's senior, made his acquaintance. He was not a musician, but he seemed to have the power of perceiving, if he could not emulate, the talent of our young hero. He attached himself to him, used to accompany him to the organ gallery, perhaps to draw his stops, perhaps to turn his pages, perhaps to walk with him home after the cathedral service; but, as is to be noticed in other instances of satellites of men distinguished in society, Schmidt attached himself to this boy at the time, and anon renewed his acquaintance and became the associate of his later life. Handel at this time was in constant intercourse with

Telemann, whom I have named. In 1703, the year at which we had arrived in the history of Bach, when he left the school at Luneberg, Handel went to Hamburg, where was a flourishing opera under the direction of Keiser. There he met with Mattheson, who introduced him to the musical manager, from whom he obtained an engagement to play in the band. Mattheson had to sing in an opera of his own composition, the subject being 'Anthony and Cleopatra.' It was the custom then to accompany throughout the recitatives, and largely also in the rhythmical music, upon the harpsichord, in addition to the instruments of the band; and it was the composer's office, when present, to accompany his own work. But this of course was incompatible, in the case of Mattheson, with his singing the character of Anthony, and he therefore deputed Handel to take his place at the harpsichord on the first representation. The story was so arranged that the hero of the opera died in the second act. In the third act Mattheson came down and insisted on the seat as the accompanist of the recitative. Handel said, 'I am here for the evening, and shall not quit my place.' The performance went through, but when the two left the theatre a strong altercation took place between them, which resulted in their drawing swords, and a duel, which would have ended fatally but for the peculiar good fortune that the sword of Mattheson broke upon a large coat button of Handel's. Think of the value of a coat button! We owe to that coat button all the compositions which are known, and loved, and respected of the mighty master. We should have had no Italian operas, no oratorios, no suites of

lessons, no concertos, but for the happy fortune of his having a coat with large buttons.

We come now to a particular point in the history of Bach, namely, that he was engaged in the year 1703 as one of the members of the band of the Duke of Saxe-Weimar to play the violin. But before the year was out an appointment as organist was open at the small town of Arnstadt, to which he went rejoicing in the opportunity to exercise his ability on a larger scale than playing a ripieno violin in the orchestra. In the year following his appointment there an elder brother, another Johann, Johann Jacob, accepted an engagement to play the hautboy in the military band of the famous Charles XII. of Sweden; and on the occasion of his departure, Bach wrote a capriccio to present to him as a farewell gift. It had been previously in two notable instances exemplified, that instrumental music might be made the medium for expressing or depicting feeling totally independent of sound. Buxtehude produced seven pieces, each of which pretended to represent the character of one of the seven planets, a curious metaphysical problem, the working of which is difficult to conceive. Kuhnau had produced a series of pieces, each entitled after some incident in Scripture history, and each pretending, so far as might be, to tell the story. Bach's capriccio runs thus: the first movement represents the endeavour to persuade his brother to forego his journey; the second represents the perils that he may encounter on the way and in the army; the third shows the grief of his relations at his persistence in his object; the fourth shows their bidding him fare-

well, finding that he would yield to no entreaty; the movement called *aria di postiglione* is chiefly constructed on the sounds of the post horn, and the finale is a double fugue, in which there is a subject and counter subject representing respectively the sounds of the post horn and the grief of the abandoned friends. This is almost the single instance in which avowedly we have any humorous expression from Bach, but there may be traced in many of his compositions such a spirit of humour as I feel to be indispensable for the completion of the character of every great artist. The man who can only be serious, or can only be devout, who knows not how to smile, or to draw forth the pleasantries of others, never attains to the highest standing in any one of the arts.

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

composition, and sometimes in the band. In 1706, Bach followed them to Lubeck on the same errand, found the same condition, and retired with the same dissatisfaction. It is very notable that at this period, when we have only heard of a strangely fanciful composition of Bach, Handel was writing four German operas, 'Almira' being one (it is needless to recite all the other names), and not only these four German operas, but a setting of the Passion of our Lord. It had been ever since the Reformation a custom, instituted by Luther, in all the Reformed churches, to have a celebration of the Passion with a recital of the history. This was an appropriation by the Reformed Church of the prior use of the Roman Church. In the first instances, the musical portions of this service were of the most simple character, being limited to the plain song; but by degrees this class of composition was largely developed, by interpolating arias with modern verses, by swelling the extent of the work with many of the Chorals—the songs or hymns which every child in North Germany has to learn, and which may be sung by them at a moment's notice, both words and notes. Keiser made one such setting of the Passion, and Handel, also, at this period wrote one.

In the year 1706 Handel went, under the auspices of some perceptive patron, to Italy, produced an opera in Florence set to Italian text, went thence to Venice, and subsequently to Rome, and to Naples. In Venice he met with Domenico Scarlatti, a son of the famous Alessandro, who was greatly renowned as a player on the harpsichord; and at the urgent request of many

music lovers of the city, a competition was arranged between these two famous players, Handel and Scarlatti, each of whom played to the utmost of his skill, in accordance with the use of that period, which extended until our own century, not only prepared pieces, but improvisations, and at the close of their contest shook hands, and each congratulated the other on being his superior; thus was the friendship of these two men expressed in their mutual emulation, and in their mutual admiration.

