

ENGLISH
GLEES AND PART-SONGS

1317

AN INQUIRY INTO

THEIR HISTORICAL DEVELOPMENT

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BY

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VICAR-CHORAL OF ST PAUL'S CATHEDRAL
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P R E F A C E.

THE substance of the following pages—the result of an attempt to trace the origin, growth, and development of English Glees and Part-songs—was read as a series of Lectures at the City of London College, under the auspices of the ‘Society for the Extension of University Teaching.’ It was no portion of their purpose to offer anything else than the History of the subject. Such matters as would of necessity require to be made clear to musical students were reserved for the technical explanations which followed each Lecture. The only point which seems to call for elucidation in the present form these Lectures have assumed, may be presented here for the benefit of those who may think it necessary. This is a short explanation of the difference between a Glee and a Madrigal.

Taking the Madrigal first, as the older of the two, and therefore as entitled to priority, its cha-

racter may be said, briefly, to consist of a series (few or many, according to the nature of the theme) of conversational phrases, or of passages in imitation, one part answering another, and interwoven so as to form harmony, the whole consisting of one movement.

The Madrigal may be sung by any number of voices to a part, but without instrumental accompaniment. Mechanical accuracy is an essential in the performance. The words of many of the best specimens generally contain some epigrammatic sentence or 'conceit.'

The Glee should be constructed in several movements, according to the fancy of the composer and the meaning of the words, but should have not less than two of contrasted character. It should not be sung by more than one voice to a part, and should be capable of a great amount of expression. The words may be of any character, grave or gay. For other information the reader is referred to the book. If he knows more of the subject than the author, he is implored to be generous. If less, then, when he has finished the perusal, perhaps he will know quite as much.

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ENGLISH GLEES AND PART-SONGS.



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INTRODUCTORY.

The worth of musical art as an element of social enjoyment
—The love of music the most universally spread through
all peoples, and over all classes—A glance at the early
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branches—The origin of polyphonic harmony—A
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THE worth of the art of Music as an element of social enjoyment is so universally recognised that it scarcely needs a word said in defence of the practice of musical skill in conjunction with others. There is no science or art which inspires so much delight in all classes of society in every part of the world. Even among those nations who have but an imperfect idea of a Supreme Being, music, either vocal or instrumental, forms an integral element of social enjoyment and religious worship. The people of more cultivated states wisely make music a valuable portion of the plan of education, as it is

said the better to fit them for society. However much a man may know in all other branches of art and science, he will scarcely find anything so available as music. A few may be attracted to him to hear his relation of some new or interesting fact or discovery in art or science, but it is music alone which is called into exercise as a means of enjoyment in which all can join.

The transactions of scientific bodies may be read by a limited number to whom the business in hand is more or less interesting. The records of musical events and productions appeal to all, and the most eagerly read portions of the daily and weekly journals are those which relate to the record, description, and criticism of musical doings. If music is only capable of exciting temporary emotions, the question then arises, Why is it so extensively cultivated? If it has no power in permanently influencing the human character, why should people of all shades of thought unite with one consent into admitting it into schools and homes? What is the reason that we find in nearly every town and village, here and abroad, the constant desire to form societies for its practice and cultivation?

Looking higher than the power it possesses of welding into a harmonious whole all sorts of con-

flicting elements of character, it may be noted that as an aid to religious exercise its value is set at the highest point next to doctrine. It is admitted that religious worship gains in power and impressiveness in proportion to the dignity and solemnity of the music brought to its aid.

If there was nothing beyond the emotional excitement temporarily created by the effect of beautiful music in worship, its use would have been abandoned long ere this. Instead of this there are congregations, now making the best endeavour to turn it to profitable effect, who for a long time not only discouraged its use, but actually made it the subject of special condemnation.

In addition, it may be mentioned that there are many religious communities who have always given music a place in their formularies, who now are carefully extending the nature and importance of this aid to worship by every possible means in their power.

It can scarcely be urged with any chance of acceptance that the state of education is in so rudimentary a condition that it is necessary first to awaken the artistic feelings before the moral senses can be acted upon, and so fitted to receive the truths of religion. The moral sense is intuitive,

and is experienced by all, even by those who do not accept religious teaching. Music may strengthen the moral sense, it is true, though not in so strong a degree as may be effected by means of other works of art, particularly painting. It is because it is healthful in tone and pure in purpose, perhaps, that it is so earnestly sought after as a handmaid to religion. The emotions may be temporarily excited by the sounds of music, but music can never by itself give rise to unworthy thoughts. It is only by association with words, or some declared idea, that it is capable of producing certain influences. No one hearing instrumental music for the first time can be moved by other influences than those which the sounds create. The impression on the mind may be strengthened and deepened by many causes. The beauty or associations of the place in which it is heard, the mental condition of the hearer, and other causes will be at work in order to produce effects which may be recalled upon repetition of the same strains elsewhere and at another time.

It is only when music is connected with words that the emotions excited by the words become intensified, and capable of reproduction with more or less force. The stories told of the effects of abstract

music are due more to the imaginations of poets, to the constant practice of their trade to confound cause with result, to the general principle of exaggeration which is too often adopted when they wish to convey a moral lesson. Those who listen to a symphony—the most exalted form of abstract music—without knowledge of the picture it may be assumed to present, never realise the accepted picture. If they are capable of analysing their own sensations and describing them in words, the probability is that they will ascribe a meaning to the music which was altogether foreign to the avowed intention.

English people listen to the 'Rakoczy March' without being tempted to lay their hands upon a sword and go forth with a burning desire to slay the enemies of their country, which is said to be the feeling of every true Hungarian when he hears its strains. They can even hear with different sensations the 'skirl' of the bagpipe which sets Scottish blood on fire. There are even Scotchmen who can hear the sounds of this instrument without particular excitement, when the sounds are unconnected in their minds with a special idea. It is because the melody 'Lochaber no more' recalls the love of home, and causes nostalgia, that

it is forbidden to be played in the Scotch regiments when they are on foreign service. For the same reason the Swiss mercenaries were forbidden to play the 'Ranz des Vaches' out of their native mountains. When, therefore, music is employed in religious worship, it finds its most salutary influence when it is given in union with words, or in the elucidation of a recognisable object. To recall this object and to emphasise its value, to enable those who are moved by it to remember why they are so moved, and to strengthen the lessons derived from its associations, music is rightly employed to such an exalted purpose, and, being so employed, it must be considered as of greater worth for its educational than for its emotional design.

That it has been regarded in this light from the remotest ages, the history of the art itself shows. Its origin is veiled in obscurity. The sacred writings make no mention of the inventor of the art, and give no clue as to its discovery. The most ancient writers offer no definite information as to those who found out its charms, though many conjectures are made and suggestions proposed. The difficulty is overcome by assigning the invention to those convenient but scarcely trustworthy authorities the gods. Jupiter, Apollo, Pan, Mercury,

and other of the deities who are scarcely respectable even for their antiquity, are assumed to have had a hand in the matter, and all that posterity has arrived at is the knowledge that humanity has inherited the art and made a science of it.

The Book of Genesis speaks of Jubal as 'the father of all such as handle the harp and organ,' or, as the revised version gives it, the harp and pipe. The form in which these instruments are mentioned implies their existence previously, and so the origin of musical material is still left in doubt.

Men probably turned their attention first to the readiest means whereby to provide for their daily wants before they sought material for the beguilement of spare hours. The theories which are advanced as to the origin of the two instruments just named are various, some of them mythical, others probable.

The mythical attributes the origin of pipe music to the god Pan, who made an organ or musical machine out of varied lengths of hollow reed stopped at one end with clay—the instrument still known by the name of the Pandean pipes. The invention of stringed instruments is assigned to Mercury, who, walking in a pensive mood by the seashore,

accidentally struck his foot against the shell of a dried turtle. He heard the shell give forth sounds more or less musical, the sounds coming from the dried sinews over the concavity of the shell, which formed a sort of *impromptu* resonance box. The probable theories assume that the first musical instruments, the string and the pipe, were suggested by the weapons used in hunting—the tightened bowstring and the hollow reed with which darts were blown to a distance at birds and animals sought for as prey.

When once the fact of the discovery became recognised, the desire to extend it by improvements followed, and more convenient methods of utilising the knowledge so gained suggested themselves. Varieties of sound were thus at the command of those who were able and willing to take the trouble to call them into operation.

It is not known, nor can it be even guessed, which form of music, the vocal or the instrumental, was the first discovered or employed. The opinion that vocal music is the older of the two seems to be most common. This idea is based on the belief that speech is of higher antiquity than manual dexterity. It is asserted by some, that men learnt to sing by attempting to imitate the song of birds.

This implies a somewhat low opinion of the early faculties of man 'to suppose that he should find one of his most delightful pleasures in the imitation of the language of animals.' It is more likely that by his natural constitution and organisation he should have been prompted to exercise his faculties after his own natural manner independently. It is better to believe that music, which was at first the expression of joy or sorrow, should have been derived from the tones of the voice under the influence of those passions. Music is held to be a natural gift, but it cannot be said how far the existence of that natural gift can be traced to hereditary conditions. The cultured mind of a man is due to his own individual exertions in the endeavour to take to himself and to assimilate the knowledge he may acquire through the experience of his contemporaries and predecessors. The capacity for cultivation, the innate powers which fit him for entering upon a course of mental training, are parts of the inheritance he enjoys, the results of a series of developments of mental forces derived through long generations. It is in accordance with the recognition of these facts, and the assumption that in early stages of society the forefathers of the present race were equal in condition with contem-

porary savage tribes, that the conjectures as to the origin of arts and sciences are founded.

The universality of the love for music in the human mind is indicated by the possession of some sort of method of exercise, vocal or instrumental, common to all, however far removed some may be from the centres of communication.

The history of the art has yet to be written. All that has hitherto been done can only be held to be contributive and not even final concerning its early use. A comparison of the character of instruments and of their known history sifted from tradition will in course of time reveal as much in degree as the knowledge of human races derived from the study of their several languages lays before the philologist.

It cannot at present be affirmed, on the one hand, that the origin of all musical instruments is to be traced to the usages of one particular tribe; neither can it be said, on the other, with any basis of certainty, that the knowledge of music and the use of instruments arose spontaneously and simultaneously in many directions.

The researches made in the tombs of Egypt and in the mounds of Nineveh have let in some light on historical study, only to show that those peoples

who were accepted for ages as the sources of civilisation are themselves only tributaries from a fount whose rise is still hidden from the explorer. The tempests and convulsions of time have so destroyed or disconnected the sequences of events, that even our knowledge of the science and practice of the art of music among the Greeks and Romans, whatever we may know or guess concerning their literature and ordinary life, is for the most part conjectural and doubtful.

It was not until the method was invented of writing and naming notes and assigning to each name a place in an accepted position that the knowledge of music became as it were moulded to a form capable of improvement and extension. The first philosophical musicians who noted that in the performance of a scale certain sounds recurred at intervals which bore the like relative proportions to each, though situated at the distance of eight notes apart, and gave those recurring notes the names of the tones with which they corresponded, by their very limitation of nomenclature were enabled to increase the power of recognising music. Their systems, nominally taken from the Greek, at once displayed a point of departure which led to a greater degree of cultivation than Greek

music was capable of attaining. It was a refinement to apply to every sound a separate and distinct title so that it could not be confounded with any other musical sound. But while this practice would be found to answer very well so long as all music consisted of melody, it was a great hindrance to the progress of the art, inasmuch as it prevented the employment of harmony or combinations of melodies.

The use of the letters of the Greek alphabet, in many ways, direct, indirect, upside down, or lying on their sides, was considered necessary in order to accommodate the nomenclature to the variety of sounds produced by voice or instrument, each having a different notation. The use of the first seven letters of the alphabet only, in large capitals for the great octave, small letters for the next octave, and double letters for the higher range, was a clear gain to the reader. The invention of the syllables *ut, re, mi, fa, sol, la*, now in ordinary use, was a still greater gain. The suggestion of their employment is attributed to Guido of Arezzo, who is said to have taken them from a hymn for the festival of St. John. He proposed them as a sort of *memoria technica* to a brother monk as a means by which he could recall the melody of the hymn, each phrase of which rises

a note higher, after the manner of the notes of the scale.

The addition of the seventh syllable is declared to have been recommended centuries later by one who remarked that the final sentence of the verse of the hymn was formed of the words 'Sancte Johannis,' and the letters S and J or I formed the syllable *si*. The sound now associated with the syllable is not suggested in the hymn. The next step in advance was formed when another monk, Hucbald, indicated to the eye the relative position of the sounds required in singing certain words. He also made the discovery that, by means of his system of writing down notes, it was possible to record the simultaneous sounding of two notes in harmony. It had taken nearly three centuries to arrive at this fact. It occupied three more, at least, before the practice of harmony was reduced to a science, governed by special laws. One of the most stringent of these laws required the avoidance of progressions which had been formerly permitted, and out of which the laws themselves had grown.

There can be no doubt that the knowledge of the varieties of harmonic combinations existed from an early period, though only isolated examples of the manner in which it was employed have been

preserved. What these were, and to what condition of art they point, will serve as subject-matter for more elaborate treatment later on. Still, as it is necessary to offer an idea of the subject-matter of the whole course, a reference to the further progress of the art is required, so that out of the general the particular may be deduced.

The origin of the melodies which have descended to the present time from a remote antiquity is as difficult to trace as to discover the personality of the author of the first attempts to formulate musical sounds out of the tones of the voice under the excitements of passion when the provocative cause was removed. We may consider that when the means by which these sounds could be reproduced were recognised, the next thing to which men turned their attention was towards the manner by which they could be permanently represented, so that the word or sign which embodied the thought should, when presented to the eye, recall the thought. Among nations tenacious of their old customs, but who trust to tradition as frequently as to written documents, the method of recalling these sounds would be handed down by word of mouth, probably after the manner of men before the invention of writing.

Such a practice can be traced among the Eastern nations. The Mahometans, for example, have no formal written signs for music, yet they have distinct melodies which, having been heard in various places, and written down by observant European travellers from time to time, show little, if any, changes of form when compared. The character of the notation employed by the ancient Egyptians is not known; probably it was transmitted in the same way as is observed among their modern descendants. The musical notation so called among the Hebrews consisted of a series of signs to direct the reader when to raise or lower the voice. These signs of notation, called *neumata*, were for a long time in use in the West, and are at the present day not wholly disused in the Greek Churches of the East. Many of these *neumata* are of fantastic forms, designed to represent the intermediate inflections of the voice requisite to give due effect to elocution. The character of the ancient scales of music, being avowedly derived from the East, may be compared with the present condition of Eastern scales. These are not divided after the manner of the European diatonic scale, which consists of a certain regulated order of tones and semitones, whose degrees are familiar to us all. The Eastern scale was capable

of division into more subtle parts, such as thirds of tones or less ; so the octave consisted not of thirteen semitones but of twenty-seven, and even so many as thirty-three. For this reason most Eastern instruments, and all performances of Eastern music, seem to be out of tune to European ears, as doubtless most European harmonies are unbearable to Oriental sensibilities. The story of the Turkish dignitary who was prevailed upon to attend a performance at the Grand Opera at Paris, and who was most delighted with the flourishes made by the several instruments in an independent cacophony during 'tuning time,' as reminding him of the music of his native country, can be readily understood by many, and best of all by those who have had the opportunity of hearing the performance of so famous a body of chosen instrumentalists as that of the Court band of the King of Siam, which appeared at the Inventions Exhibition. The European scale is held to be the most perfect in its order, inasmuch as it accords with the character of our sensations. It could scarcely be substituted for another without an alteration almost of our nature. Certain it is that all our previous ideas of melody and harmony would have to be abandoned, with what result to the art of music may be left to the imagination.

Out of this European scale the numberless varieties of melodies which delight the souls of men have been constructed; and, by means of ingenious combinations of concordant sounds, those same melodies have been harmonised so as to form an aggregate of pleasure. This pleasure has been removed from the emotional to the intellectual world by the successive discoveries of men of genius. In many of the old pieces of harmony produced in the early centuries, after certain principles had been accepted, will be discovered attempts to get free from the trammels and monotony of one all-pervading tonality. These efforts are interesting to the student of the present day, who has all the wealth of the tonalities at his command without fear of violating rules by transgressive excursions into remote keys. The course of study which prescribes a certain following of the rules of the old masters, though despised, if not condemned, by many modern musicians, is not without its advantages. A pupil who has conquered the difficulties of the mechanical treatment of a passage in one tonality, such as appears in the study of counterpoint, would certainly experience less trouble in understanding the like relations in other keys than those in which he made his

original essays. Those who are permitted at the outset to exercise freedom of treatment in the use of keys create their own embarrassment. It is a poor argument to quote the practice of writers with whom the choice of a key is a condescending concession to popular prejudice in favour of a distinct tonality.

The study of music should, therefore, be based upon the lines of historical succession as far as possible. That is to say, the method of procedure should be almost after the manner in which successive discoveries and improvements have been made in the art.

If the master or pupil finds it necessary to skip a century or two, as it were, as men of genius have done from generation to generation, it should be done with judgment and a distinct understanding of the reasons for the leap.

Those who have attained a certain position in their studies will not regret the time spent in communion with old composers. Whatever particular branch may be selected for study, either from necessity or choice, it will be found that attention to collateral branches springing from the same parent tree will increase the interest in the chosen from adopted. No knowledge of a special subject

is complete without some other information to support it. In fact, it will be found as difficult to isolate a subject of study as it would be to reach a dwelling-house without passing through the roads which lead to it.

The student will doubtless find himself attracted to the examination of particular phases of musical history in the course of his progress. Now while it is desirable to avoid paying undue attention to one section of a subject, there is always an advantage in concentrating the thoughts for a time, especially if the relative connection of the theme with others be not lost sight of. It is in this spirit that we enter into the examination of 'the historical development of glees and part-songs.' The subject of the glee itself is almost completed as an item in the history of music. It occupies a period of scarcely more than a hundred years of history. But it did not spring, Minerva-like, all clothed, armed and powerful, self-contained and originated from phenomenal causes. It was the result of slow growth, and was the extrinsic outcome of a series of developments which had been in preparation for centuries. It has served a musical purpose; its monuments are still extant and valuable; it has become the parent of a child scarcely so

worthy as itself, though possessing a vitality which may ultimately lead to a new departure.