During this while, great complaint was made of Bach's performances, that he so largely ornamented the hymn tunes in his accompaniment as to mislead the singers, and that with his contrapuntal involvements he veiled the tune so that it was impossible to sing to his playing. This may have probably induced his ready retirement from the town of Arnstadt, and his proceeding to Mühlhausen. Possibly a larger salary may have been likewise a temptation. Be this as it may, his going to Mühlhausen in 1707 was coincident with his marriage with his cousin, Maria Barbara Bach. It is remarkable that, throughout his organ compositions, there are no directions for registering the organ; remarkable, because tradition declares that he had extraordinary taste in the choice of stops, and extraordinary power in combining them, and there are intrinsic indications in the music again and again, in the organ compositions of Bach, that variety of stops was designed, although not expressed. He seems to have entertained remarkably free views as to the treatment of the organ, in so far that while at Mühlhausen he had to make a specification for the

erection of a new organ on which he was to play, and among other peculiarities in the arrangements of this organ, he required a peal of twenty-four bells, certainly something unusual in organ structure, and we may see from that that he entertained at any rate a very liberal sense of the application of the organ. From all this we may count that his style, even when expressed in vocal music, took its rise from organ practice, and from his construction of music expressly for that instrument, and his study of the works of the organists who have been named. After one year at Mühlhausen, he was engaged to go back to Weimar, not in the character of violin player, but as court organist and music director, and there it was that he wrote the first of his Church cantatas, and there it was that he made the friendship of Walther. In the course of the years when he had dwelt successively in the other towns that have been named, he used to make many pilgrimages—on foot necessarily, because of the inconvenience of carriage conveyance and the total absence of means to pay the fare—to the places where remarkable and famous organists exercised their talents, especially to Hamburg, where Rheinken was organist of one of the chief churches. In 1717 he made such a journey to Dresden, where Marchand, a French organist and clavecinist, had gained the ear and held the admiration of the Court, and with him Bach was invited to enter into competition in an open trial of skill. Unlike Handel and Scarlatti, however, these two rivals never met, for the Gallican fled the city on the morning of the day appointed for the musical joust. In the same year Bach obtained a change of office; he went to the

city of Anhalt-Köthen, where he was appointed kapellmeister, that is to say, supreme director of the musical arrangements of the place. Prince Leopold of Anhalt-Köthen was a true lover of the art, and the chamber music of his Court was made of very great importance, but the chapel service afforded no musical opportunity. This introduced an entire change in the method of Bach's working for a time. He wrote then for combinations of instruments particularly. In this period it may have been that he produced the many pieces he wrote for the violin, the construction of which is in itself an evidence that he must have had such powers on the instrument as very few of our contemporaries possess. With Prince Leopold of Anhalt-Köthen he would often make journeys, and on these journeys, when periods of rest were come, he would exercise his ability in compositions where no opportunity of reference to any kind of instrument was possible.

Let us now look at Handel for a while. He returned from Italy, he went to Hanover, where he obtained an engagement as kapellmeister to the Elector, and there met with another musical celebrity, the Abbé Steffani. After having been there but a short time, he received invitations to come to England to compose music for the projected Italian opera in London. Hither he came in 1710, and undertook to compose the opera of 'Rinaldo'—which still has some claim on our attention, from its containing the often repeated air 'Lascia ch' io pianga.' This opera was written so quickly, that the author of the Italian text apologised in his preface for imperfections on the

ground that he could not supply the composer with words quickly enough for him to set them to music. The opera had an enormous success, Handel was received at Court, and when he left, after some twelve months' sojourn in our capital, it was with entreaties that he should revisit this country. After being at home in Hanover for some while, his desire for greater publicity, greater splendour of surroundings, and greater opportunity than the town of Hanover could afford, induced him to return to England. The Elector, it is supposed, took some offence, not unnaturally, at the desertion of his officer. In 1714 Queen Anne died; the Elector of Hanover became our George I., and when he came to his acquired kingdom, Handel was no longer received at Court; but the husband of one of the King's mistresses, Baron Kilmansegg, devised a scheme to bring him again into royal favour. There was to be a pageant in the year after the King's accession, a water pageant, in which the royal barge, with a large train of accompanying water craft, was to accompany the King from Westminster to the Tower, and it was planned that Handel should engage a band of musicians, place them in another barge, compose music for them to play, and that this barge should cross and recross the procession so that the King should be constantly within hearing of the music. This music pleased him so well that he took the composer once again into his favour. We owe, perhaps, something to the King's favour of Handel; but we must bear in mind that the King brought with him his own countrymen, and that the Court was a German Court. The courtiers and the

Royal Family could not speak English, there were no performers here who could sing in German, and therefore was established on firm ground the Italian opera, which has been perhaps an example, perhaps a hindrance to the growth, of English music in all subsequent time until our own generation. In 1716 the King returned on a visit to Hanover, and Handel went in his suite, and while there he wrote a second setting of 'The Passion,' interspersed, as the other had been, with secular verses. On his return to London, he accepted an engagement from the Duke of Chandos, who had a splendid mansion at Whitchurch, or Little Stanmore, a village some half dozen miles down the Edgware Road. The Duke entertained all persons, whom he could attract to his mansion, of literary and other artistic celebrity. The building had been designed by the chief architect of the time, Italian painters were brought there to decorate the walls and the ceilings, and Pope, Gay, Humphrey, Hughes, and the choicest wits of the period were constantly there, where Handel was officiating as organist when wanted. A little later was devised a scheme of opening an Italian opera at the King's theatre at the Haymarket, which went by the name of the Royal Academy of Music, and Handel was appointed to go abroad and engage singers for this undertaking. In the course of his journey he visited his native town of Halle. This was in 1719, and Bach hearing that he was there, and living about sixteen miles distant in Anhalt-Köthen, walked to Halle for the sake of offering his homage to the other great musician of the time, but arrived there in the after part of the day on which Handel had left in the morning.

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

practise, some exercises in harmony and counterpoint worked in the handwriting of the wife, and some instructive comments. In this book appear some compositions that have become known in connection with larger works, especially some of the preludes of the famous collection 'The Well-Tempered Clavier.' This work was completed at about the period at which we have now arrived. Bach was a very remarkable originator with reference to executive music. Previous to his time the thumb and fourth finger were not used in harpsichord playing, or, if ever, only in very exceptional passages. The thumb had to rest on the frame of the instrument, and the other fingers, sometimes each overlapping the other, were employed to play successive passages. He introduced this practice first of all in Germany—though coincidentally with him, François Couperin introduced the same innovation in France—using the extreme fingers in playing on keyed instruments. Up to the time of Bach all instruments had been tuned upon pure temperament, so that the key of C had satisfactory because truthful intonation; but every sharp or flat that was introduced in the music disturbed the propriety of the scale, and thus it was only in the keys most approximate to the key of C that music could be played or tolerated. Bach instituted the use of equal temperament. He preferred to the harpsichord the clavichord, an instrument which would yield to the pressure of the player a different quality of tone, whereas the harpsichord was incapable of inflexion of sound. This clavichord Bach used to tune with remarkable rapidity. Hence his writing a collection of twenty-four pieces, one in every major

and minor key, to prove the application of his equal temperament, and to prove the application of his new method of fingering. In all these pieces he distinctly aimed at an expressive style of playing; so the records I have had the opportunity of consulting aver. Hence it must be radically wrong, as some persons maintain, upon the ground that the harpsichord would not yield louder or softer tones, to play the compositions comprised in that collection with an inflexible, even quality of tone. It must have been the intention of the author that the tone should be varied to the utmost possibility of the player's touch, and the powers of the clavichord diversified according to the expression and suggestion of the music. We find, I believe, internal evidence of this where there are no written records. In the preludes, especially, there is a necessity for a modified expression from phrase to phrase, and from section to section of each piece.

It was in 1722 that the post of organist in Leipsic became vacant by the death of Kuhnau. The Town Council were slow in filling his place; some persons who were chosen declined the office, Telemann especially, because he would not consent to combine with the musical duties those of teaching the boys of St. Thomas's School Latin. In this case it was urged upon Bach by his friends that he should apply; but he held the office of kapellmeister, which is the highest musical dignity throughout Germany, and in going to the School of St. Thomas he would have been cantor, a word which has scarcely a parallel in our English usage, but that denotes a functionary very far lower in general esteem than the kapellmeister, and

he was to be organist of the two Churches of St. Thomas and St. Nicholas, but to bear no remarkable title in consequence. However, a consideration of his family necessities, of the higher salary, and of the broader field for the exercise of his ability as organist and composer, induced him to apply for this post, and with a view to distinguish his first entrance on office, he composed his setting of St. John's version of the Passion; but as this was to be performed in the Passion Week, and as he did not receive his appointment until May, it could not be publicly produced in the year of his entering office, 1723. It appears that the work was given in the ensuing year, and it is surmised that the desire to have it ready for the preceding year would account for some appearance of haste in the compilation of the text, and in the composition of some portions of the music; especially it is supposed that Bach must have taken some old libretto and have altered this himself, possibly to improve it, but certainly to fit it more for his use. We have now established him in his permanent residence at Leipsic, where he remained generally at cross purposes with the authorities who appointed him. They seemed to have no power of perceiving his remarkable merit, and to have made constant complaints of his inefficiency in the particular functions to which they required his attention, among others his teaching of the boys of the school Latin, and his superintending their general education, his preparing music for all public occasions, and his working rather as a journeyman than as a musical artist.

His music must have appeared under very large

disadvantage, for the solo pieces of the soprano and alto voices were sung by the boys of the school, or else by men who had high falsetto voices. Such voices have gone very much out of use; perhaps for the effect of music we may be glad it is so, but possibly many of you may call to mind the somewhat strange sound of a very high piercing voice coming from a very large burly person, for most of the falsetto singers were men of deep bass voices, particularly vigorous, with smiling faces, and with this artificial, let us call it, or false voice, as it is technically named, they would sing the soprano or alto parts. You may perhaps remember one particular instance, which may be cited exceptionally as having given a true musical colour to the caricature performances of the kind, in our old friend John Parry, who would represent a singing lesson, giving the part of the master in his own natural voice, and in a thin falsetto tone would signify the pupil. Such was the material at the command of Bach for the performance of very expressive solo pieces. Now it appears to have been his view throughout, that music for Divine Service must not be representative of the personal feelings of those engaged either in witnessing or in executing the performance; so to distinguish the sacred character from the secular entirely, and to make a marked line between what should be written for the theatre and chamber and what was written for church performance, the organ part was always very largely in excess of power above that of the voices and other instruments, and very special attention was given to the performance of this organ part. Whereas in England, when choral performances were instituted,

the idea prevailed of making the voices predominant, and the organ and the bowed instruments and hautboys subordinate to them. This may in a large degree account for the differences that occur in the compositions for the Lutheran Church, and those which were made for English use in the oratorios of Handel. We find that two styles of recitative were in use, one for the theatre, which must be declamatory, and which was to be sung strictly as written; and another for the church, which could be more melodious, partaking of the character of what is called *arioso*, if not rhythmical at any rate always with a graceful flow, and this was, generally speaking, to be ornamented by the singer. Bach exceptionally wrote his recitatives as he would have them sung, and as composers of the present day write recitative. The alleged unalterability of his written notes must, however, give way when strange words are adapted to them in translations of the text in which a larger or less number of syllables necessitates changes in the musical phraseology. His organ part was to be melodious, but not to consist of florid counterpoint; it was to produce an amplitude of tone, but not a diversity of parts. In writing for the orchestral instruments, Bach differs very materially from Handel. One finds that however many instruments are employed by him, with rare exceptions every instrument has a separate melody; however many voices, every voice has a distinctive part of its own. One finds that in Handel the bass part is often the only written accompaniment to the voice, and it was left to the player on the harpsichord or the organ to complete the musical effect by filling up the har-

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

accompany the voice, but the accompaniment is left to the bass part with such harmony as is played upon the harpsichord, and the violins come in interludes to vary the effect and to contrast the vocal quality of tone.

Handel, all this while, was engaged in his duties for the Italian opera, and in intervals of that engagement wrote for the Duke of Chandos, and for private performance at the Duke's mansion, firstly the English oratorio of 'Esther,' subsequently a secular work on the same plan, the serenata of 'Acis and Galatea.' These were given privately, both in the year 1721. In the same year he produced Italian operas, and from time to time always did so. It was not until 1732 that these two works came to a public hearing, and this was because some speculators obtained copies of them, and gave public performances from which Handel himself obtained no benefit, and he was thus to some extent driven to public production for the sake of the profits which might come to him. Accordingly, at the King's Theatre was produced the oratorio of 'Esther'; but people at that time seem to have had strong scruples as to religious propriety, therefore, though the work is written in dramatic form, being to a great extent a translation of Racine's tragedy, it was expressly announced that it would be given without scenes and action. When 'Acis and Galatea,' which is also in dramatic form, was produced, it was announced that it would be given after the same manner as 'Esther,' that there should be a scene depicting an arcadian landscape, and that the singers should be dressed in suitable

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

The Italian opera did not succeed so fully as was anticipated by the nobility who instituted it. Naturally the patronage of our German King gathered together all the nobility round about him; there was

then a quarrel between the King and the Prince of Wales, which rose to such a height as to induce advertisements in the public newspapers that whoever attended the levees of the Prince of Wales would not be received at Court. Now the Prince of Wales and his friends instituted an opposition opera to that in which Handel was concerned, he having become the manager of the theatre on his own account, no longer the agent of the Royal Academy of Music, and the partisans of these two opera houses were each so zealous to overthrow the other, that every possible means were exercised to carry out that intention.