The examination into 'the history and development of the glee' should possess a peculiar interest for English students in music, inasmuch as it is distinctly native. English musicians alone have produced, and English singers alone can perform it properly. What further contributions to musical art have been furnished by Englishmen will be pointed out subsequently. There can be no doubt that the practice of singing music in parts has been observed in Great Britain from a very remote period. Mr. William Chappell, in his most valuable 'Popular Music of the Olden Time,' a work which has been written to refute the statement that England is not a musical nation, quotes a passage translated from 'Cambriæ descriptæ,' by Gerald Barry or Giraldus Cambrensis. This passage, from a book written about the year 1185, tells us that: 'The Britons do not sing their tunes in unison, like the inhabitants of other countries, but in different parts. So that when a company of singers meets to sing, as is usual in this country, as many different parts are heard as there are singers, who all finally unite in consonance and organic melody. . . . In the northern parts of Britain, beyond the

Humber, and on the borders of Yorkshire, the inhabitants make use of a similar kind of symphonious harmony in singing, but with only two differences or varieties of tone and voice, the one murmuring the under part, the other singing the upper in a manner equally soft and pleasing. This they do, not so much by art, as by a habit peculiar to themselves, which long practice has rendered almost natural, and this method of singing has taken such deep root among the people that hardly any melody is accustomed to be uttered simply or otherwise than in many parts by the former, and in two parts by the latter. And what is more astonishing, their children, as soon as they begin to sing, adopt the same manner. But as not all the English, but only those of the north sing in this manner, I believe they had this art at first, like their language, from the Danes and Norwegians, who were frequently accustomed to occupy, as well as longer to retain, possession of those parts of the island.'

The musical qualities which distinguished the Welsh and the Northern folk seven hundred years ago are still possessed by their descendants. The love of music they exhibited then has been extended since to other parts of the country, and at the

present day it may be asserted with truth that there are few countries in the world where the love for music, and the enjoyment derived from its exercise, are more general than in our own little sea-girt isle.

The inference to be deduced from the statement of Giraldus and our present experience is that, although there are unfortunate gaps in the records of history which relate to popular habits and customs, there is sufficient evidence to lead to the conviction that the capability for singing in harmony, and the delight in the exercise, have been continuous.

The habits of a people are difficult to uproot; and this habit of part-singing, though scarcely referred to by subsequent writers, prepared the minds of the people for the welcome they gave to music in all its forms, both sacred and secular.

The majority of the musicians of the golden age of the art in England, the time of Queen Elizabeth, sprang from the people. Their genius extended its influence to all classes—the higher delighting in the subtleties of scientific construction, as shown in the madrigals; the lower finding solace and consolation by the performance of songs, and in the singing of psalms and hymns as well in the churches as in

their homes. Psalm singing was not only practised at times of private devotion and family worship, but served as an exercise during the hours of labour.

Details of these matters can be found in the writings of the dramatists, poets, and historians of the period. The records of social life further show how great and universal was the practice of music. Reasoning, therefore, out of the things themselves, it will be perceived that the study of 'the history and development of glees and part-songs' can scarcely fail to include a vast amount of collateral knowledge. The bearing of this particular form of art, therefore, tends to the extension of information on other subjects.

That it has also some value in relation to other musical studies may be shown before these remarks are concluded.

Independently of the historical associations connected with the study of the rise and progress of the subject, there is not a little to be learnt from the thing itself. The glee and the part-song are best exhibited without the help of instrumental accompaniment. The student is, therefore, better enabled, in merely listening to a performance of such works, to trace with little effort the means by

which effects are obtained, and by this practice to strengthen the habit of observation. This habit once formed is of incalculable value to the student, and may be turned to account in many ways, whether he be a performer, a producer, a composer, or an interested hearer.

In the construction of these works, moreover, the observation of the effects of contrast and the relation of parts to the whole cannot be without a degree of importance in connection with other studies. The artistic training which must follow the due recognition of the advantages of a comparison of the effects of opposite qualities will give a new life and meaning to the practice observed by the writers in contriving movements which set off each other.

The efforts of genius wherever produced, and with whatever object or foundation they may have been undertaken or based, are better appreciated by one who has disciplined his mind so that it is capable of readily receiving impressions and turning them to account.

The time that is judiciously spent in acquiring a knowledge of music, vocal or instrumental, or in studying the principles of harmony, will not be ill-spent, if it ends in preparing the mind for the

ready reception of other matters. The mere personal gratification arising from the performance of music should not be the only aim of such a study. In satisfying the claims of the ear, the demands of the mind must not be overlooked. With these principles in view, the performance of music will not only become a personal delight, but it will also be made the point from which a radius of intellectual advancement can be formed.

CHAPTER II.

THE ORIGIN OF VOCAL HARMONY. FROM EARLY
TIMES TO THE FIFTEENTH CENTURY.

A glance at the music of the Ancients—The music of the Hebrews—The Egyptians—The Greeks—The Romans—The European races in the time of the Christian era—Music of the early Christian congregations—Pope Gregory the Great and his reforms—The invention of notation—The introduction of the organ—The contributions of Hucbald to the art and science—Organum—Falso-bordone—Descant—The invention of counterpoint—Neumæ—Mensural music.

IN the preliminary chapter general references only were made to the state of music among the ancient peoples. On the present occasion the details of the subject may be more fully dealt with. At the same time the proposed examination can only be cursory, from the fact that ancient music has only a relative bearing on the subject. In dealing with the music of the earliest peoples, it would, perhaps, be most convenient and fitting to arrange the nations in ethnological groups. The Mongolian races, represented by the Chinese and Japanese, the Aryans of

India, and similar races, are the most primitive people according to the descriptions of their knowledge of the science and art of music. Of the two groups, the Aryan would seem to be possessed of powers the more conformable to European development.

It would be interesting to trace the similarity of ideas which exists between the national music of the old Celtic races in Europe and certain of the Indian melodies. The marked resemblance of the forms of melody and rhythm which they present would possibly be found to be due to something more than an adventitious design.

The historian of the future will probably be led to make some interesting comparisons, and possibly to deduce certain facts which have hitherto escaped observation. There is nothing so likely but that musicians will be able to show in time to come that the value of national melodies, as a study of history, will be as great to the musician as the knowledge of words is to the philologist. The employment of a particular scale in various parts of the world by people of various nationalities will probably be made the starting-point for a series of discoveries of the greatest importance and interest to the musical historian.

Meantime, we must be content with the information we possess, and gladly welcome every contribution which displays new research. With this thought in mind, those who wish to know all that is known concerning the musical powers of the Israelites—one of the representative ancient nations—may read with profit Dr. Stainer's little book on 'The Music of the Bible.' This gives a lucid account and description of the musical instruments and terms relating to music in the various portions of the sacred writings, and incidentally includes nearly all that is known about the practice of music among the ancient Hebrews. Despite the many disturbing influences which have been at work through the long course of ages, the Jews claim to have preserved almost without change the traditional melodies of their worship. Whether this claim can be sustained is doubtful. Some of these melodies have been transcribed in modern notation, and the everlasting principle of beauty, and the charm of expression which distinguishes them, may be adduced as proof, if they are accepted as of genuine antiquity, of the love of music inherent in the chosen people having existed throughout all ages. There can be no doubt that, with all the care taken to preserve the traditional melodies unchanged,

corruptions have crept in. Outside influences would be at work to effect these changes, and the memories and sympathies of the singers would be insensibly pressed upon. Written references, recognised by the congregation, could not be appealed to if they did not exist, and the fancy and imagination of the interpreter would superinduce alterations almost without consciousness that they were made. Many of these traditional melodies lose a little by being reduced to rhythmical proportions, as would of necessity follow when they were described in modern notation. There is sufficient peculiarity of character still to be traced in these melodies to show that they were originally formed out of Eastern scales, such as those referred to in a former page. By transformation into modern notation they may possibly lose a little of their ancient character, but to ears accustomed to European intervals none of the graces of expression and pathos are wanting.

It is asserted on reasonable grounds that the Hebrews derived their musical systems from the Egyptians and the Chaldeans. The ancient monuments of those nations show that music was extensively practised as well in religious as in civic and social ceremonies. The forms and assumed characters of the instruments described and depicted bear

a considerable resemblance, and there is good basis for the assertion.

In the earlier chapters of the Bible mention is made of music and musical instruments, the first in connection with Jubal, and the next with Laban. The song of Moses is the first allusion to vocal music, and the song of Miriam is interesting, not only as the earliest recorded instance of an address to the Deity in a song or psalm of praise, but as a sublime expression of triumphant and pious feeling. The practice of singing, accompanied with instruments and dances, was probably derived from the customs of the Egyptians. In later ages the Greeks, who are said to have learnt their music from the same people, continued the custom of dancing to music at their solemn assemblies. Not only in their acts of religious worship, but also in their games, was instrumental and vocal music practised. Poetical and musical contests are frequently mentioned, and some of the greatest names in Greek literature are associated with these observances.

The establishment of the games is regarded as the period which divided the ages of fable from those of authentic history. The majority of the poets whose works have been preserved belong to this latter age. Music and poetry were so closely

connected that the powers of expression belonging to the two qualities were often united in the same person. It is, therefore, not unlikely that the Pythian ode by Pindar, which contains one of the few fragments of old Greek melody which have been preserved, may have been set to music by him.

It is arranged according to the old tetrachord, though at the time it was written the seven-stringed lyre of Terpander and the eight-stringed lyre of Pythagoras were both known.

The Romans were indebted to the Greeks for the elements of all their knowledge in the arts and sciences, music among the number. The records of the Cæsars contain copious references to music and musicians.

After the fall of the Empire, the arts which the Romans had borrowed were for a time buried in its mighty ruins, but they were destined to rise on the same soil with more than pristine splendour. The age which followed was one which possesses more interest for us than 'the acts and deeds of venerable Rome.' The simple and sacred ordinances of the Christian religion were never opposed to the introduction of music in worship—a fact sufficiently proved by the habits and opinions

of the early Christians. That vocal music was employed in the primitive churches may be proved from a variety of passages in the works of Tertulian and others who wrote in the first few centuries, but that it was of the simplest kind there can be no doubt.

Origen says : ' We sing hymns to none but the Supreme Being and His only Son, in the same manner as they sing to the sun, moon, stars, and all the host of heaven.'

In the writings of Clemens Alexandrinus there is the following curious passage : ' This is the chosen mountain of the Lord ; unlike Cithæron, which has furnished subjects for tragedy, it is dedicated to Truth, a mountain of greater unity over-spread with chaste shades. It is inhabited by the daughters of God, the fair lambs who celebrate together the venerable orgies, collecting the chosen choir. The singers are holy men ; their song is the hymn of the Almighty King. Virgins chant, angels glorify, prophets discourse, while music, sweetly sounding, is heard.'

Philo, speaking of the Therapeutæ, says : ' After supper their sacred songs began ; when all were risen, they selected two choirs, one of men and one of women, and from each of these a person of

majestic form was chosen to lead the band. They then chanted hymns in honour of God, composed in different measures and modulations, now singing together, and now alternately answering each other.'

Eusebius, in the time of Constantine, after the year 312, when the Christian religion was legally established, makes reference to the music of worship, for he tells us there was one common consent in chanting forth the praises of God, the performance of the service was exact, the rites of the Church decent and majestic, and there was a place appointed for those who sung psalms—youths and virgins, old men and young. In these records there is just enough to imply that music was not only practised in church, but that it must have been the means whereby many a social hour was beguiled.

The persecution and oppression which the early Christians were made to suffer, while it rendered caution necessary to the practice of the rites of their faith, does not seem to have materially altered its form. Their hymns were supported by the voices alone, for their worship was chiefly in secret. When Constantine and his mother Helena built magnificent churches for the faith, the primitive character of sacred music suffered a change

Choirs of trained singers were instituted, and the hymns of the congregation were treated as of secondary importance only. The Council of Laodicea (367) enjoined only those who were duly appointed to sing in the churches. By degrees corruptions crept in, and, when the addition of certain rites of heathen worship to the simple observances of the Christian religion was insisted upon by the Emperor Julian the Apostate, the change threatened to arrest the development of music for the Church and home. The desire to consolidate into one form the music for the Church was not completely carried out until the time of St. Ambrose (333-397), when his system, founded upon that of the ancient Greeks, served to place music in the Church on so firm a basis that it lasted unchanged for nearly two hundred years. It must be remembered that as yet there were only the neumata employed to indicate the notation of this Ambrosian Chant. These *neumes*, or signs, were said to have been suggested by Ephraim in the place of the letter notation of the Greeks. They were originally intended to show the inflections, modulations, and pauses required in reading the Gospel and other portions of the service.

When Pope Gregory in 590 turned his attention

to the reformation of the music of the Church, he endeavoured to reconcile the various systems in use, and succeeded in constructing one harmonious whole out of many conflicting elements. He added to the four Ambrosian Scales, known as the Authentic, four more, which he called Plagal, or Oblique. The Gregorian system held undisputed sway in the Church until the beginning of the ninth century (590–814). Gregory, who had introduced Christianity into Britain (in 596), sent singers to this country, and the first choral service was given at Canterbury. The practice afterwards spread to other churches in Kent, where for a long time it remained stationary. The mission of John to the monks of Wearmouth, in the year 988, helped the art of music to fulfil a wider mission than it had hitherto attained in this country; and the spread of music throughout the land dates from that period.

The statement of Giraldus as to the habits of the Welsh and Yorkshire folk of his time may not have been confined to those people, but the absence of more positive information precludes the possibility of determining the matter.

The music for the Church in early times was always unisonous; and only in the definite character

of its scales, and the regulated order of its melodies, did it show the advances made by science. The music of the people was, strange to say, of a more scientific character, inasmuch as it exhibited a movement towards that combination of powers which was hereafter to give new life and expansion to musical development. The absence of any definite or recognised method of writing down any musical thought restricted the powers of musical invention. The neumes employed exclusively for sacred song would not be called into the aid of writing secular tunes; moreover, as these were to a certain extent unauthorised, the Church would take no cognisance of them. Secular tunes were, therefore, only preserved by uncertain means, those of oral tradition.

The neumes were originally written over the syllables they were intended to affect. The first improvement was introduced when a line was drawn to show the relative rise and fall of the voice in connection with the tone adopted in reading by the speaker. This line made the reading easier, and gave rise to a still further improvement, when another line was added. The lines were at first used singly, and gave no information as to the pitch required. Afterwards they were coloured, and according to the

colour a certain definite pitch was understood. Thus red stood for F, and all melodies with a red line began and ended on that note. Yellow stood for C, as the tonic. In the eleventh century both lines were used together.

The introduction of the single line prompted the formation of the neumes into graduated heights and shapes, but even then their interpretation was variable, and was influenced by the capacity or the intelligence of the singer.

The proposition of Hucbald, a monk of St. Amand, Tournay, in Flanders, in the tenth century, to discard the neumes, and to employ a ladder showing the relative positions of the notes, though not adopted at the time, led to the invention of the stave. The words to be sung to music were written between the lines of this ladder, the number of lines being as extended as the compass of the piece to be sung. After a time it was discovered that the division of the syllables was troublesome, and all needful effect could be gained by writing the words in one row beneath, by placing dots on the lines to show the notes required to be sung, and that the number of lines could be reduced by utilising the spaces also, each position representing a particular recognised grade. The names of the

notes were indicated at the commencement and at the end of the lines; and then the next improvement, suggested probably by the natural love of idleness inherent in man, was to point out the position of one note on the supposition that the others would be calculated from their relation to that note. This was done at first by means of the coloured lines, and afterwards by certain signs which might stand for the coloured lines. Thus four lines could be made to include a whole octave of sounds. Guido of Arezzo substituted a green line for the yellow, retaining the red for F. His notes show a character and shape out of which modern notation has been formed. The neumata system of writing was employed so late as the fourteenth century in a modified form, though the practice of writing notes of a more definite outline had prevailed for more than two hundred years. Traces of the neumes may be found in books of Gregorian notation printed abroad at the present time.

The history of notation is not without an element of interest, but there are matters connected with the discovery which have more distinct bearing upon the subject of the present inquiry.

About the year 1000, when Christian people had

recovered from the disappointment of their expectations of the fulfilment of the prophecies concerning the millennium, they began to build their churches on a scale of stability not always attempted before. The music of the churches was greatly advanced, and instrumental music began to be studied. Pope Sylvester had improved the organ, and the first attempts at part-writing according to rule were made by the musicians of the period. Hucbald, who has been already mentioned, following the theories of Pythagoras, recognised in his harmony only fourths, fifths, and octaves as consonants, and all this polyphonic writing is based upon the principles of such treatment. The effect of harmonious combinations of this kind to ears of the present day might be scientific, but it would scarcely be considered pleasant enough to be included in the category of the purely artistic, much less the beautiful.

This style of part-writing was known by the name of *ars organandi*, or *organum*. It is believed that the practice of singing a second part over or beneath the plain song of the hymns and sequences of the Church was known in the ninth century. It was originally in two parts only. It probably derived its name from the organs which were in use

in the Church as early as the seventh or eighth centuries. These organs were of limited range, and accompanied the singing by playing the same notes which were sung. The organist in course of time discovered that certain notes could be sounded together in pleasant concord, and made use of the effect so learnt at the conclusion of musical sentences only. It must be remembered that the clumsy construction of the organs at that time did not admit of the keys being pressed with effect by the fingers. There was rarely more than an octave of compass. Each key was three to four inches wide. The player, who armed himself with thick gloves, literally struck the keys, using only one hand at a time, and from this mode of performances he was called 'pulsator organorum,' 'the smiter of the organs,' a term not inapplicable to players upon other keyed instruments in the present day.

When the organist's doubled notes were imitated by the singers, it is reasonable to assume that the practice was called after the name of the instrument from which it was taken. It is certain that Church singers were called 'organisers,' even though they exercised their craft without accompaniment.

Hucbald, to whom has been ascribed the invention of the stave, gave the first clear rules for the

performance of this sort of harmony in which only fourths and fifths are permitted; the use of two consecutive thirds was as strictly forbidden as in the present day consecutive fifths and octaves are enjoined to be avoided. Whether this prohibition arose from the defective method of tuning the thirds according to the Pythagorean system, or was the result of a desire to attain perfection by the use of intervals called perfect, can only be left to conjecture.

None of the writers of the age immediately succeeding Hucbald give any clue to the reason for the harsh rule of the 'organum.' They all accepted it, and so far, as it is said, compelled themselves to do penance for indulging in one of the most beautiful and emotional of all the arts. Guido d'Arezzo (990 to *c.* 1070) was the first who raised objections to the practice. He advocated the omission of the upper part when the 'organum' was given in three parts, and suggested the substitution of a method by which the thirds may be made of occasional use, to be followed by intervals already allowed. This theory was advocated or supported by other writers in different places, principally by Walter Odington in England, by the three Francos (of Cologne, of Paris, and of Liège), by Odo, Abbot of Clugny, by John

Cotton, John of Dunstable (both of whom, like Walter Odington, were Englishmen), by John de Muris, by Philip Vitriaco, and others.

The use of the sixth as a more consonant interval than the third was next tolerated, as Johannes Tinctor (1434-1520) shows by examples of melody so harmonised. In most cases the theoretical writers and historians of music of the Church bound themselves down by the old conservative canons, which fettered their intellects in the treatment of music. Sometimes they tell us how to write according to rules that have been superseded by later discoveries and practices, and hold to the old habits in spite of their knowledge of things of more reasonable design. Even Tinctor, born two years after the death of Willem Dufay, the Fleming, who may be called the well-spring of modern harmony, either did not know, or else he purposely ignored, the advances which had been made in the art of harmony, and had been carried to so remarkable a degree of perfection by this wonderful Netherlander. The organum had given place to *Falso-bordone*, *Falso-bordone* to regulated Counterpoint, and still the first was revered by many teachers as the standard of perfection. Willem Dufay, who was born at Chimay, in the province of

Hainault, in the year 1360, left music of sufficient importance and value to prove his claim to consideration as one of the pioneers of the modern system of harmony and counterpoint. There are passages in some of his works, as well as those of his immediate successors, Jehan Ockenheim, Jacob Obrecht, and others which are indicative of higher genius in construction and expression than could possibly be attained by the strict observance of the barbarous rules of the 'organum.' Yet it was enjoined to be taught so late as the sixteenth century. Perhaps some of the instructors in counterpoint and fugue are not wholly guiltless in the preservation of similar archaisms in the present day.

Out of the organum, the falso-bordone arose. This admitted of greater freedom: as of the use of passing intervals otherwise forbidden; thus harmony of thirds and sixths above or below the plain song, and the discord of the second, are even to be found in pieces written in the falso-bordone style. When counterpoint, which may be also above or below a given melody, was only made above, it was called descant; this, which was sometimes extempore, required a considerable amount of skill in its execution. While it may probably

have taught some lessons to the observant harmonist, it was subject to fewer restraints than were imposed upon the other forms of counterpoint. In the sixteenth and seventeenth centuries counterpoint was often called descant. It was divided into three kinds, plain, figurate, and double. The plain was the same as the first order of counterpoint, note against note, or point against point, as the term implies. The second admitted several varieties; and the last was reversible—that is to say, that the top part should become the bottom, and *vice versâ*, without any violation of accepted rules. These practical subdivisions of the forms of descant or counterpoint were only arrived at after many generations.

Out of the custom of organising the next important step in the progress of art was devised. This was the invention of the time-table and of measurable music. The neumes were subject only to the interpretation of the singer. So long as he was alone, he could follow or disregard such rules as expediency or convenience might devise. When two or more voices were called upon to take part, it was necessary to have some distinct understanding as to the duration of the emphasis laid upon the words to be declaimed. So long as these words

were given to a melody in unison, a traditional method of performance could be readily established and maintained, but when the performance was in harmony, the duration of the notes to be sung was required to be indicated. Notes called long (*longa*), short (*brevis*), were the only ones at first introduced, on the supposition that syllables to be declaimed were either short or long. The relative duration of the 'long' or 'short' was still undefined and unrepresented until it was discovered that certain notes were longer or shorter than others. Thus the Maxima, as greater than the Long, and the Semibrevis as shorter than the Brevis, found a place in the time-table. Then, as now, the absolute continuation of these relative measures of time was guided by the spirit of the words with which they were associated.

CHAPTER III.

THE ORIGIN OF VOCAL HARMONY FROM THE EARLIEST
TIMES TO THE FIFTEENTH CENTURY (*continued*).

Time-signs—Early compositions in harmony, sacred and secular
—The effect of the Crusades upon musical art—The troubadours—Their songs the precursors of the madrigal; the forerunner of the glee—The glee a distinctly characteristic and individual form of composition peculiar to England.

FRANCO of Cologne speaks of notes as being either perfect or imperfect. The long was always perfect when followed by a long, and the breve by the breve. The long preceded or followed by a breve was imperfect. Perfect time was formed of measures or pulses of three, and was so called in honour of the Blessed Trinity. Imperfect time was the basis of what we call duple measure. Composers employed these divisions or arrangements of notes at will; and, as there were at first no indications of the measure by means of signs such as are now commonly employed, the difficulty of deciphering ancient music is proportionately

increased. The help which the bars in music offer might be sought for in vain, for bars were not used in music till many generations after. When music was written in one rhythm throughout, certain time-signs were placed at the beginning to remind the reader of the composer's intention.

These signs were represented by circles and figures. Perfect or triple time was shown by a circle, sometimes with a figure 3 added, sometimes with a semicircle and the same figure. Imperfect time by a semicircle, with or without the figure 2. Rapidity of pace was indicated not by words, as is now the practice, but by the use of modifications of certain of the figures already alluded to. A line through a circle signified that the movement was to be taken quicker; and when the figures were reversed, the performance required a still higher rate of speed. The greater prolations were expressed by the addition of a dot in the circle or semicircle. In course of time this dot was transferred to the notes of the Lesser Prolation, thus making their value greater, so that two equalled three, and the imperfect was made perfect. This dot is still called on the Continent the point of perfection. With a time-table plastic enough to be capable of yielding to the will of a composer, the subtleties of

rhythm, hitherto subject only to rules required for the due observance of poetical account, become a distinguishing element in the composition of music.

The importance of this invention cannot but have had an enormous influence in affecting the whole nature of music. It is asserted that these discoveries were made by the disciples of the old French School, which was founded in the eleventh century, and existed until the fifteenth. This, which assumed to be the oldest national school of music that was ever instituted, was at first almost exclusively clerical. The earliest treatises on music are said to have been the productions of its scholars and teachers. As Professor Naumann, in his '*Geschichte der Musik*,' says: 'As may be expected from a body consisting of learned monks, doctors of theology, and others, all the treatises were written in Latin.' To this may be added that the diction employed has lost much of its clearness by transmission. 'Later on, the names of men who were musicians, and musicians only, were on the lists—that is to say, men who were trained to the art, and who earned their bread by its practice. From this body came the great schools of music founded in England and the Netherlands.'

The works of the Englishmen who were supposed to have been trained in the French School, such as Walter Odington, the monk of Evesham, who wrote a treatise on music about the year 1217, John Cotton, John of Dunstable (died 1458), and others up to the beginning of the fifteenth century, exhibit a certain amount of regularity and order of agreement with a preconceived plan, which could not have arisen from perfect independence of thought, so much as from independent treatment of prepared knowledge.

That the art of polyphonic composition was known and practised in England from an early date we have a singular proof in the existence of the interesting MS. in the Harleian Library in the British Museum. This MS. has been declared by experts to have been written before the year 1250. It reveals many curious things. First of all the notation used shows that at that early period a definite system of writing was recognised and employed, from which little or no departure was made for many centuries. Secondly, the composition indicates a high order of skill in the treatment of polyphonic harmony. Thirdly, a still higher degree of skill in its construction, inasmuch as the harmony is formed out of the repetition of the

melody at stated distances apart, in the form of what is called a 'canon in the unison.' Fourthly, that the harmony is further strengthened by the addition of two parts which form a 'pes,' a foot, or burden. Lastly, that the melody chosen has all the character of a popular song, and may possibly have been one. The summary of the matter is that the existence of this, the oldest musical monument possessed by any people in the world, proves that the English musicians of that far-away period exhibited talent, ability, fancy, imagination, and a knowledge of contrivance of which we have reason to be proud. If the writer was the pupil of the famous French School to which reference has been made, he was an honour to it; for, although there are grammatical lapses which are now called faults, they were not so considered in the days when the practice of 'organum' of fourths and fifths, and a 'falso-bordone,' which included intervals of seconds in the harmony, was still practised and revered. Further, the treatment shows an early example of the employment of a popular melody as the basis upon which contrapuntal skill was displayed. The words are in English and Latin. There are other pieces of the motett form in the same MS., and, though they show nothing particularly remarkable

in themselves, they help to establish the presence of skill in the musicians of the period, if not to prove the existence of a distinct school of English musical art. The skill may not be questioned, but, if the school existed, all record of it has perished. For all that we know now it may have been paramount. Of the work of other schools of the period we hear little or nothing, and we can only suppose that they flourished, and kept alive the traditions of the art, by the fact that when a departure is made it is referred to some particular musician who must have received his education from one school or another. Admitting that music had ceased to be a dominant power in the intellectual studies of England, and that the teachings of the ancient French School bore no more fruit in this country, it was not so elsewhere. In the Netherlands a number of men of genius arose, who not only improved upon the precepts they had acquired, but added many more, and revised much. They eliminated the weak and useless, and so strengthened the foundations of modern harmony. One of the names of greatest lustre of this period was Willem Dufay. It is curious to note that most historians admit that the honour of having brought the exercise of descant into the boundaries of purer

and more tractable harmony is shared by Dufay in conjunction with Giles Binchois and John of Dunstable, a Frenchman and an Englishman. In priority of birth Dufay has preference, but the probability of each of these men carrying out independently the precepts of the school in which it is assumed all were educated, which their genius allowed them to expand, is not at all untenable.

It is the disadvantage of the historian, who desires to trace all the influences at work to produce certain results, that he is ever compelled to 'go backwards and forwards in quest of the truth.' In the history of music, especially of that portion of it which relates to the development of harmony and the cultivation of vocal music, such a course of proceeding is inevitable. The growth of the discoveries and improvements in organising, in descanting, and the early attempts at the varied treatment of musical effects, has led us up to the period of the beginning of the fifteenth century, when musical art became the expression of concentrated and successive efforts at improvement. The greater part of these efforts were devoted to the service of the Church.

It is necessary once more to return to the early

ages to follow the line which was marked out and pursued by musicians of a different character before showing how that these lines, apparently parallel, were still sufficiently out of the direct plane to meet or cross each other at some distant point. The union of sacred and secular music, of vocal and instrumental music, was ultimately to be made, though each pursued an apparently independent way of its own, and was brought into action by different impulses.

The knowledge of many of the arts was greatly advanced by the wars of the Crusades, inasmuch as it brought the European soldiers into contact with Eastern civilisations. Unmoved by the pressure of circumstances with which Western progress was hindered, the Eastern arts had not gone back even if they had not advanced. The semi-barbarism into which most of the European tribes had lapsed, by reasons of struggles among themselves, had blighted the growth of art. Therefore the form in which it was cultivated among the Eastern people, against whom the crusaders were waging a religious warfare, must have acted like a revelation upon the minds of the Christian warriors. Certain it is that if they had nothing to learn from their enemies in the way of vocal music, they had opportunities of

extending their knowledge of the graces of poetry, and of cultivating the use of musical instruments.

At the beginning of the twelfth century, the viol, the cithara, and lute were cultivated, and the songs of the troubadours imparted a new life to the poetry and music of the period. The term troubadour, which means an inventor, a finder out, was applied to the poets who travelled through all the southern countries of Europe, singing their songs in the palaces of kings and the castles of the nobles. Their songs were composed in the Provençal dialect, a compound of Latin and Teutonic, formed as early as the ninth century, a tongue spoken in its greatest purity in the provinces of Dauphiné and Provence. The importance which attended the success of these troubadours was recognised on all sides. The poet was a privileged person. When he travelled, he was attended by his *ministrallis*, who carried his harp or his viol, and occasionally helped him to sing his songs. The dignity of the master was shared in lesser degree by the servants, and they became privileged in turn. In the eleventh century the rhyming troubadours were protected by the Count de Poitou and many of the most powerful nobles. They were received with great consideration and respect, they travelled from one castle to

another, and sang their songs in celebration of the heroic deeds of warriors and the beauty of their ladies, exalted virtue, despised vice, and encouraged the spirit of chivalry, which had made its appearance in Europe upon the return of the Christian soldiers with their armies from the battles of the Cross.

The troubadours not only strove to excite the better passions of humanity in the breasts of their hearers, but they were instrumental in augmenting the wild, imaginative, and superstitious feelings. Their influence upon the social life and artistic sensibilities was great and extensive. Men of the highest ranks cultivated their tastes in poetry, and even attempted, some with success, to enter the ranks of the much esteemed body. The story of King Richard and Blondel the minstrel will be familiar to all; the efforts of another king, Thibaut of Navarre, are still extant, and stand as evidence of the condition of music at his time as well as of his own particular skill in composition.

For a long period the troubadours flourished, until they were suppressed in the fifteenth century for reasons which it is needless to particularise here. It was their fate, like that of other favoured bodies who encroach upon the good feelings of the people, to be the authors of their own ruin.

But their downfall was not accomplished until they had effectively planted in the hearts of the people a love for poetry, which has continued to retain its hold in their esteem to this day. Their verses contain the germs of those principles of the poetical art of which, in Italy, Dante and Petrarca were the immortal exponents.

The troubadours, besides helping to develop the art and practice of music on its secular side, also banished scholastic quarrels and ill-breeding, polished the manners, established rules of politeness, enlivened conversation and purity. The urbanity of refined society is due to them; 'and,' as is added by a French writer, 'if it is not from them we derive our virtues, they at least taught us how to render them amiable.'

There are many references to music and performers in the old English records, showing the estimate in which they were regarded by successive monarchs. The contributions to art furnished by the minstrels can only be guessed at, there are no known existing examples. It is stated that many of Chaucer's songs were set to music, but none have been preserved. All that we can gather is that music was cultivated both at home and abroad, and that our present inheritance dates from the development

of the artistic legacies bequeathed to us through the musicians of all ages. What has been called the sporadic condition of musical art up to the beginning of the fourteenth century was destined to be consolidated, and to take a lasting and reproductive form before the end of the same period.

Out of the songs of the troubadours a form of poetry was evolved, which was destined to effect an important change in musical art. Besides the heroic poems and those upon love which were composed by the votaries of the 'gay science,' as the art of the troubadours was called, there were songs designed to catch the popular ear, and to appeal to the popular mind. These were concocted in language which could be 'understood of the people.' They contained references to certain homely transactions of everyday experience, which would commend themselves with force to the less refined ideas of those to whom they were addressed.

At first these poems were called 'Villanelli,' in Spanish 'Villancicos,' probably from their being addressed to the common folk. The bright or sharp saying, the elucidation of some little worldly minded custom, or the illustration of a homely proverb made these poems very popular. From

these were formed the madrigals of later date. The characteristics of the 'villanelli' were preserved in the early madrigals ; in fact, many that we now call madrigals are also called by others 'villanelli,' according to the nature of the words.

'The villanella,' says Morley in his 'Plaine and Easie Introduction to Practicall Musicke,' published in 1598, 'is the lightest and least artificial air known in music ; it is made only for the ditty's sake, in which many perfect chords of one kind may be taken at pleasure, suiting a clownish music to a clownish matter.'

In the next lecture opportunity will be taken to enlarge more particularly on this subject, as having greater bearing upon the more advanced stage which it is hoped will be reached. Meantime it is enough to say that the 'villanelli' preceded the madrigal as a form of poetry, and ran for a time contemporaneously with it.

The madrigal, which attained its most beautiful expansion and development through the genius of English musicians, was abandoned of the nation by whom it was invented, and served as the culminating point of vocal art. The forces which had been at work to create a love for instrumental music, and which were gaining ground abroad as well as at home,

now asserted themselves, and music was cultivated after a different manner.

Vocal music in parts was to give way to part-music for viols. The improvements made in the virginals—a keyed instrument out of which the modern pianoforte has been devised—drew the attention of composers to the charms of the instrument as an element for the promotion of social intercourse and solitary consolation. The song with instrumental accompaniment now came into favour, and the madrigal was forgotten. The longing desire for vocal part-music still existed, and the solo became a duet, and the duet a trio. The devices of harmony and of counterpoint gave a special interest and excitement to musical performances.

In Italy, in the Netherlands, and in England the most illustrious names of the musical art in the several periods are to be found associated with the madrigals. They were avowedly in advance of the style required for the use of the service of the Church, and may therefore be said to represent the development of art in its highest forms known. Music in France, at the time when the madrigal was at its greatest perfection in our own country, was by no means worthy of the nation which had

nourished the infant art, and had been the means of aiding its extension into the countries which had now excelled it in its productions. Music in Germany had scarcely attained scientific dimensions, though the labours of Henry Isaac had not been altogether fruitless in implanting a love of music among the people through the melodies associated with sacred words in the reformed worship.

The great centres of musical art at the early part of the seventeenth century were England, Italy, and the Netherlands ; the last named was the greatest, though its period of decay had set in. Italy, destined to be the parent of a new and more glorious development in the Oratorio and the Opera, had already furnished England with the means by which she was to show that her sons could not only profit by the lessons offered, but also turn them to such account that they should excel their prototypes. If internal troubles had not diverted men's attention from the cultivation of art, there is no doubt that England would have exhibited in a continuous line those powers in music which were shown to be latent when Pelham Humfrey and Henry Purcell appeared to prove that art, though dormant, was not dead.