I am very prudently advised that I am drawing too largely on your patience. The subject is inexhaustible; it is only the treatment which fails. I must ask your indulgence for saying less than I should have said on the subject, and perhaps with the privilege of resuming it on some future occasion. I will but say that in this bi-century year of the birth of Handel and Bach, it will be becoming in every musician to help in the occasions that are offered of doing justice to these celebrities of the art. It is usual to speak of these men as immortal, but in what is their immortality? In their influence on art, in the reverential love that we entertain for them and their works, and in the bequest of this reverence to those who are to come. In the interim between the death of those two men and the present time, art has undergone a large modification. I heard in this room, two months since, some most intelligent remarks on the evolution of art. Let us see how art has been evolved from the works of these men. We have from

the suites of Bach and Handel, and from many preludes of Bach, found an evolution into the modern sonata and symphony. We have found also from the dramatic character of Handel's music has been evolved the opera as we know it in perfection. From that there have been aberrations, but let us distinguish between evolution and abortion. So long as music flowers forth into larger and larger manifestations of the same principles, great and better things are evolved; when it departs from those principles, which have been slow in their development and guarded in their application, art loses the character of art and becomes caprice and extravagance. If we regard these men as deities, we do injustice to them and to ourselves. They were human, they have their faults, and we shall appreciate them most truly if we sift their faults from their virtues. No one can admire the consecutive sevenths which are often to be met with in the part writing of Bach; no one can admire the occasional mispronunciation of English that occurs in the work of Handel; but, whereas such things would be conspicuous features in the compositions of any one of us were we to write them, they are so surrounded by the glorious beauties which constitute the main portion of these men's productions that we are dazzled and unable to see the less desirable portions. The year has come when the experience of two centuries has given us the opportunity to know and to judge our great heroes, and let us be the conservators and transmitters of the homage that is due to Handel and Bach.

XII.

HANDEL AND BACH.[1]

Extracted from proceedings of the Musical Association. Eleventh Session, 1884–85.

Part II.

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

[1] Continued by request.

several periods of their lives; and I will, with your patient indulgence, resume from the point at which it was necessary on that occasion to break off.

We had arrived, with Handel, at the moment when the production of this third Oratorio of 'Athaliah' at the Public Act (or as it is now called the Commemoration) of Oxford, in 1733, when on this occasion had been offered to him, but had been refused by him, the title of Doctor of Music. Previous to this, some important events in the life of Bach had occurred, which to a considerable extent may be compared with the progress of Handel. He had received his appointment at Leipsic, he had issued his first publication. Music printing at that period was far more scarce than at present, and voluminous as were the productions of this master, and highly as they were esteemed, there were but seven works in all of his compositions printed during his life, and even four of these were a series in four parts 'The Clavier-Uebung,' the first part of which was issued in 1726; three other parts of these exercises for the clavier, as he modestly named the work—a cantata which had been written many years earlier, 'The Art of Fugue,' which was framed upon a theme that Frederick the Great of Prussia had given him for the composition of a fugue, and one other work—were all that he ever issued; and the work by which he is most known here, if not everywhere, 'The Well-Tempered Clavier,' very remarkable to relate, from all the circumstances that can be traced, appears to have been first printed in this country, and in this very city of London, in the year 1799, forty-nine

years after the master's death.[1] Thus England has the glory of having put into an accessible form that remarkable work, by which we have the surest means of becoming intimate with the master's skill, since his large choral works require assemblages of persons, and his organ works require an instrument which is not at everybody's command. Bach, in his office of cantor in St. Thomas's Church, and director of the musical department of the school of St. Thomas, in Leipsic, was under the jurisdiction of the school rector, and was at very unfortunate variance with him. Many most vexatious circumstances passed between them, and not only between those two, but generally throughout Germany there seems to have been a contention between the professors of words and the professors of music; and in the public Gymnasia and other establishments where music and literature were studied together, there seem to have been very frequent contentions between the heads of the two faculties. Bach had in this instance been to a great extent the sufferer, because the Town Council, who had supreme jurisdiction over even the rector of the school, supported the rector, and thus added to the discomfort of the musician; on which account the cantor tried to raise his own social condition, and therefore applied for the post of kapellmeister to the King of Poland and the Elector of Saxony, with the view to obtaining which, he sent as a specimen of his ability, the Kyrie and Gloria of his great Mass in B minor, with a letter

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

of urgent request that the author of this composition might receive the Court appointment. This was in the year 1733, to which we have brought Handel's proceedings. Handel was at the very time in high esteem at Court and at the University, having the offer of the scholastic dignity which he refused. Bach was vexed, irritated, one may not say despised, but wholly unappreciated by the persons who surrounded him; and in order to raise himself in their esteem, since they had not the power of forming an opinion of his great merits, he sought the dignity of this Royal appendage to his name. Observe the coincidence, that, in the very year 1733, when Handel refused a proffered title in Oxford, because his musicianship commanded the respect that was due to him, Bach sought a title in Dresden in order to induce that regard in Leipsic which was vexatiously withheld from him. There appears strong reason to suppose that other portions of the Mass, the Creed—Sanctus—the Dona Nobis—may have been earlier written for service in one of the churches at Leipsic in which he was organist, for he had alternately to officiate at the Churches of St. Thomas and St. Nicholas. It was not until 1736 that he received the appointment, but then he was duly installed as the Court composer to the Elector of Saxony and the King of Poland. He held at the same time the office of composer to the Duke of Saxe Weissenfels, and he retained the office of kapellmeister to the Prince of Anhalt-Köthen, in whose service he had been for some years when he was elected to the office at Leipsic, his presence being dispensed with, and his services being to furnish

compositions when occasion should call them forth. A great reason for his leaving the post in Anhalt-Köthen had been that the Prince had married a lady who had no taste for music, and who discouraged all musical performances. This lady had died, the Prince had married again a great music lover; and especially with reference to the birth of the first child of these two, Bach sent for the infant a copy of one of his most elaborate harpsichord compositions with a long dedicatory letter to the said child. This letter, with its dedication, contained very fervent wishes for the mature musical taste and art culture of the probable future of the Prince of the race; but the child died at two years old, and the good wishes of the composer were thus frustrated.