Pelham Humfrey was one of the first of the

children of the Chapel Royal after the Restoration. The promise of his talent was so great that he was sent at the expense of the king to study in France, where he became the pupil of Lulli. On his return, he formed, at the king's request, a body of violinists on the model of the 'Petits violons du Roi,' which were called 'Four-and-twenty fiddlers all in a row.' For this body he composed some instrumental music in the French manner. His anthems are also very fine, though marked by many of the peculiarities of the time in which he lived, and the school in which he studied. In the fit union of words and music, so that the poetry and spirit of each might be made to augment the value of the other, his compositions are admirable even to musicians of the present day, who find little pleasure in the short movements and *ritornelli* symphonies which they contain. His pupil, Henry Purcell, made little if any changes in the forms suggested by the master, but he excelled him in the ingenuity and richness of his devices, the appropriate character of his harmonies, and the happy emphasis with which the sense of the text is expressed. The beauty and pathos of his melodies and harmonies are still the wonder and admiration of musicians of the present day.

His works would well repay the trouble of becoming acquainted with them, and young musicians may be recommended with confidence to study them. The greatness of his genius is admitted even by those who contend that England has produced no composers. His influence upon art was powerful in his own days, and, in one respect, his example served as a model for all native composers to follow—the happy combination of the ‘twin-born harmonious sisters, voice and verse.’ One form of composition in which Purcell excelled—namely, the Catch—was the immediate precursor of the Glee, whose history and development form the chain which at this time binds us in a common bond. The nature of these catches, their origin, encouragement, and final extinction, will be shown on another occasion. The glee is foreshadowed not only in the musical treatment of certain of the old ‘Villanelli,’ but also in the Netherlandish ‘chansons,’ madrigals, catches, and other pieces of part-music. Some of these patterns owe their origin to other countries than our own. The glee is essentially and individually English.

The progress of the art of music, like all other

arts, is dependent on the advancement of the human mind. The power of appreciating the charms and beauties of music, and of benefiting by its employment, grows up with the inventive skill which calls new thoughts into exercise. Sympathetic encouragement gives life to art.

It was because there were found a sufficient number of enthusiastic musicians, loving the art for its refining pleasures, who could recognise the changes which were at work which might revolutionise the whole area of music, that the effort was made to mould into new form the accumulated material they had inherited. Out of this desire arose the effort to establish glee-singing. How much of the national love for sweet sounds, how much of the delight in the music of voices which had caught the attention of observers of many generations, how much of the pleasure derived from social intercourse, may have contributed to support the effort will possibly be gathered subsequently.

It is enough now to say that the glee is one of the two forms of composition to which English musicians can lay claim without fear of rivalry or dispute. The companion native production is the Anthem.

The motetts and like compositions by the musicians of other countries are of a totally distinct character to the anthems used for the service of the Church of England. Foreign musicians, who have heard some of the best examples of this 'beautiful aid to devotion,' as it has been called, have always admitted its excellence, and some have gone so far in their admiration as to make the endeavour to imitate it. Many of these contributions are of striking merit, but they are deficient in the spirit which inspired our native musicians, and so the anthem stands an unrivalled monument of English musical art, devotion, and expression.

As with the anthem, so with the glee. The musical literature of all the other European nations contains nothing of like nature. The English glee, with its cleverly interwoven melodies fitting one into the other with the utmost ingenuity, each bearing some individual reference to the general effect, is a perfectly unique production peculiar to England.

It is a kind of musical sonnet in which the poetical idea, suggested in the opening phrase, is continued and intensified by every subsequent expression, until the point is reached in the final phrases, and the beauty of the imagery culminates

in some exquisite application of the motto of the whole. Above all it is English, and it may be made the subject of a little pardonable praise from Englishmen, and the admirers of its many charms and fascinations.

CHAPTER IV.

DEFINITION AND DESCRIPTION.

The origin of the word 'glee' as applied to a musical composition.

Quotations from old writers showing the manner and variety of the application of the term.

THE tenacity with which old customs are adhered to, in reappearing under different forms and names, is a matter which can never fail to arrest the attention of the student of history and literature. The best and most distinguished of our opera and oratorio singers would doubtless be much surprised if they were told that they were the direct representatives of the ancient bards, the Scandinavian scalds, or the Anglo-Saxon gleemen. The conditions under which they practise their art are different, the character of the art itself has become modified and changed, but the main principles which surround the exposition of their abilities are the same. The successive progress of ages has added a vast number of extraneous accompaniments to the artistic

life of those who are the present representatives of an ancient, honourable, and highly favoured race.

Among the ancient Britons, whose love for vocal and instrumental music was an inheritance derived from their far distant Aryan ancestors, the bards, who were musicians and poets, were held in the highest esteem. Ammianus Marcellus tells us that 'these bards celebrated the noble actions of illustrious persons in heroic poems, which they sang to the sweet sounds of the lyre.' Another early historian, Diodorus Siculus, states that 'the British bards are excellent and melodious poets, and sing their poems, in which they praise some and censure others, to the music of an instrument resembling a lyre.' He also adds elsewhere, 'their songs and their music are so exceedingly affecting that sometimes when two armies are standing in order of battle, with their swords drawn and their lances extended, upon the point of engaging in a most furious conflict, the poets have stepped in between them, and by their soft and fascinating songs calmed the fury of the warriors, and prevented the bloodshed. Thus even among barbarians rage gave way to wisdom, and Mars submitted to the Muses.' The instruments,

which the Roman authors described as lyres, were probably the cruit and clearsach, the crowd and harp. The bards, who also excited the armies to bravery as they preceded them to fight, were the heralds of princes and the mediators of peace. They were an hereditary order, and exercised great influence over the people; they also were the channels of all historical tradition.

In Wales, about the year 940, their privileges were defined and fixed by the laws of King Howel Dha, and in 1078 the whole order was revised and regulated by a new code promulgated by Griffith ap Conan. Competitions in minstrelsy called *Eisteddfodau* were held from time to time, the judges being appointed by the prince. These meetings under royal commission were held down to the reign of Queen Elizabeth. The bardic spirit is maintained by societies to whose exertions we owe the preservation of the relics of the lays of the Welsh bards, none of which, it is stated, can be traced to MSS. of a date anterior to the twelfth century.

The bards in Ireland were also an hereditary body divided into three classes—the *Filhedha*, who sang in the service of religion and in war, and were the counsellors and heralds of princes; the *Braith-*

eamhaim, who recited or chanted the laws; the *Seanachaidhe*, who were the chroniclers and genealogists. The skill of the Irish bards upon the harp was known throughout the world. When the profession decayed after the conquest of Ireland by Henry II., the bards and their successors found refuge with the chiefs, and by their songs and legends kept alive the national feeling. This occasioned severe measures against them. Elizabeth ordered the bards who were captured to be hanged as instigators of rebellion. The profession survived, though in a modified form, under the encouragement of the native gentry. The last of the bards was Turlogh O'Carolan, who died in 1737.

The bards of Scotland are supposed to have been similar to those of Ireland. All that is known with certainty concerning them is that there were poets and bards in the Highlands down to the beginning of the seventeenth century.

The Northern scalds, to whom reference has been made, resembled the bards in their constitution and offices. They were equally venerated by their countrymen, and fulfilled conditions similar to those which have been told of the bards.

The Saxons in Britain had their gleemen or musicians, who were highly privileged favourites.

The courts of kings and the residences of the opulent offered them a constant asylum; their persons were protected, and admission to castles and private houses was granted to them without the least restraint.

There were two orders of the gleemen—the one who were harpers and singers, the others were merry-makers, whose craft was called *Gliggamen*, glee games, because they indulged in tricks, jests, sports, gambols, and feats of dexterity more or less amusing and exciting.

The story of Alfred in the Danish camp can be perfectly understood when the estimate of the position of the gleeman or minstrel is taken into consideration. His person was sacred whatever language he spoke, and whether he was personally known or not. He was protected by his profession, and was free to come or go as he wished.

Unlike the bards, the gleemen were not an hereditary community. Their ranks were recruited from all classes of society. Many were poets as well as musicians, and some added to their artistic accomplishments feats of dexterity, mimicry, juggling, dancing, and tumbling, and other entertainments similar to those which in the present day are presented as attractions in the variety theatres

and music-halls. The fact that many came from the lower orders of society is asserted and implied by many of the old chroniclers. Women as well as men were of their companies. They were banded together for mutual protection and support; they knew each other by private signals and the use of a peculiar language, and the privileges they enjoyed, and the favour with which they were always welcomed, inflated their pride and made them insolent and exacting. They entered the houses of the nobility unbidden, and were generally handsomely rewarded for their pains. At last they claimed their reward by a prescriptive right, and settled the amount to which each member was entitled according to his abilities. The better sort of gleemen retired and left the field. Still the numbers were not diminished, as they were recruited by a large number of idle and dissipated persons who assumed the characters of gleemen without proper qualifications.

The evils arising from this association at length became so notorious that King Edward II. issued an edict in 1315, restraining their excesses, and they were forbidden to enter the house of any person below the dignity of a baron unless specially invited, and they were commanded to be content

with meat and drink and such bounty as the housekeeper chose to offer.

More than a century later, in the ninth year of the reign of Edward IV. (1469), with the intention apparently of reforming the abuses which existed among the body, a charter was granted to Walter Halladay, and seven others, his own minstrels, named by him, by which they were created into a guild or fraternity, such as the body possessed in olden time. They were to be governed by a marshal, appointed for life, and other officers, who were empowered to admit members into the guild, and to regulate and govern, and to punish when necessary all such as exercised the profession of minstrel within the kingdom. (The minstrels of Chester were excepted in this charter.)

The establishment of this institution does not seem to have improved either the position of the minstrels or the quality of those who exercised the profession. Their occupation was gone.

In the days of Queen Elizabeth their credit had sunk so low in public estimation that, in the thirty-ninth year of her reign, a statute was issued against vagrants, and minstrels and gleemen were included among the rogues, vagabonds, and sturdy beggars, and were subjected to like punishments. This

edict affected all fencers, bearwards, common players of interludes (with the exception of such players as belonged to great personages, and were authorised to play under the hand and seal of their patrons), as well as all minstrels wandering abroad, jugglers, tinkers, and pedlars. This Act gave the death-blow to the profession of the gleemen or minstrels, who had so long enjoyed the sunshine of popular favour.

The miserable state of this section of the musical profession is described by Puttenham, in his 'Arte of English Poesie,' printed in 1589, when he speaks of 'small and popular musickes sung by these *Contabanqui* upon benches and barrels' heads, where they have none other audience then boys or countrey fellowes that pass them in the streete, or else by blind harpers, or such like taverne minstrels, that give a fit of mirth for a groat, and their matters being for the most part stories of old time, as the tale of Sir Topas, the repartes of Bevis of Southampton, Guy of Warwicke, Adam Bell, and Clymme of the Clough, and such other old romances or historicall rimes, made purposely for recreation of the common people at Christmasse diners and bride ales, and in tavernes and alehouses, and such other places of base resort.'

The minstrels and gleemen were dissolved and dispersed by influences which were at the time growing in power, and were destined to change the whole habits of the nation, as well as to modify the processes of amusement and education. The printing press had been called into requisition to supply in a permanent form much that heretofore had been furnished in an ephemeral and temporary manner. The reign of Queen Elizabeth saw the multiplication of ballads and romances, such as were still the delight of the common people, in numbers and characters sufficient to justify the belief that the old craft of the minstrel had not been extinguished, but simply diverted into a new channel. The minstrels and gleemen wrought alone, and were known by a fresh title, that of balladmonger, which seemingly had no reference to the ancient profession of which they were then the representatives.

The national delight in secular music admitted of little or no abatement by the disgrace and dispersion of the minstrels. Better knowledge and improved skill were attained by musicians; the art of composition was making extensive strides, and writers, discovering the fact that the tuneful art was capable of being moulded into a series of mathematical puzzles, were fascinated by the discovery

and beguiled by its exercise. The composers of the reign of Queen Elizabeth, and others far into the seventeenth century, spent the most of their time in working out intricate devices in counterpoint and in writing canons in all sorts of shapes—in circles, in squares, in diagonals, in cross-rows, forwards, backwards, and upside down, as may be seen in an autograph book by Elway Bevin, who died in 1640, preserved in the library of Buckingham Palace. Such exercises were ingenious and clever, but it is doubtful whether they had any permanent value as regarded the art of composition. They proved the capabilities that music in combination possessed, without a doubt. They may have helped towards exhibiting the plastic nature of harmony, and the possibility of interweaving certain effects which were either forbidden entirely heretofore or only allowed under protest.

The grace of expression and the charm of pure melody seem to have been a secondary consideration with the composers of these arithmetical rebuses. That such qualifications were sometimes united with them may be shown by reference to the canon 'Non nobis, Domine,' written by William Birde in the reign of Queen Elizabeth. This, which is in the present day one of the best-known pieces

of harmony of that period, is in three parts, and is composed of one melody so treated that it forms its own harmony. The first part begins, the second part imitates the melody a fourth below, at a half-bar's distance, and after a bar the third part enters at the octave, and the harmony is made complete. It is usually repeated three times, and ends at a previously agreed point, otherwise it forms a perpetual canon. The condition of musical art necessary to produce successful examples of this form of writing was only arrived at through long periods of probation.

At first all music was in unison ; the earliest employment of harmony being traced to the organising of the seventh or eighth centuries. This consisted of the introduction of two notes in concord by way of finale or cadence. From out of this organising the practice of falso-bordone was evolved, and descant or counterpoint was the crowning stone of the edifice. The labours and discoveries of the old writers, Willem Dufay, and his scholars ; Josquin des Prés, Jacob Clemens non Papa, Orlandus Lassus), and the Italian and English musicians their followers, augmented the scientific knowledge of the art. The more enlightened views which had followed the periods of reformation and convulsion

in the several European countries had caused the barriers which restricted the rules of musical art to be removed, and a fusion of ideas to be allowed to be made. The forms of melody, which had been made popular by the gleemen, minstrels, and others, were imitated and extended, and musical skill found wider fields for operation.

That there had always been a hankering desire after the popular melodies among musicians may be assumed from the fact that many of the movements in the masses for the service of the Church were counterpoints upon favourite popular melodies, melodies apparently so well known, and associated with general ideas, that more than one composer takes the same theme upon which to exhibit his ingenuity. The word 'motett,' which is the same as motive, was at first applied to such pieces as were founded upon themes so selected; afterwards it became attached to a piece of sacred music, not necessarily a portion of the ritual, but because it contained the musical exposition of a text or sentence of Scripture. The original musical notes, ideas, or, as Shakespeare would say, the conceits, were doubtless those sung by the poets, the troubadours, the minstrels, or the gleemen.

It is therefore not difficult to understand that

the apparently incongruous efforts of musicians and performers should have something to do in bringing into being a form of such simple beauty as the glee, in addition to the more mighty expansions, the oratorio, the opera in its many forms, the symphony, and other vocal and instrumental treasures which we now enjoy.

In more than one instance it is known that changes of the utmost importance have been effected by unexpected means, and have been due to causes which were out of the calculations even of those who were wise enough in some degree to foresee the future. How few imagined that the singing of a few hymns between the pauses of a continued discourse would suggest the oratorio, or anticipate the magnificent forms into which it would expand ! The most sanguine enthusiast would have hesitated to declare that the removal of the frets from the finger-board of the violin would be the first step to a way which would culminate in the production of the symphony and other extended orchestral works.

Enough has been shown for the present of the musical forces at work before the glee, as a piece of music, had its being. It will now perhaps not be uninteresting to trace the growth of the word, and to show its signification at the present time.

The word 'glee' is described in dictionaries as meaning joy, mirth, or gaiety. This is only true so far as the colloquial signification of the term is concerned. The musical glee may possibly be at times joyous, or mirthful, or gay, but it need not be either. Composers associate some other idea with the word—an idea which in this particular instance may be said to be concrete, inasmuch as it includes an agglomeration of ideas. If the word glee meant only cheerfulness, the questions then arise: Why should composers take the trouble to describe works with this title as serious, elegiac, Bacchanalian, pastoral, humorous, and even comic? Why should they be tautological and say often a 'cheerful glee'?

Thus, Callcott's 'Father of heroes' is described as a serious glee; Spofforth's 'Fill high the grape's exulting stream' a convivial glee; Dr. Arne's 'Come, shepherds, we'll follow the hearse' an elegiac glee; Webbe's 'The mighty conqueror' a Bacchanalian glee; Steven's 'It was a lover and his lass' a pastoral glee; Rock's 'Let the sparkling wine go round,' though it might be called a Bacchanalian, is described on the printed copies as a 'cheerful glee'; Bishop's 'Mynheer van Dunk' and Caldicott's 'Humpty Dumpty' are called humorous

glees ; and Shore's ' Willie brewed a peck o' maut ' is called a comic glee. Now it is a remarkable thing that no qualification of the term was ever applied to the madrigal. Its term is always used alone. It is true that many pieces are termed madrigals which would be properly described by other names in use, such as canzona, villanella, and so forth ; but those works that are termed madrigals have only the qualifying titles which refer to their mechanical construction as *Madrigali di stromenti*, and so forth, but they are never marked by indications of character such as are often appended to the 'glee.'

As the glee is not always of the nature which may be duly described by the dictionary explanation, we must look elsewhere for its meaning.

The early English gleemen were not singers of glees. They probably derived their name from the fact that they were united in a brotherhood and formed into companies, by which means they were enabled to diversify their performances, and render many of them more surprising through the assistance of their confederates. Thomson in his 'Etymons of English Words,' in his explanation of the word and its derivatives, gives the old German word *liek*, or league, combination, or association, as a comparative meaning. The use of the word 'glee'

and gleeman by the old writers would seem to bear out the assumption that the words had a commonly understood signification.

None of them speak of a *gleeman*, the term is always applied in the plural. When it is necessary to speak of a single individual, he is referred to as a minstrel or as one of the gleemen. It is not unlikely that the Anglo-Saxon word 'gligg,' which is frequently interpreted 'music,' was originally applied to the kind of music made by the gleemen or brotherhood. It afterwards attained another meaning, also from its association with the acts of the same body. A portion of their business was mimicry and exaggeration of gesture, thence the word 'gleek' which is employed by Shakespeare as meaning 'to mock.' There were many of the body who never took part in the musical performances, but whose business was posture-making and tumbling. Still they were called 'gleemen,' and therefore we may not unreasonably assume that there was another and well-understood meaning of the word in the days when the band or brotherhood were moving on the full tide of popular favour. The old manuscripts, which are adorned with drawings, generally depict the gleemen as exhibiting their accomplishments in companies.

CHAPTER V.

DEFINITION AND DESCRIPTION (*continued*).

The early English translation of the First Book of Moses, 'The Story of Genesis,' 1250—Robert Manning's translation of the 150th Psalm, 1305—Chaucer; the Promptorium Parvulorum—The gleemen, minstrels, joculars—The troubadours, &c.

THERE can be no doubt that the word glee was never applied to musical compositions until the beginning of the eighteenth century, or, at the earliest, at the latter part of the seventeenth. The older poets used the word to mean harmony, or the combination of sounds. It is employed both as a verb and as a noun.

There is an ancient rhyming version of the first Book of Moses called 'The Story of Genesis,' written in English about the year 1250, a few years later than the date of the manuscript which contains 'Sumer is icumen in,' the earliest example of polyphonic composition extant. 'The Story of Genesis,' edited by Dr. Morris, has been included in the publications of the Early English Text Society. The

version of the twenty-first verse of the fourth chapter in the authorised version is : ‘ and his brother’s name was Jubal, he was the father of all such as handle the harp and organ.’ The paraphrase runs thus :—

Jobal is broðer sung and *glew*,
Wit of music well he knew.

If this were paraphrased again, we should say that it signified that Jubal was able to sing and make combinations of harmony, because the second part of the verse informs us that Jubal possessed ‘wit of music’—that is to say, that he was well acquainted with the science of the art in which he was accomplished as an executant. In a manuscript of the year 1200, which is preserved in the British Museum in the Harleian collection, there is a love song which Warton conjectures to be one of the oldest extant. It was probably one of the songs of the troubadours, and the author declares in his manner that he will love his lady while he endures :—

A wayle whyt as whalles bon | a grein in golde that godly
shon | a tortle that min herte is on | in tounes trewe | Hire
gladship nes never gon | whil y may glewe.

Here the poet uses the word as much to signify his singing as to assert his constancy. His sensibility to the charming qualities of the subject of

his verse will ever continue while he can hold together.

Robert Manning, more commonly called Robert de Brunne, from the place of his birth, a village in Lincolnshire, in his translation of Bishop Grosseteste's 'Manuel de Peche,' which he called 'Handlynge Synne,' makes reference to music and musical performances :—

The vertu of the harpe, thurghe skylle and ryght,
 Wyl destroye the fendes myght,
 And to the croys, by godè skylle
 Ys the harpè lykened weyle.
 Tharefor, gode men, ye shul lere,
 Whan ye any glemen here,
 To wurschep God at youre powere
 As Davyd seyth yn the sautere
 Yn harpe, in thabour, and symphan gle
 Wurschepe God ; yn trounpes and sautre,
 In cordys, an organes, and bellys ryngyng ;
 Yn all these wurshepe ye hevene Kyng.

The words 'yn harpe, in thabour, and symphan gle' signify the music made by those instruments in combination.

In another place Robert de Brunne, in describing the coronation of King Arthur, speaks of

Jogelours wer there inoug
 That were queitise for the droug
 Minstrels many with divers glew.

Here the word 'glew' may mean several things connected with the profession of the minstrel. It

may mean divers pieces of music or instruments, or it may signify the union of forces in order to produce a grand effect. In any case it is an interesting example of the employment of a word connected with music as signifying harmony or combination of some kind or other.

Geoffrey Chaucer, who was born in 1328 and died in 1400, has many references to music in his poems. In his 'Troilus and Creseida' he says:—

For though the best harpeur upon lyve,
Wold upon the best sounyd joly harpe
That evere was, with all his fingers fyve
Touche evere o strenghe, or evere o werble harpe
Where his naylis poynted nevere so sharpe
He sholde maken every wighte to dulle
To here his gle, all of his strokis fulle.

These several quotations show that music was meant by the word glee, and that some of the writers infer that combined forces were to be employed in making it. It is pretty well understood that the gleemen worked in companies, and that part of their occupation was jesting and mimicry. There is the word 'gleek' in Shakespeare, which all commentators interpret 'to scoff,' or 'to mock.' In Douce's 'Illustrations of Shakespeare' he remarks that in some of the notes on this word it has been supposed to be connected

with the card game of gleek, but it was not recollected that the Saxon language applied the word *Glīg* (gligg) *ludibrium*, and, doubtless, a corresponding verb. This 'glee' signifies *mirth* and *jocularity*, and gleeman, or gligman, a minstrel or jocularator. Gleek was therefore used to express a stronger sort of joke, a scoffing. It does not appear that the phrase '*to give the gleek*' was ever introduced into the game which was borrowed from the French; but a passage in '*Romeo and Juliet*' further illustrates this meaning. Peter, speaking to the musicians who came to Juliet's funeral, says, 'No money, on my faith, but the gleek; I will give you the minstrel,' by which he meant that he would play some ridiculous jest upon him.

The '*Promptorium Parvulorum*,' a Latin and English Dictionary written about the year 1440, may also be referred to on this subject. It is a most valuable work of reference for students of mediæval English, as it interprets certain English words of variable spelling and changeable meaning, by Latin words whose orthography and signification has remained unaltered. The word 'glee' is therein translated *armonia*, minstrelsy. As in those days the signification of the word harmony had been settled and understood, at all

events by musicians, it is probable that the compiler of the dictionary would have made himself acquainted with the existing meaning of the word, and have contributed a not unimportant item to our knowledge of the history of the meaning and application of the word glee.

There are other meanings of the word to which allusion may be made in this place. These meanings are to be traced to the practices of some of the members of the Guild of Gleemen. The posturing and wilful distortions of the body exhibited by some of the gleemen in their performances may have given rise to the word which in the north of England is used to describe a deformed person, who is said to be 'all a glee.' Still further north the word is used to mean 'on one side,' as many who have read the poems of Robert Burns will remember, in the oft-quoted verse,

The best laid schemes o' mice and men
Gang aft a-gley.

In Lancashire there is yet another meaning to the word, for it means to make faces, to squint. Harrison Ainsworth in one of his novels speaks of a man gleeing through a horse collar at a fair. In some parts of Sussex the word 'glee' means adroit, clever, quick and cunning. All these significations

may be traced to a connection with the gleemen or minstrels of old.

A further support of the assumption that the name may have been derived from the fellowship or guild is found in the fact that the old Anglo-Saxon gleemen were called joculars or 'jongleurs' by the Normans. This word alludes to the 'jong' or band in which the minstrels were enrolled, the body to which they belonged. All the arts in which the minstrels or gleemen excelled were performed by the joculars. They included in their companies tregetours, gestours, and others. The name of tregetour was chiefly, if not entirely, appropriated to those members of the band who, by sleight of hand, or with the assistance of machinery of various kinds, deceived the eyes of the spectators, and produced such illusions as were usually supposed to be the effect of enchantment, for which reason they were frequently ranked with magicians, sorcerers, witches, and 'uncanny folk.' The feats they performed, according to the descriptions given of them, abundantly prove that they were no contemptible practitioners in the arts of deception.

Thus it was that the jongleur, jogleur, or yoke-fellow became a juggler, a term synonymous with deceiver or trickster. In like manner the gestour

—who was originally that member of the band who told the ‘gests’ or acts of heroes, or related popular stories—became the ‘jester’ from the fact that many of his stories were of a humorous character, or were illustrated by incidents of a laughable nature in the course of the narrative. The term ‘gestour’ was always applied to those of the gleemen who related droll stories, and from a particular acquired a general application.

The performance of the juggler was called his minstrelsy. The king’s minstrels were also called joculars, and the office of king’s juggler was maintained in England up to the reign of Henry VIII. It is well known that minstrels have formed part of the royal household from time immemorial, and from certain allusions made in contemporary records there is reason to believe that among these were many musicians whose labours and studies have been of no mean benefit in advancing the cause of art and the knowledge of its practice.

The patronage and support offered by the sovereigns and rulers of various States encouraged those of the musicians who were not attached to any particular clerical establishment to prosecute the cultivation of the science of sweet sounds, and so to a certain extent benefited the art, by extending to its

professors the opportunity of enjoying that ease and relief from the immediate cares associated with the process of earning the daily bread.

On the other hand, this sort of patronage was a hindrance to progress and discovery, by easing the necessity of making alterations in things that sufficed for present needs.

It is a remarkable fact that the knowledge of musical instruments was restricted to a very few types, chiefly of a primitive character. The shapes and forms of the instruments known and used up to the fifteenth century were repeated almost without variation for more than five hundred years. The conservative spirit which the children had inherited from their parents was transmitted without change. Things that were capable of improvement were passed over unaltered, as year rolled by year, and music was anything but a progressive science.

One reason for the want of enterprise was perhaps to be found in the encouragement given to the gleemen and their recognised position as makers of music and entertainments. We read occasionally of one who, though not a minstrel, could 'play upon the rote' or other instrument; but in the majority of instances the power of performing upon

the musical instruments that were known was almost exclusively confined to the professional body, or to those who had received a musical education in the monasteries or other clerical establishments. Home music was not extensively cultivated. The people had their own musical instruments, but these were of the most primitive character. The pipe and tabour furnished the accompaniments to the rural dances, and to this might be added in certain districts the bagpipe, which was once the national instrument of England. Nearly every county had its own modification of the machine: Lincolnshire, Northumberland, Yorkshire, and Lancashire, above all others, furnished the most expert players. The frequent references made by the rhyming historians and the greater poets may be accepted as partly describing the condition of the people, and their love for and cultivation of music in various districts of the country.

Vocal music was practised by the people. Songs were in some places sung in parts. The majority of the songs were unaccompanied except by such instruments as were capable only of indicating or enforcing the rhythm. Clapping the hands, stamping the feet, or what Dr. Burney somewhat contemptuously and incorrectly states 'made the natural

music of the island, namely, the salt-box, the tongs and bones.' Shakespeare in 'Midsummer Night's Dream' makes bully Bottom say, 'I have a reasonable good ear in music, let me have the tongs and bones.' Hentzner, who wrote at the end of the sixteenth century, says: 'The English excel in dancing and music, for they are active and lively; they are vastly fond of noises that fill the ear, such as the firing of cannon, beating of drums, and the ringing of bells, so that it is common for a number of them that have got a glass in their heads to get up into some belfry, and ring the bells for hours together for the sake of exercise.' It must be remembered that these descriptions were written after the revival of learning, and when the minstrels had fallen into disrepute.

In the earlier centuries, the male children of the nobles and others of high degree were instructed in all sorts of out-of-door sports and pastimes, and sometimes were taught to play upon the harp or other musical instrument. Female education seems to have been restricted to needlework. Musical accomplishments were not always considered necessary for ladies. It is not certain that they were taught to read, such accomplishments were left to 'clarkes'—that is to say, to men of education.

Their acquaintance with literature was restricted to the knowledge of a few poems or ballads, which they learned by heart to sing.

The advent of the troubadours, and the new life they imparted to music and poetry, had the effect of arousing the higher classes to an interest in the charms of poetry and polished forms of expression. The sentiment of honour was so strong in the hearts of the early English race, that men have suffered themselves to be sold in open market as slaves, to redeem debts of honour contracted by indulgence in the passion of gambling.

The troubadours did everything for the honour and glory of their work. They scorned to take rewards for the exercise of their art, and this spirit helped to recommend them to the nations who carried admiration for honour to excess. In this respect they were a distinct class from the jongleurs, who did not scruple to exact pay for their work. The character of the songs and of the music performed by each class was almost the same at the beginning, for the state of society both high and low was equally rude, and the songs which delighted the peasant were equally acceptable to the noble. 'By degrees a superior refinement and sensibility manifested themselves in the tastes and manners

of courts, and this superiority found poetical expression in a more artistic kind of verse than had hitherto prevailed. Kings, nobles, and princes who practised verse-making for their pleasure or out of gallantry were always called troubadours, while inferior knights, court attendants, and even citizens and serfs who took money for the exercise of the art were called troubadours, minstrels, or jongleurs indiscriminately.'

The true minstrel was at first the minister or servant of the troubadour, who carried the harp or other instrument of the master—for it was considered undignified for the poet to be his own porter. Who and what the jongleurs were has already been explained. It not unfrequently happened that the troubadour had several of these minstrels in his service. The troubadour poetry (*art de trobar*) was lyrical, while the popular minstrelsy was of the *epic ballad* sort. It exercised a considerable influence on the advancement of literature and culture generally, yet those who practised it never formed themselves into a guild, or into special schools, but preserved a certain free individualism, which gives a fine picturesqueness to the outlines of their history. 'At all the courts, great and small, in Southern France, Northern Spain, and Italy, they

were esteemed a brilliant ornament of society; princes and fair dames (often themselves troubadours) were proud of their praise, and their service of gallantry, or dreaded the biting raillery of their satiric muse; while, on the other hand, the majority of the troubadours gladly attached themselves to the court of a great prince or noble, sometimes praising their master in *sirventes*, or service songs, sometimes censuring him, but, at any rate, always selecting some lady as the “mistress of their heart,” to whom they under a general or allegorical name addressed their love songs (*cansos*), whose cruelty they bewailed in songs of lamentation (*planes*), or whose death they mourned in sorrowful threnodies.’ This love service was only an artificial gallantry, having more *esprit* than heart in it, yet not unfrequently the sport passed into fatal earnest, and was followed by crime, revenge, and murder. Further, when, as often happened at great court festivals, several troubadours were present, verse battles were proposed, and competitions were undertaken for the gratification of the high society assembled on such occasions.

The subject of the contest was selected by the ladies present from ‘the laws of love,’ one or more of the ladies sitting as umpires at such poetic jousts

and deciding who were the victors. But although the troubadours as a rule strictly confined themselves to themes of gallantry, yet sometimes their muse, especially in its satiric moods, ventured into higher regions, and glanced at the general conditions of society, or the graver evils of the times: as the wars between France and England in Southern France, the persecution of the Albigenses, the degeneracy of the clergy, the diminishing zeal for the crusades, and so forth. Sometimes their muse dipped her pinions in a lowlier atmosphere, and condescended to depict the life of the peasantry, their thoughts, aspirations, and customs, and sang their adventures with shepherds and shepherdesses, and other matters relating to rural life.

These songs were called *pastorettes*, *vaqueyras*, *motes*, *canzoni*, *villancicos* or *villanellas*. The variety of terms is owing to the differences of nationalities among the inventors.

The extent of territory over which the troubadour poetry was cultivated included Provence, Toulouse, Poictou, Dauphiné, and all parts of France south of the Loire, as well as Catalonia, Valencia, and Arragon in Spain, and part of upper Italy. The period of time it existed was about 200 years (1090-1290), and there were three periods in its history.

The first is the period of its rise, and the development out of the popular poetry of the gleemen or jongleurs into forms of greater artistic purity (1090-1140). The second was its golden age, and included the period when the troubadours were at the highest estimation (1140-1250). Then the period of its decline, which took place forty years later.

‘The first of these periods is marked by a conscious striving after something finer and more poetic than the rude simplicity of popular verse ; the second by the loftiest expression of ideal chivalry and gallantry, and the most perfect development of artistic form ; the third by an ever-increasing didactic tendency, and a degeneracy in poetic art. Thus the poetry of the troubadours rose, and ruled, and fell with that courtly chivalry which was at once its inspiration and its soul.’

The music which was performed by the troubadours was simple and plain, but by no means deficient in melody and grace. The songs of Thibaut, king of Navarre, one of the princes who was designated by the honourable title of ‘master’ among the troubadours, which have been preserved, prove these facts incontestably. He belonged to the golden age of the ‘gay science,’

and saw its culmination. Before his death, in 1254, the process of decay had set in, but without showing as yet any outward and visible signs that the days of its vigour and active life had been passed. The praises which Dante bestows upon him in his 'Inferno' were not undeserved.

The troubadours were not only the inventors and improvers of metrical romances, songs, ballads, and rhymes to so great a number, and of such a kind, as to raise an emulation in most countries of Europe to imitate them, but the best poets in Italy, namely Dante and Petrarca, owe much of their excellence to their imitations of the Provençal poetry. An enthusiastic writer on the subject thus speaks :—

'In Provence, on the flowery shores of the Durance, in the land where Grecian culture, tended by the Romans, had never wholly been destroyed, where the arts of peace had long flourished, and yet more richly after the migrations of the nations, and in emulation of the Spanish Arabs; under the brilliant heaven of southern France, where nature, womanly beauty, manly courage, and courtly manners lent their highest charms to life, the luxuriant flower of lyric song sprang forth among the troubadours. It is true that the music and poetry of the troubadours were a natural outgrowth of that

epoch of stirring life, of love, longing, joy, hatred, and melancholy, but every mental growth demands its appropriate soil, and only in the highest circles could an appropriate field for lyric song then exist. Though the profession of the singer had been regarded as an honourable one since the time of the Gallic bards, and though the jongleurs had preceded the troubadours, it was only towards the end of the eleventh century that it came to be considered as a matter of perhaps more consequence that a youthful knight should know how to compose and sing and play, than that he should invent verses, and read and write correctly. The art of the troubadour was called the gay science (*gai saber, gaie science*) ; to the idea of gaiety a noble meaning was attached. The true chevalier, it was said, should never lose his normal feeling of enthusiasm and joy ; like an interior sun the joy of love should illuminate his life, and continually excite him to noble actions and fortitude in trial, purifying his soul from envious, sombre sadness, from avarice, torpidity, and hardness of mind. Melancholy was regarded as a morbid feeling, born of scepticism and degeneracy, a want of power to accomplish great deeds or duties. Gaiety or joy was a state of mind regarded by the troubadours as corre-

sponding with that of religious grace. The end of their profession was the service of religion, honour, and woman, in deed and in song. One of their mottoes was "Love and religion protect all the virtues ;" another ran, "My soul to God, my life for my king, my heart for my lady, my honour for myself."