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

It is now particularly to be noticed that, through-

out the career of Bach, his whole course of art works appears mainly to have been directed to the services of the Church, and to the expression of his own religious feelings. There were two strong Church parties in North Germany at the period, the orthodox Lutherans, and another sect who called themselves the Pietists. Bach's inclination appears to have been more in favour of the orthodox party; but without entering ardently into the disputes between these, he still seems to have executed most of his works with a view to the service of the Church in general, and the expression of religious feeling. For long his art was chiefly exercised in organ composition. He considered the organ as especially the instrument of the Church. Most of his writings, for a long period, consisted in elaborations of the chorale tunes. These tunes, unlike our English hymnody, are especially distinguished by being each one appropriated to the text of some particular hymn, and thus, whenever the poem is brought to mind, the tune rises in association with it, whenever the tune passes through the memory, the text rises parallel, and it is thus but to play the tune to remind one of the whole purport of the hymn, and it is only to say the lines to bring the tune instantly into knowledge, because the education of all children throughout North Germany begins by teaching them these chorale hymns—verses and melodies together. This, a point which is almost beyond the appreciation of persons out of Germany, is very noteworthy; as everyone would know these tunes everyone would feel interest, and be able to perceive the peculiar treatment to which they were subjected in the remarkable

compositions which were not peculiar to Bach, but which were common among the German composers of the period, the compositions evolved entirely out of the hymns of the Church. Pachelbel had established a particular form of composition which consisted in the insertion of interludes between the lines or strains of the hymn tune, and these interludes were continued as the figures of counterpoint to the succeeding lines of the melody of the hymn. This kind of organ fantasia was really but extended by Bach in his church cantatas, which are all based, one or other, upon the accepted hymns of the Church. Each one of them comprises some particular hymn. In all the instances I have been able to examine, the melody of some hymn, the text of which constitutes the whole subject of the cantata, is presented in different forms throughout the several numbers of the work. The first number will generally be a chorus, consisting of the first verse of the hymn with its appropriate tune, having such interludes and counterpoint as have been noticed; then will come a song or a duet, in which some phrase of the hymn will still be apparent. Several such numbers will succeed; and then in plain counterpoint and with no ornamented accompaniment for instruments, the whole will terminate with the final verse of the hymn, the entire composition being thus an amplification for voices of what was the ordinary use in works designed for the organ. Such industry had Bach, that in one year he wrote no less than twenty of these cantatas, besides many other compositions. He set music several times to the story of the 'Passion,' the reflective passages being different in

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

You may remember how, when under the pupilage of his brother, Bach accomplished the difficult task of transcribing a collection of compositions of which only a MS. copy was within reach, because his brother forbade him access to the work; and how, when the copy was completed and discovered by the brother, it was taken from him. Such exercise as this appeared to have injured the sight of the writer, which in later years failed more and more, so that in the year of his death, 1750, he subjected himself to an operation in hopes to improve his sight, which, however, was unsuccessful. He became totally blind, and the medical

treatment to which he was subjected in consequence of the operation appears to have affected his constitution so as to have induced his death six months afterwards. Very remarkably, ten days before his death, his sight entirely returned; but this by no means relieved the state of his health, and on July 28 he expired.

Bach appears throughout his whole life, though he held the very greatly prized friendship of Prince Leopold of Anhalt-Köthen, to have lived in a most frugal, most temperate manner, having for his associates musicians, but shunning at all times the courtly classes of society. He appears to have exercised his powers as a teacher most widely; many and many are the highly distinguished musicians who boasted themselves his pupils. Never did a musician come to the town in which he dwelt but Bach felt on his part a pleasure and a duty to welcome him to his house, to interest himself in his capability, to hear specimens of his performance and of his power of production, and to encourage him in any way he could; and, again, to accept any person as a pupil who possessed ability likely to flower under the culture of such a master, and who had such confidence in the master to place himself under his teaching. The list of distinguished men who traced their culture to this source would be too long to bring before you, but one may dwell on a phase of Bach's character in citing the remarkable pun he made on his own name and on that of a favourite pupil, Johann Ludwig Krebs, whose father had previously also enjoyed Bach's teaching. You know, of course, that Krebs signifies

a crab, and that Bach signifies a brook, and, therefore, you will understand his jest when he said, 'This is the only crab that swims in my brook.' Exceptional from his general habit of retirement was his visit to Potsdam, to the Court of Frederick the Great. He had resisted many hints, if not direct invitations, to make the journey and do homage to the distinguished king and musical amateur. A son of Bach, Carl Philipp Emanuel, held an appointment in the Court. He had been enjoined several times to suggest to his father that his attendance at Court would be acceptable; but it was not until something more approaching to a command had been issued that the father was induced to travel thither. This was in the May of 1747. It was a nightly custom of the King, when not engaged in warfare, to hold a concert, in the course of which he generally played a solo on the flute to the accompaniment of his assembled band. It was a necessary rule of the period that whatever strangers arrived in a town in the course of the day should be reported by name and business to the chief authority of the place at nightfall. On a particular evening the King's band was assembled. The King came into the music-room, flute in hand, ready to begin his accustomed performance on his favourite instrument, when there was brought to him the list of arrivals, in which was the name of Sebastian Bach. 'Stop, gentlemen,' said the King, 'old Bach is here; we will defer our music for his.' He was fetched instantly to the royal presence; he arrived in his travelling dress, and was immediately taken from place to place where the different musical instruments