'The troubadour most esteemed was he who could invent, compose, and accompany his own songs. If he was unable to play he had his minstrel ; if he could not sing, his *cantador* or *musar*. The merit of the troubadours in furthering the progress of music as an art was, that they liberated melody from the fetters of calculation, gave it the stamp of individuality, and bore it on the wings of fancy into the domain of sentiment. They had the further merit of introducing new and peculiar rhythmic changes of time, which, apparently irregular, were really forcible, symmetrical, and original. It is also more than probable that the troubadours received new ideas in regard to melody from the East, as they found among the Arabs not only a different system of tones, but many fanciful vocal ornaments then unknown in Europe, and which they introduced in their own songs on their return from the Crusades. But, as harmony was

in that day undeveloped, the glowing vine of melody received little support from it, and therefore often appears weak. The rules of composition were then highly complicated and ill classified ; yet they were well understood by the best educated troubadours, and though their earlier days were stiff, closely resembling the Gregorian chant in form and style, in some of the later ones we find graceful melodies that leave little to be desired, and that possess more real variety and individuality of character than do the words attached to them.'

The most celebrated musicians among the troubadours besides Thibaut, king of Navarre, were Adam de la Hale, Chatelain de Coucy, and Gaucelm Faidit. Many of their songs have been preserved, and though the harmonisation is crude and harsh, and even awkward according to our modern views, more than one show the higher influences at work towards the attainment of a more perfect practice of harmony, such as delights modern ears, and satisfies modern demands of scientific contrivance. Consecutive fifths and fourths it will be remembered were among the licences permitted and even enjoined in the harmony of the period at which Adam de la Hale and his tuneful brethren lived and worked, therefore the appearance of these

progressions among the harmonies employed is a matter for no surprise to those who know the history of such things. At the same time it must be noted that the music of Adam de la Hale, who lived in the latter half of the thirteenth century, cannot be compared in point of invention and contrivance with the famous canon 'Sumer is icumen in,' which belongs to the same period, though perhaps in the feeling for melody shown in the recognised examples of work from his hand there is an equal amount of intelligence and regularity of expression displayed.

The charm of a graceful melody having gained a recognition, the opportunities for the extension and expansion of the principles upon which it might be constructed were now admitted, and melodies were constructed upon plans which allowed the notes to be spread over a more extended compass than that which had hitherto restricted the *ambitus* of a song. Many of the melodies only required four or five notes of compass, long after the time when it was shown, as in 'Sumer is icumen in,' that the melody might be extended to the range of an octave. That more liberty was allowed to the instrumentalist may be assumed from the fact that a tune to which Mr. Chappell ('Popular Music of

the Olden Time') assigns the date of 1300 has an extent of eleven notes, which is remarkable in a melody of so early a date.

The extension of the compass of the melody led to the discovery that certain voices were incapable of taking certain sounds beyond a given part, while others made no difficulty in reaching them. It is not unreasonable to assume that the distribution of vocal parts and the assortment of voices arose out of this knowledge, though at what time it was formulated and acted upon it is impossible to say.

But however rapid may have been the knowledge of vocal music, there can be no question that instrumental music was almost at a standstill for many generations.

The instruments which were in use among the early musicians were the harp, the lyre, and the cruit or crowd, similar in character to the violar.

The early gleemen derived the harp from the ancient bards. The *violar* of the troubadours was the precursor of the modern violin. It was also called *Ribible* and *fithele*. The *Ribible* came from the Arabs. Among them it was a two-stringed instrument played with a bow, and the early forms of the instrument in ancient MSS. show

that the shape adopted was a direct copy of the Moorish instrument called a Kemangeh, which is in use in the East to the present day. It is sometimes furnished with two, sometimes with three, strings. The *Rebeck*, as a name for the English form of the Arabian instrument the Rebab, existed up to the time of Milton. The word *fithle* was only in use among the gleemen or the minstrels who were admitted to be of a lower degree of refinement. The name arose from the action employed in performance, the bow being drawn up and down. The *fithle* was also called 'a jig,' and hence the name of certain dances so called. The German word *Geige* has a similar signification.

The cruit, crwth, or crowd was another instrument of the fiddle kind, with a finger-board which could only be reached by passing the hands through hollows in the framework. The fingers could only press the strings within a limited range, and there was an unstopable string which sounded a perpetual drone as in the bagpipe and the hurdy-gurdy. The hurdy-gurdy was in fact a cnoth in which the action of the bow was superseded by a wheel charged with powdered rosin. The strings were pressed by keys, and not by immediate contact with the fingers. The sounds of each instrument were probably similar.

The poor Italian or Swiss boy who performs upon the instrument in our streets is, therefore, one of the direct artistic descendants of the old jongleurs or minstrels.

The similarity of the sounds of the two instruments led the old writers to speak of them indiscriminately, and the likeness which exists in the names may have helped modern students to confuse one with the other, and come to no satisfactory conclusion.

The word *crwth* or *cruit* came from a Gaelic root which in English mouths became corrupted to *crowd*. It was played with a bow, and the performer was called a 'crowder.' The *hurdy-gurdy* was played by a handle setting a wheel in motion. This wheel was called the '*rota*,' and from this name, written variously according to the country or dialect of the writer, the word *rota* became *crota*, *crotta*, *chrotta*, *crowd*, and so on.

There were few wind instruments in use in early times other than flutes, or recorders, pipes for use with tabours, and bagpipes. This last instrument represented the whole family of reed instruments, from which afterwards came the shalms, the waits, and the more modern oboe and clarinet.

There were trumpets and clarions and drums.

Military music was chiefly performed upon the last-named, rhythmical beats serving to mark the time for marching, a form still in use for some parts of regimental service.

The trumpets and clarions were only used on State occasions, and in the time of battle. The instruments of peace were the pipe and tabour, both being played by one performer. The tabour was a kind of double-headed tambourine, which was struck with a short stick held in the right hand. The left hand was engaged in 'governing the ventages' of the pipe. The melodies produced from this primitive instrument were naturally very limited, but they were not more restricted than the majority of the melodies in common use both for secular purposes and in connection with the music of the plain song of the Church.

Primitive and simple as was the music of the time, there is yet to be traced a steady, if occasionally interrupted, progress towards further perfection. How music fared in the revival of learning during the fifteenth and sixteenth centuries is yet to be told, before we arrive at a complete elucidation of the historical developments of glees and part-songs.

CHAPTER VI.

SIXTEENTH AND SEVENTEENTH CENTURIES.

A short sketch of the history of the madrigal—The Flemish, Italian, and English writers of madrigals.

THE former chapters brought us to a chronological period which has particular attractions to the musician who loves his art. In giving an outline of the course of literary and musical history of several ages, there arises a feeling of regret and disappointment that the labours of so many generations of worthy workers should scarcely have left enough to indicate more than the faintest shadow of the substance they provided. It was not until the invention of the printing press that a true estimate of the work done at all times could be formed. With this invention men's thoughts seem to have turned into an entirely new direction. Composers and thinkers were no longer called upon to appeal to a favoured few for the apprecia-

tion of their efforts to promote the cause of science and art.

With the printing press as a lever they were to move the whole world. Simplicity was to be the fulcrum upon which the lever was to rest before their great design could be accomplished. The ambiguities which had hitherto clothed all musical language and thoughts were cleared away. The need for extending knowledge prompted the old masters in music to discard much that was useless although it was held to be reverend by tradition. Utility demanded the sacrifice of the conventional. The dictates of the schoolmen were to be disregarded in favour of the promptings of common sense. These principles being recognised and acted upon, the advances made in the science and art of music were as rapid as they had hitherto been slow.

In the course of one hundred and fifty years music attained a degree of perfection which is astonishing when it is remembered that it had been almost stationary during nearly fourteen centuries.

The majority of the musical compositions which have descended to posterity from the early ages show that the absurd and unnatural rules by which men thought fit to tie up their imaginations were effective enough in limiting their excursions into

the fair regions of art. All the pieces of music produced under such conditions bore so strong a family likeness to each other that it is difficult to repress impatience at the frequent repetition of the same ideas, scarcely changed in their sequences.

The complaint of many modern composers, that it is impossible to light upon an entirely novel phrase of melody, is an idle one. The extension of resource should bring extension of treatment. The old writers might have preferred such a complaint if it had occurred to them. Seemingly they were content to labour as they had been taught, and they transmitted their limited experiences with scarcely any additions. The gradual recognition of the uselessness of the principles upon which their musical teaching had been founded inspired one or two men of genius to venture into forbidden regions. Their ways of transgression became in time paved and smooth, and the beginning of paths into hitherto unknown realms of adventure and discovery.

Methods which were accepted as theoretically perfect were proved to be practically distasteful. Harmony of perfect fourths and fifths, with occasional diversions of added octaves, were delightful

and consistent, while the theories ostensibly derived from Pythagoras held sway. But when the harmony of thirds and sixths was admitted to be more pleasing to the ear of the musician as well as to that of the unlearned listener, though at first it was counted as 'flat heresy,' it soon became recognised as orthodox truth. This fact established, the old orthodoxy was scouted as heterodox, and consecutive fifths and octaves in polyphonic harmony were to be as strenuously avoided as they had hitherto been courted. A lingering respect for the old traditions was occasionally exhibited in the omission of the third in the final chord. When the third was added it was spoken of contemptuously as the '*tierce de Picardie*,' and probably derived that name from the practices of some of the troubadours or their attendant minstrels, who may have sprung from that part of France at the time of the decadence of the '*gay science*.'

These thirds and sixths have ever been displeasing to musical mathematicians because they cannot be satisfactorily accounted for by simple harmonic theories. For the same reason, probably, there have been writers who set their faces against the use of the minor mode as a tonality, because there does not happen to be any series of minor

harmonics which completely realise all that science desires.

However, art can very happily employ this minor mode, and it is not a little singular that the old harmonists, from Willem Dufay in the fourteenth century, for more than two centuries onward, wrote as frequently, if not more frequently, in the minor mode than in the major. There does not seem to have been any definite rule as to the employment of either mode in association with words. The art of expression in music had not declared itself. The first step in this direction was taken when the movement of the voice-parts was made flowing and melodious. This was done by Dufay both in the Masses and other compositions for the use of the Church, as well as in the secular works written by him in contrapuntal style.

In the music which has survived the age in which these men existed, these points of character are exhibited. There is a 'Kyrie' by Dufay, a 'Canon' by Ockenheim, an 'Agnus Dei' by Obrecht, and the Chanson 'Petite Camusette' of Josquin des Prés, all of which are valuable as illustrating the nature of ancient harmonies. There is, of course, a considerable similarity in the style of all these pieces, for reasons which have been pointed out.

In each, however, there may be discovered the germ of progress, more or less developed. This germ attains greater expansion in the works by Josquin des Prés, Clemens non Papa, Orlandus Lassus, and our countryman, William Birde. In the piece 'Douleur me bat,' by the first of this last group, the connection between the style of sacred and secular music is so slight that words of either import might be adapted to the notes without any great violence to the feeling or sentiment which the sounds are likely to awaken.

Whether this was felt by the writers is a question which has exercised the minds of students of history. The answer to the question is only to be found after examination of the words themselves, and the relative positions they occupied in the region of art. The purely ecclesiastical music, founded upon the Gregorian song, did not admit of sufficient variety to please the enterprising among musicians. They had acquired new accomplishments which they were anxious to exhibit in an unmistakable manner. If they selected only the Gregorian tones, their work might become a valuable addition to the repertory of the Church, but it might not be pleasing or attractive to the multitude. The desire to be thought well of by one's fellows without doubt animated the breasts of the good folk who lived in

the far-away centuries as it does now. If therefore popularity was to be won, it must be wooed by ways which were likely to find acceptance. This was probably the reason why composers took the melodies of songs associated with familiar words as the basis for the exercise of their contrapuntal skill. In this practice we not only perceive a concession to the popular love for music, but also a desire to be free from the trammels which hindered the flights of genius.

Before the printing press held out its powerful arms to support the enterprising in their new courses, men's minds had been in many ways prepared for the artistic and social revolutions which took place at that period when learning was revived. The dawning of science revealed empiricism in all its feeble life and gaudy rags, and made it shrink into its darksome holes with terror at the new-born rays, only to emerge at fitful intervals, when the clouds of ignorance were passing over the face of the sun of enlightenment and true knowledge.

The first of the arts which felt the comfort of the genial beams of the warm and resplendent sun of science was music.

The Church, which had hitherto kept alive the germs of art and literature, was unable by its very

constitution to do more than to prevent them from perishing. The capabilities of expansion, extension, and development by reproduction were admitted, but no action was taken to put the matter to a test. So long as men were content to exercise their minds in a planned direction, and to rest satisfied without inquiring for themselves, everything remained without change. Under the feudal rule men's bodies were bound. Through the teachings of their church their minds were enchained. The discovery of printing brought liberty of thought and action. The sense of freedom was sweetened by independence. With freedom came enterprise. Out of enterprise proceeded wealth. In the possession of wealth independence was nourished.

The wealthiest people in the world in the fourteenth century were the Netherlanders. Their riches were derived from peaceful pursuits and commercial ventures. To their honour, they employed a portion of their wealth in the patronage and encouragement of art. It is out of the present business to do more than make a passing reference to the glorious catalogue of painters whose genius was promoted by the fostering care of the kindly merchants in the Low Countries. The names of Van Eyck, Quenten Matsys, and the several pupils of the schools they

founded, and the fresh schools which arose out of their own labours and of those of their artistic followers, are familiar to the most casual reader.

A like impulse was given to musical art about the same period, and the spirit of sturdy self-reliance which the Netherlanders evinced in their struggles against the yoke of Spain resulted in something more than the establishment of personal liberty. The great religious contest then entered upon effected the establishment of broader views in all matters relating to religion and art, and the revival of learning.

The first of the arts influenced by these new views was music. The first-born offspring of the unison of music and freedom was the Madrigal, or Chanson as it was sometimes called.

The earliest writer of chansons or madrigals in polyphonic harmony was Josquin des Prés, b. about 1450, d. August 27, 1521. He wrote a vast number of sacred and secular pieces, nineteen of his masses and about 150 of his motetts have been printed, and the power of his genius is manifest in all. His secular compositions are many, there being more than sixty printed, including a beautiful dirge, 'Nymphes des bois, déesses des fontaines,' which he wrote on the occasion of the death of his master

Johannes Ockenheim or Ockeghem, b. about 1415, d. about 1513. The charm of expression which is conveyed through his music is not the least of the points which distinguish his work. The preparation which had been made by the discoveries of Ockenheim, Machault, and others of his predecessors served as a starting-point to Josquin des Prés, and the additions to art which he furnished cannot be lightly regarded by those who desire thoroughly to trace the course of progress. Des Prés (Jodocus Pratensis) was not only a musician of great genius, considerably in advance of his time, but he was also a very learned man, and full of that principle which is best represented by the French word *esprit*. This is distinguishable in his music, and it gives a character to the stories told of him. The dainty treatment of the madrigal, 'Petite Camusette,' enables us to understand more clearly how he fulfilled the royal command to furnish a piece of music in which the King Louis XII. could take part. The king's abilities in music were very limited. So Des Prés wrote a part in a trio for his patron, the king's part being limited to one note. The elaborate counterpoint in the other two parts concealed the barrenness of the *vox regis* and the king's accomplishments, and by adding his own voice he helped

to keep the king steady. His Highness being pleased with the fulfilment of the commission in so satisfactory a manner promised to give Des Prés promotion in the Church, for he was in holy orders. The promise was forgotten, and Des Prés wrote a motett to the words of a portion of the 119th Psalm, 'Memor esto verbi tui,' which in the Anglican version is translated 'O think upon thy servant as concerning thy word, wherein thou hast caused me to put my trust.' However, the king did not redeem his promise. His successor, Francis I., who posed as a patron of the arts and sciences, made Des Prés Canon of St. Quentin, and this gave rise to another motett from the same psalm, 'Bonitatem fecisti,' 'Lord, thou hast dealt graciously with thy servant.' His successor, Clemens non Papa, also strove to exhibit a little humour occasionally in his compositions, but with scarcely the same measure of success. He appears to have limited his expression of fun to the choice of words for his secular compositions, which might have been acceptable to his contemporaries, but the present generation entertain different views with regard to the character of words which should be associated with sweet sounds. The genuine, healthy, and harmless drollery of Josquin des Prés may be traced in the

writings of Orlandus Lassus, and the madrigal or chanson 'Matona mia' is a fair sample of innocuous fun.

This madrigal is remarkable in more senses than one. The quaint charm of the music speaks for itself. The principles involved in the work deserve a word of recognition. It is one of the earliest pieces in which a refrain is introduced, and it is the very first which contains a further attempt to attain a fixed form. It may be explained that nearly every piece of music of a classical character is cast in a particular manner according to the rules of what is called form. The chief of these forms is derived from the old dance measures, inasmuch as rhythm must be the guiding principle of music for terpsichorean purposes. When by degrees the actual needs of the dance did not influence composers in the arrangement of music called by the names of certain dances, and pieces entitled sarabands, minuets, gavottes, etc., were disconnected from and unfitted for the purposes of saltatory exercise, the expansion of the form led to the abandonment of the particular for a general title.

Thus, in instrumental music, a number of movements whose rhythms were borrowed from certain dances of different characters in measure,

and afforded a contrast the one to the other, were called a suite at first, and afterwards a sonata. Then the number of movements of varied style in a sonata was reduced. The length of each was extended and constructed after a given pattern, which was a combination of rhythmical contrasts. The name of sonata was applied to the form in which the opening and sometimes the closing movements were cast, the minuet alone remaining to show the connection with the prototype of the sonata. The name of sonata was retained and applied to the whole composition, while sonata-form was the title given to the model upon which the opening movement was constructed. This sonata-form was also employed in a modified degree for works for a single instrument with or without accompaniments, such as sonatas, concertos, and so forth, for overtures for vocal pieces, and for symphonies, the highest and most ambitious plan upon which an author composes instrumental music.

All forms were of a very slow growth. The sonata occupied nearly a century and a half in attaining its development. The successive attempts made by composers who desired to be thought original, or those whose skill was best exercised unfettered by conventional patterns, have contributed

towards fixing and gaining recognition for accepted forms. When all requirements are satisfied, there appears to be a rest, in which men are content to work upon one model without any important changes. Then come slight deviations and new forms, and so the progress of music is continued.

Before the time of Orlandus Lassus there are few indications of the recognised principles of rhythm. The ideas were expressed in a continuous form, and the majority of composers had no definite design in their work. They strove to attain effects by means of phrases of imitation such as appear in all works of a canonic form, but it took some time to induce them to adopt the idea that it was possible to get effects from the division and expression of their thoughts in short, regular, rhythmical phrases. When the effect was exhibited it was produced *ad nauseam*. The continuity of treatment was arrested, and everything was divisible into equal sections, the lines of which were so marked as to form a distinct blemish in the design. The advantages which the union of rhythm, of melody, and harmony presented were lost in the desire to be formal. The departures from regulation patterns were accounted eccentricities almost more remarkable than musicians of the present day consider the observance of formal rules.

The Church music of the time of Lassus was written in continuous harmony, and such a treatment is better suited to its requirements than square cut, harsh, and definite rhythm. The secular music, of which the song and the dance were the most popular examples, were cast in such rhythmical moulds as were best suited for their purposes.

‘Matona mia’ is one of the earliest combinations of polyphonic harmony and regularly recurring pulse measures.

It is, moreover, a primitive example of humorous music. It is a droll sort of serenade in which the singers are supposed to be influenced by the chills arising from the night dews, and to be unable to restrain themselves from sneezing, an effect expressed in the original words *cazze, cazzar*, which have been rendered in English *tissue* and *issue*.

This humorous treatment is a reflex of one side of the character of the composer, which is everywhere recognisable in his music. He was known to be an earnest and industrious worker, and a thoroughly conscientious man. He left more than 2,400 different works, and his motto: ‘As long as the Almighty keeps me in health I do not dare to be idle,’ is the key to his industry and to his conscientiousness.

tiousness. His madrigal, 'Matona mia,' contains one more point which is worthy of being particularly remembered—namely, the addition of a coda. It has been asserted that this sort of appendix to a musical composition did not make its appearance until nearly two centuries later, when it was furnished as a wind-up to those mathematical musical exercises to which allusion has been made—that is to say, the canons and such like devices, in which musical notes were employed without always attaining an agreeable musical result.

Roland de Lattre, as his name rightly runs, settled in Munich, and helped to found the great German School which produced Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, Wagner, and a crowd of great men with great minds. Roland de Lattre, Orlandus Lassus, or Orlando di Lasso, as he is variously called, was the central figure in a group of musical missionaries who all started from the Netherlands at several times within the course of a century. One section of this band entered upon their labours in Venice and Upper Italy, among whom were Adrien Willaert, Cyprian di Rore, or Van Roor, Hans von Boes, famous as an organ builder as well as a musician, Jachet Berchem, and others. A second section,

comprising Arcadelt, Verdelot, and Goudimel, selected Rome and Central Italy as their sphere of operation. Jacob Vaet, Filippo di Monte, Christian Hollaander, and Orlandus Lassus were the chiefs of the body who settled in Germany, and extended their labours even as far as Bohemia.

Adrien Willaert was born at Bruges in the year 1490; he is supposed to have been a pupil of Josquin des Prés. Excited by the love of music, he abandoned the study of law, and before he was twenty-six years old made himself a name as a composer in his own country. He went to Rome in 1518, and not finding an appreciative reception he intended returning to his native land. He visited Venice, and was induced to stay there as *Maestro di Cappella* at St. Mark's. By his influence and example he succeeded in founding the great Venetian school of music, which gave to the world so many eminent composers, theorists, and singers. He was the first who gathered the scattered elements of vocal expression and counterpoint, and constructed out of them the form of composition called the madrigal. Hitherto those composers who had written secular vocal pieces called their works *chansons*, or *canzonas*. Willaert's improvements, which culminated in the madrigal

arose from his invention of the double chorus in antiphonal form, one choir answering another and then uniting. If Willaert did not absolutely invent the madrigal he certainly gave it artistic form ; his own madrigals give evidence of this style of treatment. He died on December 7, 1562, leaving as his successor Cypriano di Rore, or Van Roor, whom the Italians called ' Il Divino.'

The madrigal, once recognised as a form of composition, was imitated and developed by other Flemish or Italian composers. The favour with which it was received induced certain English amateurs who were engaged in mercantile pursuits to collect them, and as the printing press of Fossabrone in Venice furnished copies in the language understood by all musicians, the compositions soon gained welcome wherever they were sent. The set of Italian madrigals adapted to English words by Nicolas Yonge, and published in 1588, opened a new field for English musicians.

In France and in Spain, as well as in Italy, composers seem to have caught an epidemic of madrigal writing. The Flemish musicians had either exhausted their powers in this direction in their own country, or else the subject did not commend itself to their genius. Certain it is that

in the Netherlands only a few representative musicians, like Sweelinck and Cornelius Schuyt, appear to have excelled in this particular branch of art. It is a curious fact that with the dawn of the madrigal came the setting of the sun of Netherlandish musical art. The mission of the old apostles of sweet sounds was fulfilled, and the development of the art was to be carried on in other places to which it had been imported. In England the good seed of artistic culture fell upon good soil, and the English madrigals produced by men like William Birde, Thomas Morley (a pupil of Birde), John Dowland, Thomas Weelkes, John Bull, John Wilbye, Michael Cavendish, Thomas Ford, and many more, were in no whit inferior to the illustrious patterns set by the masters of the famous Venetian School.

The preparation of the soil into which the seed had fallen had been made through a long course of generations, from the time of John Dunstable, who gave life and vigour to the science of counterpoint. His labours were duly appreciated by the Flemish writers. In the practical use of the science they overshadowed all others. Most European countries had produced worthy disciples of the art. England had Robert Fayrfax, John Dygon, John

Shephard, John Redford, John Marbeck, John Taverner, Robert Parsons, Christopher Tye, Robert White, Nathaniel Gyles, and several more, all of whom had done good, honest, and laudable service in the cause of art, but their Flemish neighbours possessed the greater share of genius, and enjoyed the confidence of the wealthier section of their countrymen.

CHAPTER VII.

SIXTEENTH AND SEVENTEENTH CENTURIES (*continued*).

The triumphs of Oriana—The Huguenot version of the Psalms—The Puritans and their singing—Social musical entertainments, their character and influence—The Commonwealth—The restoration of monarchy in England—The catch clubs and tavern music—Pelham Humfrey, Henry Purcell, and their contributions to secular vocal art—Michael Wise, John Hilton, John Playford, and the ‘fugal duets’ of the quasi-classical era—Thomas Brewer, and the earliest piece of music called a glee.

‘In good Queen Bess’s golden days’ art and literature were in a most flourishing condition. Poets like Beaumont, Fletcher, Ben Jonson, Greene, Marlowe, Massinger, Ford, and Shakespeare, men of the highest genius, had never existed at one time in so great a number. Dramatic art had never before found so many able exponents and illustrious representatives. Statesmen like Burleigh, Cecil, and so forth; warriors and seamen like Sir Philip Sydney, Hawkins, Frobisher, Drake, Raleigh, and Howard; scholars and philanthropists

like Bacon, Udall, Colet, Gresham, Myddelton, and others, were never congregated in such brilliant array, and the list of the names of the musicians of the period adds a still greater lustre and honour to one of the brightest periods of the artistic history of England.

The earliest publication of madrigals in England was that called '*Musica Transalpina*. Madrigales translated of four, five, and six parts, chosen out of diuers excellent Authours, with the first and second part of *La Verginella* made by Maister Byrd, upon two Stanz's of Ariosto, and brought to speak English with the rest. Published by N. Yonge in favour of such as take pleasure in the Musick of voices. London, 1588.'

There were fifty-seven pieces in this collection by different composers: Noe Faigneant, Ferabosco, De Wert, Feretti, Felis, Palestrina, Di Lasso, Conversi, Marenzio, Donato, Del Mell, Lelio Bertamy, and others.

Following this was another collection made by Thomas Watson under the title of '*Italian Madrigalls Englished*, not to the sense of the originall dittie but after the affection of the Noate.' John Wilbye, Thomas Weelkes, John Bennet, John Farmer, and others, published collections of madrigals of their

own composition. Thomas Morley printed collections of ballets, canzonets, and madrigals at the end of the sixteenth century, and in 1601 he issued 'The Triumphes of Oriana, to 5 and 6 voyces, composed by divers several authors.'

There are twenty-seven pieces in this collection all in praise of Oriana, the fanciful name by which Queen Elizabeth was distinguished by certain poets of the time. The names of the composers whose works are preserved in this collection represent the highest ranks of English musical art at the time. There is only one Italian writer in the list—namely, Giovanni Croce; all the rest are native musicians, including Ellis Gibbons, the brother of the famous Orlando, and John Milton, the father of the immortal author of 'Paradise Lost.'

John Dowland, another madrigal writer, was a lutenist of the reign of Elizabeth, and one of the most popular musicians of his time; he is mentioned in one of the sonnets ascribed to Shakespeare. The introduction of the madrigal helped considerably to promote the cultivation of social music, at home and abroad.

One composer, Luca Marenzio, published nine collections of madrigals in Venice alone; his single compositions are said to have exceeded a thousand

in number. In England large collections were published, and they were sung by everybody who could sing. Music was part of the education of all, and incapacity to take a part in concerted pieces was considered as the most unpardonable and surprising ignorance. Morley, in his 'Plaine and Easie Introduction to Practicall Musicke, set down in the form of a dialogue,' 1597, makes one of his speakers (Philomathes) refer to the general custom of singing: 'Supper being ended, and musicke bookes (according to the custome) being brought to table, the mistresse of the house presented me with a part, earnestly requesting me to sing; but when, after many excuses, I protested unfainedly that I could not, every one began to wonder. Yea, some whispered to others, demanding how I was brought up: so that upon shame of mine ignorance, I goe now to seeke out mine old friend Master Gnorimus, to make myselfe his scholler.' In the lower ranks of society the practice of singing music 'in consort' was observed.

The madrigal was a luxury in which few of the poorer sort could indulge, but nearly every house had a copy of the Bible and of 'The Whole Booke of Psalmes collected into English meeter by Thos. Sternhold, John Hopkins, and others. Conferred

with the Hebrue, with apt notes to sing 'em withal.' The practice of psalm-singing was observed by the Huguenots, who emigrated from France at the time of the Edict of Nantes in 1598, and it was a common recreation of the citizens of London to walk out by the Spitalfields, where the emigrants had congregated, and to listen, not always with respectful attention, to the singing of the weavers and others who had imported the custom from their native land.

'Tinkers, tailors, blacksmiths, servants, clowns, and others are so constantly mentioned as singing music in parts, and by so many writers, as to leave no doubt of the ability of at least many among them to do so.'

Perhaps the form of catch or round was more generally in favour, because, as each could sing the same notes, there could be but one part to remember, and the time would guide those who learnt by ear. Chaucer, Occleve, and other poets bear testimony to the ability of the labouring classes in their time. Ben Jonson, in his 'Silent Woman,' says: 'We got this cold sitting up late and singing catches with cloth-workers.' In Shakespeare's 'Twelfth Night' Sir Toby says: 'Shall we rouse the night owl in a catch that will draw three souls out of one weaver?'

Singing was by on means confined to London. Carew, in his 'Survey of Cornwall,' 1602, says : 'Pastimes to delight the mind, the Cornishmen have quarry miracles (miracle plays), and three-men's songs cunningly contrived for the ditty, and pleasantly for the note.'

It is reasonable to assume that the attraction of such sort of music for which England had ever been famous should draw men together for its practice, and out of these promiscuous associations regular clubs or societies would be formed for the cultivation and performance of part-singing. From the time of Henry III., to whose reign belongs the early piece of music 'Sumer is icumen in,' to the days of Queen Elizabeth, the round, catch, or canon was a favourite form of musical diversion. The names of many of the pieces of this character have been mentioned by many poets, and the music of some as old as the fifteenth century has been preserved. It may be mentioned in passing that the Madrigal Society (which was founded in 1741, and still exists) had for its first supporters several weavers and other tradesmen who were skilful in singing catches. There is no reason to doubt that associations were formed for the cultivation of the art even in the days of Queen Elizabeth. On the

contrary, we may infer that the great impetus given to musical art was furnished by those 'who took delight in the singing of catches, madrigals, ballets and fa las,' and the several composers of the time vied with each other in the endeavour to promote the progress of music by experimental devices prompted by their genius and knowledge, which tended to increase the resources to be available in the future.

The immediate future to the composers of that period was, however, to be shrouded in a darkness the more dense by comparison with the brilliant light of the days in which they lived and laboured.

The reign of James I. saw the inauguration of a new era in art, which, however, did not attain its full development until after the troublous times of the Commonwealth. The domestic and political events of that time were not favourable either to the cultivation or the progress of art.

The musicians found no favour with society, their art was neglected, and they themselves were forced to earn a scanty and intermittent subsistence by playing secretly in taverns and other places of public resort, and they very frequently were rewarded with the proverbial pay of fiddlers—that is to say, more kicks than half-pence.

The new era to which allusion has been made was initiated by the gradual decadence of the madrigal, and the substitution of instrumental music in 'consort.' For this purpose chests of viols were made, consisting of four or six instruments, to be enclosed in a box when done with.

The earliest intimation of this change of fashion is indicated by the publication by Morley, in 1599, of 'The first booke of Consorte Lessons, made by divers exquisite authors,' for six instruments to play together, and the 'Collection of Pavans, Galliards, Almaines, and other short aires, both grave and light, in five parts, by Anthony Holborne.' Morley's publication consisted of favourite subjects arranged for the treble note, the pandora, the cittern, and the flute and the treble and bass viols; Holborne's was for viols, for violins, or for wind instruments.

The character of the music was almost identical with the parts in a madrigal, and it is assumed that the former singers took up the instrument which best represented the character or compass of their own voices, and so they played the parts they formerly had sung.

Later publications of madrigals or part-music specify on their title-pages the fact that they were

‘apt for viols or for voyces.’ After the accession of James I., such a mode of description became general.

The custom of keeping musicians in the houses of the nobility and wealthy, which forms the subject of some of the allusions in the plays of Shakespeare, continued up to the time of the Commonwealth. It was not an unfrequent practice for the patron of a body of musicians to lend their services to a friend for special occasions. These bodies were called ‘noises,’ the term ‘noise’ being synonymous with band. Thus the expression in the Psalms ‘God is gone up with a merry noise,’ means a joyful consort of music. Shakespeare, in ‘Henry IV.,’ second part, makes the drawer tell his fellow to find ‘Sneak’s noise,’ meaning his band of instrumentalists.

The time was soon to come when the ‘noises’ were to be hushed, the bands disbanded, and their members draughted off to serve less peaceful occupations.

The better sort of the musicians of the king’s chapel, like Henry and William Lawes, entered the army and fought for their master Charles the First. William was slain at the siege of Chester in 1645, and the king, with whom he was an especial

favourite, wore a particular mourning for him. Fuller says that 'he was respected and beloved of all such persons who cast any looks towards virtue and honour,' and he appears to have been well worthy of their regard. The state of music at the time of the Restoration of Charles II. was most lamentable. Nearly all the organs of the cathedrals had been broken to pieces, and the pipes sold for pots of ale. The service books were destroyed so effectually that no complete set of the parts of Barnard's Cathedral music, printed in large numbers in 1641, is known to exist, and the few examples of Church music which were preserved represent but a small amount of the quantity which was formerly in use. In many cases the names only of the composers and contemporary records of their abilities have been transmitted to posterity, and we are compelled to accept the judgment of our forefathers on the subject without the power of verifying their statements, or of forming an opinion of our own by the study of their compositions.

The older writers like Christopher Gibbons, William Childe, and others, who survived the blow dealt to all musical art, were not of the highest order of genius. But the younger musicians who grew up under the friendly shelter of the new state of things

were fortunately men of the highest capacities and powers, and English musical art seemed to be in a position through their efforts to raise its head as high as it had ever been in previous generations. Pelham Humfrey and his pupil Henry Purcell were musicians whom the world calls worthy even in the present day, when it is the custom to sneer at the music of the past, and to hold in something like contempt those whose enthusiastic labours prepared the way for the present position to which music has attained.

In Italy and in France music had been better treated. The process of development in the first-named country had gone on so satisfactorily that the oratorio and the opera had become recognised and established forms of entertainment. From Italy the opera was imported into France, through Jean Baptiste Lulli, who had a settled and honoured place in the Court of the king of France.

Charles II., who had been kindly welcomed by the French king, had acquired a taste for the peculiar form of music as it existed in the capital, and upon his restoration to his own throne he sent young Pelham Humfrey, who had exhibited considerable ability at an early age, to study under Lulli, with a view to the establishment of music on

a new footing in England. When Humfrey returned 'an absolute monsieur,' as Pepys calls him, he formed a band of 'four-and-twenty fiddlers all on a row' in imitation of the 'petits violons du Roi' in Paris. From this time dates the establishment of a musical school, both vocal and instrumental, which from that day to the present has been continued with more or less variations of favour and good results.

The secular vocal compositions of Humfrey and his pupil Henry Purcell include many beautiful things, but it is chiefly with one form only that we can now deal as bearing upon the subject of the historical development of glees and part-songs. This form is comprised in the multitude of catches they composed, or by their example inspired.

Catch clubs were established for the cultivation of the new pieces, and nearly every composer of the time produced one or more compositions of this sort. The printing press helped to disseminate these productions throughout the length and breadth of the land. Copies of these things which have survived the wreck of mighty time and the destroying hand of the conscientious are only to be found on the private shelves of the curious. The words in the majority of cases are either openly wanting in

respectability, or else are capable of a meaning which would not give pleasure to a well-ordered mind, so that the works remain, an ever-shameful monument of the licentiousness of the age which gave them birth.

The music in every case is interesting : in many ingenious and clever, and in not a few cases indicative of the highest genius. Unfortunately the notes are so aptly fitted to the words that they cannot always be ' adapted ' without some loss of character ; certainly not without a distinct perversion of the composer's intention, artistically bad as that is.