in the palace were kept. The pianoforte was then a recent development of the mechanism of keyed instruments, and there were several specimens in the palace. Bach was required to try one and another, and to give his opinion upon them. The King presently proposed to him to make an extemporaneous performance that should be in six real parts, and wrote him a subject for such improvisation; his own supposition being that it would be impracticable to preserve the strict identity of so many parts, when the composer could not deliberate over a written expression of his ideas. Bach did play from the King's thesis in six real parts, and amazed everybody with his performance, but satisfied not himself; and accordingly, when he returned to his own quiet parlour at Leipsic, he elaborated at greater extent the work on the King's subject, and produced a series of compositions all framed upon the same musical theme, which he called 'Musicalisches Opfer'—a musical sacrifice to the King. His joking habit manifests itself in the inscriptions surrounding the music. One of the methods of treating the King's thesis was by a canon in augmentation, namely, the same melody to be played in one part in notes of double the length of those in which it was assigned to another. He superscribes this with some words to the effect, 'May the King's glory increase in proportion to that of the notes.' Another is a canon that is answered successively at higher and higher intervals, and he says, 'May the virtue of the King rise and rise for ever as do the notes of this canon.' Thus do you see that whatever may have been his musical aptitude, his fancy for verbal joking must have been at any rate always ready for exercise. We find

but few expressly secular compositions of Bach. One is a contest between father and daughter as to the merits of coffee, and it goes by the name of 'The Coffee Cantata.' The text runs on the father's granting permission to the daughter to marry with the stipulation that she shall take coffee daily, against which she makes strong protest. I cannot find in the music of this work such strong humour as the Caprice that was written for a leave-taking of his brother, who went into the army of Charles XII., evinces, or such humour as is manifested in these joking inscriptions that I have quoted. Another work, called 'The Peasants' Cantata,' has particular reference to the installation of an agent of Excise, and the peasants coming to do him homage. This is more particularly characteristic, including as it does some fragments of 'Volkslieder.' Another is a contest between Phœbus and Pan, in which the part of Midas is very conspicuous, and it is assumed that this part of Midas was written as an express satire upon some person who had made himself obnoxious to Bach in interfering with his musical prerogative. On two occasions this cantata of 'Phœbus and Pan' was revived, on each of which some alterations in particular passages in the text were made, applying them especially to the circumstances of the moment, when there was some contest in progress between a musical authority and a school rector; and we see in this something of rancour or bitterness of spirit, which appears otherwise unlike the general character of the man.

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

ten thousand pounds, in spite of the failure of the scheme of some chief members of the nobility of the country to conduct the Italian opera under the title of the Royal Academy of Music. The nobles had lost their money, but Handel had enriched himself; and, when the Royal Academy of Music collapsed, he, in partnership with the lessee of the King's Theatre in the Haymarket—a Dutchman of remarkably hideous aspect, as famous for his ugly looks as his fellow in the management was famous for his musical greatness—in partnership with this Heidegger, Handel undertook the responsibility, pecuniary and artistic, of manager of the theatre. He had as manager such non-success as the society that had lately broken up had had before him, and his difficulties were all the greater because of the institution of an opposition scheme to his own, which had the patronage of the Prince of Wales, who was at feud with the king. Hence it became as much a matter of political party as a matter of art judgment to adhere to the one opera or to the other. In his journey to the Continent for the sake of engaging singers for his opera scheme, Handel encountered Johann Christoph Schmidt, who had been his particular associate when he was still a student at Halle and deputy in the office of organist. Schmidt had established himself as a wool factor; but when he encountered his old associate, Handel, he attached himself to him again, and came to England, bringing his wife and son. He was for ever after Handel's constant associate; he acted as his treasurer, secretary, and travelling companion, and was on terms of the closest intimacy with him. Otherwise, there seems to be no record of any personal friendship that Handel enter-

tained. Four years before his death, Handel went with Smith, for his name was at that time translated in to the equivalent word in our own language, to Tunbridge, and there had a quarrel with him. He was so implacable in his resentment, that no entreaty would bring him again into union with his friend. At the urgent request of Smith, Handel had consented to teach his son, who is here known as John Christopher Smith, and is generally supposed to have been Handel's amanuensis; but as we find that this younger Smith had lessons throughout all his period of study of another man, namely, Rosengrave, organist of St. George's, Hanover Square, there is a strong reason to surmise that he had the title of being Handel's pupil though not the benefit of his instruction. As to being amanuensis, the office scarcely seems to have been fulfilled by this younger Smith until the total loss of sight by Handel, which occurred eight years before his death, and rendered him helpless in regard to pen and ink, and in the course of those eight years there appears to have been two occasions in which the writing powers of the younger Smith were called into play. An Italian work, 'Il Trionfo del Tempo,' that had been written when Handel was in his early days in Italy, was translated into English, and some additions were made to this which are probably to be traced to the writing of Smith, and a chorus was inserted in 'Judas Maccabæus'—'Zion now her head shall raise'—supposed to be Handel's latest composition, which was written, supposedly by the same hand, for the reproduction of the oratorio, three years before the death of the master. The story is well known of

Handel having officiated at the organ at the performance of 'The Messiah' on April 6, 1759, this being his last performance in public. The date of his death is disputed by a few hours; some authorities believed that he died at midnight on that day week, namely, on April 13, others distinctly state that it was on the morning of the 14th, before daylight. The coincidence, if it were so, of his dying on the 13th is remarkable, since that was anniversary of the first performance of 'Messiah,' a work written for production in Dublin, whither Handel went in 1742, at the invitation of the Duke of Devonshire, who then held the office we now call Lord Lieutenant, but which was then called Viceroy. The discrepancy of a few hours can signify but very little. The truly remarkable fact of the latter years of Handel's life is that he should have produced so very little as he did during this period; between the completion of 'Jephtha,' in 1751, and the master's death, in 1759, the two small compositions that have been named seem to have been the only products of that fertile, active imagination, which hence may be supposed to have lapsed into darkness, analogous to that which beset the visual organs of the great musician.

It may now be well to make some analogies between the personal and artistic characteristics of the two men. The very near proximity of time and place of their birth has already been noticed. The fact that they both belonged to the same communion is again a point for observation. The facts that they were both pre-eminent over all the world except over each other as organists, and that their class of composition was

greatly similar, are both noticeable. But now we begin to see divergence. Bach was of a most homely, quiet, and yet thoroughly sociable character, consorting greatly with musicians, little with others; having the warm friendship of one Prince, but otherwise unconnected with persons of title and state. Handel appears to have known little of friendship, and to have sought on all possible occasions the society of titled persons. Most remarkable is it that, after he had been for twenty years settled in England, he had from his early friend and associate in Hamburg, Mattheson, a request to furnish him with particulars of his life since they had parted, which Mattheson wished to insert in a biographical work he had in preparation, and which subsequently he issued; and a letter of Handel is extant in answer to this, stating his time to be so greatly occupied with the nobility and gentry of England that he could not spare leisure to set down the particulars for which his friend applied. It may doubtless have been true that his time was thus occupied, and that his society was thus sought; but there appears to be something characteristic in his making to such a person at such a moment a statement to this effect of his occupation. Handel was truly in great esteem here. He published, and though he received for his publications infinitesimal sums in comparison with what *some* happy composers have at the present moment, the works which he wrote did find their way into print, and to this is largely due the publicity they have reached through the intervening century. Published copies were doubtless in all instances supervised by him, and in most instances

are expressly stated to have been so corrected; and hence we may believe that in those printed copies we have an authentic version of what were his intentions. Almost all of Bach's works, on the contrary, remained unprinted until many years after his death, and the manuscripts were so scattered that they cannot at the present time all be traced. His favourite son, the eldest, Friedmann, was unhappily of a very dissolute character. The MSS. of the father were divided among the surviving children, and those which fell to his lot were neglected or sold for small amounts, or given away, or destroyed, and thus there is great reason to believe that a very large proportion of Bach's productions remain inaccessible, if they at all exist. In Handel's lifetime, so high was his esteem, that the proprietor of Vauxhall Gardens, a place then of fashionable resort, deemed the most attractive ornament he could place in his illuminated alleys was a statue of Handel. This statue was wrought by Roubillouac, a notable French sculptor; and, after the once area of popular entertainment was disposed of upon building leases, the statue was purchased by the Sacred Harmonic Society. It has been engraved, and is very characteristic, and, therefore, probably a very truthful likeness of the original. In his will Handel especially bequeaths a sum of money for the erection of a monument to himself in Westminster Abbey. There the monument is: it consists of a statue, also by Roubillouac, which was the last work—as the one in Vauxhall was the first—that this artist accomplished during his residence in England. We are happy to bow to it as to the shrine of a great master, but we would rather

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

of his four years' resentment; then they joined hands, and thus the author of 'Messiah' departed in peace with all the world.

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

Handel's genius was dramatic: not so that of Bach. The latter had the power of poetical expression in the highest degree; he applied this not to words alone, and sentences, and figures of speech, but in the entire conception of large designs and comprehensive works. He evinced no power of characterisation, for,

even in his comic cantatas, the lord and the peasant, the father and his contentious daughter, have each the same style of music as the other, varied only by its fitness to the varying text. Handel, on the other hand, gives to every one of his personal creations an individuality distinct from that of each of the others. Compare, for example, in his last oratorio, 'Jephtha,' the character of the hero with his willingly devoted victim, with his passionately incensed wife, with the resigned lover of the daughter who is to be sacrificed, and with the persuasive brother of Jephtha who aims to smooth all contrarieties with a surface of propriety and a sense of submission. Compare again the giant Harapha with the blinded but still heroic and devout Samson; and compare also Polyphemus with the lovers Acis and Galatea. To turn from the vitality that speaks in every note assigned to a single person, let us think of the wondrous contrast between his choruses of the faithful and of heathens, and of the prodigiously picturesque power displayed in those pieces which, in narrating such events as the plagues of Egypt, present them in veritable life to our senses. Herein is to be observed a dramatic power that proves not only the greatness of Handel, but, indeed, the greatness of the art in which he wrought.

Let us compare the habits of composition of the two masters. Handel seems to have had great rapidity; we find from time to time, by the dates upon his MSS., which are entered at the beginning, at the end, and at the close of each Act, how long each work occupied him in its transcription, and there is perhaps nothing in the whole range of art history that appears so rapid

as the production of these masterpieces. The dates at the beginning and the end of the whole oratorio of 'Messiah' are at an interval of within three weeks. You may suppose that perhaps the work was pre-considered, and that the three weeks were but spent in the transcription of what was already composed. It was, however, within a month of the finishing of 'Messiah' that 'Samson' was entirely completed, and however much credit we may give to the comprehensiveness of memory, it is impossible to believe that two entire oratorios could be carried in the author's mind before a note of either was committed to paper. A curious and perhaps decisive evidence of both the method and the speed of the artist's work is constantly furnished by his manuscripts. The voice parts, and perhaps an instrumental bass, are generally written throughout in unbroken continuity, and at some brief after-period the parts for the other instruments have obviously been added. One may perhaps notice a different coloured ink, or perhaps some slight difference in the writing; but more particularly, bars are erased in the earlier written parts, which bars are blank in the parts that are afterwards filled in. One finds in the closing dates of the several works some such expressions as these:—'Ended on such a day, fully completed two or more days later;' from which one may understand that the skeleton was finished on the former date, and that the accompanying parts were written in the two succeeding days. Now if Handel had conceived these works in a preceding time, and at the specified dates had only written them, it is impossible that he could in the two days have corrected

ideas which had taken months to mature, have cut out bars and made other important alterations. This appears to me to be incontrovertible proof that he only conceived the works at the moment of writing them down, and that on his revision a very short time afterwards, he found the means of improving them. It is remarkable to note, that whereas he would produce generally in the autumn, in about two months, as many oratorios, in the nine or ten months which followed there is no trace of his having written anything at all. After giving to his imagination this long rest, he would rise again, like the awakening of the seven sleepers, if ever that is to happen, to the production of a new wonder to the world. There are several instances of his appropriating to new purposes portions of old compositions. There is some reason to believe that this must have been to save himself the trouble of writing new matter for the direct requirements of the moment, for there are copies existing in which the notes are in the writing of another, and the words are written in the hand of Handel, with such alteration of the notes as will fit them to the change of text, such as the placing of two quavers instead of a crotchet, and so on. Seemingly also for the sake of saving himself trouble—it could have been for no other reason, since his powers of invention never can have flagged—we find that, in a few instances, he appropriated the ideas of other composers, and not the ideas alone, but sometimes entire compositions; and it is impossible to fancy that he could have done this from either too powerful or too lax a memory—a memory too strong in remembering the work of another

man, and too lax in not knowing that it was not a work of his own, because we find transcripts of pieces by other musicians, which appear in the works of Handel, in the books which he copied for his own particular study. I cannot but fancy, that when reaching such a point in the course of a work, as exacted a period of repose for the hearer's attention, he would take, from whatever source might be convenient at the moment, something that had no remarkable power or effect, but which would not give him serious trouble in the elaboration, and insert it in his own works. Such, for instance, as the canzone of Johann Kaspar Kerl, which appears in the chorus, 'Egypt was glad when they departed,' in 'Israel in Egypt.' We have had previous to this, in the oratorio, that gorgeous succession of imitative choruses that represent the plagues. It is necessary for the renewal of such an exciting effect as these are calculated to produce, that there should be a period of repose; a scholastic study rather than an imaginative piece will best induce that repose, consequently this chorus, which, however clever, is certainly less captivating than its surroundings, this chorus written in the ungentle—to modern ears frigid—Phrygian Mode of the Christian Church is there inserted, and I think it is fair to conclude that such a reason as I have surmised may have induced its appropriation to that particular place; like instances are elsewhere to be found.

Bach on the contrary was slow in his course of production. Several copies are extant, in his own writing, of some of his pieces, which present important differences, and show thus that he repeatedly recon-

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

long lapse of leisure, throughout which his fallow mind was gathering strength for its next year's exercise.

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

Handel appears to have had no concern with the other sex except in dealings with those singers who were to execute his principal parts, and with them he seems to have had anything but tender relationships, as, for instance, when Signora Cuzzoni objected to a part in one of his operas, and would not yield to persuasion, legend relates that it being summer-time, and the windows of the theatre in the Haymarket standing open, Handel seized her under the arms, held her out of the window, saying, ' You will not sing

my opera, I drop you in the street,' and thus obtained her consent to the performance. Bach, on the other hand, married his cousin when he was twenty-two years old; she died in July, 1721, and he married another lady in the December of the ensüing year.

By his first wife he had seven children, and by his second he had thirteen. Thus in the relation of marriage he stands quite at a disparity with his otherwise rival.

Much more is to be said of both these men. They stand at a period when styles in music may be said to have parted; they are on the brink between the ancient and the modern. One finds in their contrapuntal writing the reflection of the usages of prior ages. One finds in their prodigious employment of chromatic harmony a forecast of everything that is good and which has come into general use since their time. In this last particular they were briefly anticipated by Henry Purcell, whose music also contains every specialty of chromatic harmony that after ages have displayed. In the works of Handel one notices a breadth, a grandeur, a solidity of effect that impresses all hearers and leads us to accept the saying that the word Handel is a synonym with sublimity. With Bach there was such an exuberance of elaboration, that, save in a few instances, one cannot, without a large amount of intimacy, comprehend the full meaning of the author. Bach had especially the principles of counterpoint at heart in the development of manifold melodies; but in the entanglement of his melodies there cannot be a question he introduced often such progressions between parts as are acceptable

only because they are Bach's, but would be condemned in the writing of any man who placed not side by side with them such incidents of absolute brilliancy as dazzle our senses and make us incapable of perceiving the unbeautiful passages. From time to time, since musical laws were first inaugurated, there has been forbidden the progression of two parts in perfect intervals, one with another, from fifth to fifth, from eighth to eighth, and fourth to fourth. From eighth to eighth one will not find in Bach's music, but fifths and fourths are not of seldom occurrence, and still worse, and still more often, one finds that his parts proceed in seconds or in sevenths, progression so hideous that the early law-givers never deemed it necessary to prohibit them, believing, one may conjecture, that nobody could be seduced to write what would be repugnant to himself and to everybody else to hear. Will you think from this that I disparage the master? Will you think from this that I slight the genius of the man who, more than anyone else, proved the capabilities of counterpoint, proved the boundless resources of fundamental harmony? Oh, no! Let me not so misrepresent the feeling that I have at heart. We should do injustice to even this great master if blindly, or may I say deafly, we accepted everything he wrote as a model for our imitation. It is only by dissecting the music and observing what is to be avoided that we may learn what is to be imitated. To reproduce his beauties is beyond our power, to avoid his faults is within the reach of everyone, and we pay him the greatest homage when we distinguish what is excellent from what is evitable.

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

Mention has been made of some points of likeness and of unlikeness in the minds and in the works of our double star in music, mention likewise has been made of some conspicuous incident in the biography of each. As to the latter, it may further be noticed that Handel overlived his peer by nearly nine years. One circumstance, the saddest, perhaps, that can be told, is that both were blind in their later time. Handel received what may be esteemed as public honours at his death. The burial of Bach was private and unnoticed, his loss was unlamented by the authorities under whom he held his engagements, and his memory may be said to have been desecrated by the instantaneous appointment of a man to his post whose main merit was subserviency, and whose chief ability was his power to do nothing.

Let us never forget that these two authors stand as a pyramid that will defy the ravages of time, and must ever be the monument of the musical powers of the eighteenth century; but if you will accept this fancy, let it be extended by the supposition that the pyramid is inverted, that its apex was in their own era, and that its constant expansion widens with the course of time, with the capability of men to perceive

if not to appreciate its vastness, and that as the cultivation of musical intellect advances, so will its apparent extent. We expect in generations to come there will still be regard to what these men have done, a regard which I trust we all here entertain. In summing up the whole estimate of the characters of the two, one may apply a term, which has almost become a cant term, and say that the real 'music of the future' is that of Handel and Bach.

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