The fault is due to the age, and the prevalence of a peculiar mode of thought. This mode of thought may be traced in certain musical compositions of the class which they represent as far onward as the beginning of the present century.

It must be distinctly understood that there are many of the vocal pieces of the *quasi-classical* period in art represented by Humfrey and Purcell which can be given without offence to an audience of the present day. There were also composers besides these two men of genius out of whose labours pleasure may be derived through the interpretation of their music as it was written. Among these may be mentioned John Blow, to whose care in taking

up the work of training Henry Purcell after the death of Humfrey the world owes a debt of gratitude ; Michael Wise, a fine musician with an ill-regulated temper ; Matthew Lock, another composer of an irascible disposition ; and kindly John Playford, whose earnest labours in the promotion and promulgation of music ought not to be lightly passed over.

Each of these men did good and honest work such as we at this distance of time can fairly estimate by comparison.

They all wrote canons and rounds in obedience to the continuous love for this form of composition existing in the minds of their countrymen. But none of them was content with the mere exercise of that the device afforded, without using the endeavour to obtain independence of treatment. The first tentative efforts to furnish what were called the 'fugal duets' were made by John Hilton, who was one of the contributors to the 'Triumphes of Oriana.' How this idea became expanded may be seen in Blow's duets and in those by Michael Wise. There are harmonies in Blow's music which called upon his devoted head the pompous wrath of Dr. Burney, who criticised them near a century after they had been written. His 'crudities,' as he calls them, are now the common property of every little

musician who writes in the present day. If the existence of these 'horrors' has a tendency to shorten the life of the purist who objects to them, it is fortunate that dear Dr. Burney did not live in the present days, for the constant and common use of these 'crudities' would have been a never-ending source of irritation to him.

The works of Weelkes, Gibbons, Dowland, Purcell, Blow, and others, represent the several stages of preparation out of which the glee emanated in the course of time. Some of the music of Dowland is part-song-like in style. The madrigal, 'The Silver Swan,' of Gibbons is usually regarded as the prototype of the glee. The freedom of the parts and their independent relation to each other was furthered by the compositions of Purcell and Blow, and while they were both alive the name of glee was applied to a collection of music in parts by Playford. Among which was a composition, 'Turn, Amaryllis,' by a musician, Thomas Brewer, of whose life and labours very little is known. 'Turn, Amaryllis' was first published in the 'Musical Companion in two books, the first book containing Catches and Rounds, for three voyces, the second book containing Dialogues, Glees, Ayres, and Songs for two, three, and four voyces.' This was one of

the earliest publications in which glees are named as a distinct class of composition. The work was issued in 1673. The first mention of the word 'glee' as a musical composition was in Playford's 'Ayres and Dialogues,' published in 1659. The collection called 'Catch that catch can, or the Musical Companion,' 1667, also has the word on the title-page of the second book, but it was not until nearly one hundred years later that the glee attained the form and importance which enabled it to take a special rank as a production of scientific vocal construction and artistic value.

CHAPTER VIII.

THE END OF THE SEVENTEENTH CENTURY.

Musicians before and after the restoration of Charles II.—
Christopher Simpson—William and Henry Lawes—Robert
Coleman—The musical taverns in London and elsewhere—
John Jenkins—The influence of Henry Purcell.

WE have now arrived at that period of musical history when it is necessary to speak of the Round, the Catch, and the Canon, the immediate precursor of the Glee. At the beginning of the eighteenth century great changes had been made in art of every kind. The minds of men were chiefly occupied with politics, and in the busy turmoil of controversy, so that more refined pursuits were neglected and a sort of hand-to-mouth tradition was observed. It was a dull period which brought forth ugliness. In architecture, in sculpture, and in painting, the so-called Italian taste prevailed. Hogarth, greater as a moralist than as a painter, was the central figure of pictorial art; sculpture, better off, had Roubillac as representative, and he was not an

Englishman ; architecture was heavy, tasteless, and aggressively massive, useful without question, but certainly not ornamental. When men fed upon their own minds, and never cared to replenish the exhausted sources by communion with others, the result was repetition, inanition, and lack of spirit, originality, warmth, and grace. The line of beauty was traced with the square and plumb rule, and art had been compelled to yield to artificiality.

Music, alone of all the arts, maintained a steady progress, but even its free and pure course was hindered by licentious associations.

It is scarcely possible to take up a collection of songs or pieces not ostensibly sacred, printed in the first half of the eighteenth century, and not be struck with sorrow in finding so many beautiful musical thoughts sullied by connection with words whose cleverness does not even recommend them. The best of the poets of the period were not free from occasional grossness of expression, and the worst made it the greater part, if not the whole, of their literary stock in trade.

The term 'grubby,' as meaning dirty and soiled, has been said to be derived from the character of the work supplied by the authors dwelling near the metropolitan Parnassus, otherwise Grub Street.

The catches of the time were distinctly ‘grubby,’ the old spirit of harmless drollery which distinguished the first catches having been sacrificed for humour of a baleful and contaminating character.

The fascination of singing rounds and catches has been remarked by the older poets. There are rounds in poetry and rounds in music. The poetical round or roundelay consisted of thirteen verses, eight in one rhyme and five in another. The rule of this form of composition was that the first verse should have a complete sense and yet join agreeably with the closing verse, though in itself independent. Some writers speak of the roundel or roundelay as a sort of ballad—that is to say, as a song to accompany a dance, or to dancing in a circle. In vocal music the round is a canon in the unison, the performers beginning the melody at regular rhythmical periods and returning from the end to the beginning, round and round until they have completed the specified number of repetitions.

The catch is a humorous vocal composition of three or more parts in harmony, in which the melodies are so contrived by the composer that the sense of the words is changed from the original signification by the manner in which the singers appear to *catch* at each other’s words.

Christopher Simpson, in his 'Compendium or Introduction to Practicall Musick,' 1656, gives rules for the 'Contrivance of Canons,' and adds, 'I must not omit another sort of canon, in more request and common use, though of less dignity, than all these which we have mentioned, and that is a catch or round; some call it a catch in unison, or a canon consisting of periods. The contrivance thereof is not intricate, for if you compose any short stave in three parts, setting them all within the ordinary compass of the voice, and then place one part at the end of another, in what order you please, so that they may aptly make one continued tone, you have finished a catch.' By this we may infer that the round was originally called a catch without reference to the sense of catching upon or cross-reading of the words.

The canon, so called because it is constructed according to *rule*, differs from the round in not being rhythmical. There are canons in all forms and commencing at all intervals. They may be finite or infinite. The finite canons are provided with a coda; by way of conclusion the infinite canons are arranged so that the close takes place at a certain point in the progress of the melody. One of the earliest collections of catches, 'Pammelia,

Musicks Miscellanie or mixed Varietie of Pleasant Roundelays, and delightfull Catches of 3, 4, 5, 6, 7, 8, 9. 10 parts in one. None are so ordinarie as musicall, none so musicall as not to all very pleasing and acceptable,' was printed in 1609, for Thomas Ravenscroft. Very little is known of his life, but it appears that he was born in London about the year 1582, that he was a chorister of St. Paul's under Edmund Pearse, 'and a man of singular eminence in his profession,' and that he took a degree in music at the university of Oxford in 1606.

He also made two other collections of rounds and canons—namely: 'Deuteromelia, or the second part of Musicks Melodie, or Melodious Musick of Pleasant Roundelaies, K. H. Mirth, or Freeman's Songs, and such delightful Catches. *Qui canere potest canat. Catch that catch can Ut melos, sic cor melos afficit et reficit*, 1609,' and 'Melismata, Musicall Phansies fitting the Court, Citie, and Countrey Humours. To 3, 4, and 5 voyces.'

To all delightfull except to the Spitefull,
To none offensive, except to the Pensive.

London, 1611.

Many of the rounds and catches in these collections are of considerable antiquity, and by their

existence many doubtful and obscure passages in Shakespeare, and other writers of the period, have been made clear and lucid. Their existence is most valuable in dealing with the present subject, as they help to show the processes of growth of the musical forms which culminated in the glee. The gradual introduction of the term may be seen in the several editions of Collections of Rounds and Catches which appeared subsequently. Former reference has been made to the original appearance of the word in connection with a musical composition. Before recurring to this, a few words are due to the publications which preceded them, in order to complete the chain of historical association.

The next collection of catches did not appear until nearly forty years after 'Melismata,' and then in a form which was indicative of the changes which were at work in the development of musical art.

The two most important and also now most rare books were printed for John Playford, in partnership with John Bacon. The first is called a 'Musical Banquet; set forth in three Choice Varieties of Musick. The first part presents you with Excellent New Lessons for the Lira Viol, set to severall New Tunings. The second a Collection of

New and Choyce Allmans, Corants, and Sarabands for one Treble and Basse Violl, composed by Mr. William Lawes, and other excellent Authors. The third part contains New and Choyce Catches or Rounds for three or foure voyces. To which is added some new Rules and Directions for such as learne to sing, or to play on the Viol.' This was issued in 1651.

A year later the second important book made its appearance. This was 'Catch that Catch can, or a Choice Collection of Catches, Rounds, and Canons for 3 or 4 voyces.' Collected and published by John Hilton, Bach. in Musick.

The first-named collection contains only twelve rounds and catches, commencing with the celebrated 'Non nobis Domine'; the second contains a hundred rounds and catches, besides a large number of 'Sacred hymns and canons.' It is dedicated by Hilton to his 'much-honoured friend, Mr. Robert Coleman, a true lover of musick.'

His humorous preface 'To all lovers of musick' will be read with interest by students of music and literature. It may not be out of place here to explain that the practice of punning, which was carried to so great an excess in the reign of James I., had not entirely disappeared, either from conversa-

tion or literature. A collection of musical pieces intended to promote social harmony might well be prefaced by a jocular introduction, according to the opinions of the period and of the compiler of the book. Thus he speaks :—

‘TO ALL LOVERS OF MUSICK.—

‘I hold it needless to boast the approbations that have been formerly given by great persons both to testify and augment the life and honour of this liberal science, the earthly solace of man’s soul; and in particular, to delights of this nature, such as you shall find in this small volume, which I dare style musical, and in themselves sweet and harmonious, and full of harmless recreation, and to all that love and understand musick, the true sense and value of them will so appear, of which I boast not further than you shall please to judge.

‘As for the Rounds, they have, and may shift for themselves; so might the Catches too, in these times when *Catches* and *Catchers* were never so much in request; all kinds of *Catches* are abroad; *Catch that Catch may, Catch that Catch can, Catch upon Catch, Thine Catch it, and mine Catch it.* And these *Catches* also which I have now published by importunity of friends, to be free from all men’s catching, only my wishes are, that they who are true *Catchers*

indeed, may catch them for their delight, and may they that desire to learn catch them for their instruction. But let those that catch at them with detraction (as that is a catching disease) catch only the fruits of their own envy. I am confident that they cannot make better, cannot injure these, which your favourable acceptance may make good to him that is your friend.

‘JOHN HILTON.’

The composers whose works appear in this collection are John Hilton, William Lawes, Thomas Holmes, Edmund Nelham, W. Cranford, William Ellis, Thomas Brewer, William Webb, John Jenkins, Henry Lawes, John Cobb, William Child, William Howes, Simon Ives, Dr. John Wilson, and Thomas Pierce.

A new edition of this work with thirty-one additional pieces was issued in 1658, and in the following year Playford published his ‘Ayres and Dialogues,’ the first publication in which the word ‘Glee’ is applied to a vocal composition in parts.

The edition of the collection ‘Catch that Catch can,’ 1667, was long supposed to contain the earliest use of the word in its modern sense, but the researches of the late Dr. Rimbault proved

that this interesting fact could be referred to the much earlier date.

The book of 1667 is dedicated by Playford ‘To his endeared friends of the late Musick-Society and meeting in the Old Jury, London.’ These friends were—Charles Pidgeon, Esq.; Mr. Thomas Tempest, Gent.; Mr. Herbert Pelham, Gent.; Mr. John Pelling, Citizen; Mr. Benjamin Wallington, Citizen; Mr. George Piggot, Gent.; Mr. Francis Piggot, Citizen; and Mr. John Rogers, Gent.

In this volume are 143 catches, 3 dialogues for two voices, 11 glees for two and three voices, 53 ayres, ballads, and songs for three and four voices, and 8 Italian and Latin songs—217 compositions in all. At the end of the table of contents there is the following statement: ‘This book had been much sooner abroad, had not the late sad calamities retarded both printer and publisher. The first is what has been printed before, with addition of some few new Rounds and Catches. The second part consists most of choice pieces of Musick of 2, 3, and 4 voices; two books may serve four men, each choosing his part best suiting his voice. And to these songs, which are all for verse and chorus, there the *bassus* part is continued, if the Song be sung to any instrument. This book, as it is now

finished, may be termed *Multum in Parvo*; and my endeavour hath been to have it exactly and truly printed.'

Musical clubs, similar to that to which this book is dedicated, were first formed soon after the Restoration of Charles II. in 1660. Samuel Pepys tells us, under date July 21, 1660, of a dinner he attended 'where they had three voices to sing Catches.'

There were private meetings at the houses of the wealthy as well as public clubs, as we learn from the comedies and histories of the time. In a play called 'The Citizen turned Gentleman,' by Edward Ravenscroft, 1672, the citizen is told that if he wishes to appear like a person of consequence it is necessary for him 'to have a music-club once a week at his house.'

The Hon. Roger North, in his 'Memoirs of Musick,' speaks of a music meeting in a lane behind Paul's, where there was a chamber organ that one Phillips played upon, and some shopkeepers and foremen came weekly to sing in concert, and to hear and enjoy ale and tobacco; and after some time the audience grew strong, and one Ben Wallington got the reputation of a notable bass voice, who also set up for a composer,

and had some songs in print, but of a very low excellence; and their music was chiefly out of Playford's Catch Book. 'This showed an inclination of the citizens to follow musick. And the same was confirmed by many little entertainments the masters voluntarily made for their scollars, for being knowne, they were alwais crowded.'

Pepys tells us that this Wallington, who was one of the 'endeared friends' to whom Playford dedicated his book, was a working goldsmith, 'that goes without gloves to his hands did sing with him a most excellent base.'

The house where the music meeting was held is now called 'The Goose and Gridiron'; the original sign is forgotten, but as the character of the music meeting was important as an element of attraction to the establishment, the landlord hung out the emblems of music and poetry as a mark for strangers to know. These emblems were the 'Swan and the Lyre.' The common people, who interpreted the meaning of these emblems after their own fashion, called the signs 'The Goose and Gridiron,' the name by which the house is known to this day.

The jovial character of the composers and singers of the catches of the time of Charles II. forms the subject of many anecdotes, and more

than one of the sets of verses to which the catches were set are personal allusions to the singers.

In the Harleian MSS. in the British Museum there is a letter or memorandum communicated by John Jenkins the composer, to one of the L'Estranges, concerning Thomas Brewer, the composer of the earliest named glee, 'Turn, Amarryllis,' in which the following occurs :—'Thomas Brewer, through his proneness to good-fellowship having attained to a rubicund nose; being reproved by a friend for his too frequent use of strong drinkes and Sacke as very pernicious to that distemper and inflammation in his nose. "Nay, faith," sayes he, "if it will not endure Sacke it is no nose for me."' Tom's 'jolly nose' provoked the muse of Dean Aldrich, who wrote the words and music of a catch which was regularly chanted at the Hole in the Wall in Baldwin's Gardens, in Holborn, whenever Tom, who was organist of Christ Church, Newgate Street, made his appearance among the members of the club :—

Tom's jolly nose
I mean to abuse
Thy jolly nose, Tom
Provokes my muse;
Thy nose Jolly Tom,
That shines so bright
I'll easily follow it
By its own light

John Jenkins, who tells the story, was a musician of considerable genius, whose compositions, 'Fancies,' as he called them, for stringed instruments laid the foundation for the development of orchestral compositions. He travelled all over the continent of Europe, even as far as Hungary, and his works were widely known and extensively admired. In the present day his genius is represented by one work, which seems to be immortal. It is the round 'A boat, a boat, haste to the ferry,' which every one knows who has ever attempted to sing music in parts.

He was born at Maidstone, in Kent, in the year 1592. His sonatas, which were professedly 'in the Italian veine,' were the first of the kind produced by an Englishman. He died in the year 1678, at the great age of eighty-six years. Antony Wood calls him 'a little man with a great soul.' He was buried in Kimberley Churchyard, in Norfolk, and the inscription on his tombstone, which has perished, is preserved in Blomfield's 'History of Norfolk.'

Under this stone rare Jenkyns lye
The Master of the Musick art,
Whom from the earth, the God on high
Call'd up to Him to beare his part.

Aged 86 October 27

In Anno 78, he went to Heaven

The earliest catches of the great Henry Purcell were printed in a new edition of 'Catch that Catch can' in 1685. The preface to the fourth edition of this book, issued in 1701, after Purcell's death, is particularly interesting as bearing upon the subject of the foundation and formation of societies for the practice of vocal music, as it states that the collection was 'published chiefly for the encouragement of the musical societies which will be speedily set up in all the chief cities and towns of England.'

The publisher, Henry Playford, who had succeeded his father 'Honest John,' thus speaks of himself and his works in the third person: 'He has prevailed with his acquaintance and others in this city, to enter into several clubs, weekly, at taverns, of convenient distance from each other, having in each house a particular master of music belonging to the society established in it, who may instruct those (if desired) who shall be unskilled in bearing a part in the several Catches contained in this book, as well as others, and shall perfect those who have already had some insight in things of this nature, that they shall be capable of entertaining the societies they belong to abroad. In order to this he has provided several articles, to be drawn, painted, and put in handsome frames,

to be put up in each respective room the societies shall meet in, and be observed as so many standing rules, which each respective society is to go by; and he questions not, but the several Cities, Towns, Corporations etc. in the kingdoms of Great Britain and Ireland, as well as foreign Plantations, will follow the example of the well-wishers to Vocal and Instrumental Music in the famous city, by establishing such weekly meetings as may render his undertaking as generally received as it is useful. And if any body or bodies of gentlemen are willing to enter into or compose such societies, they may send to him, where they may be furnished with the books and articles. Thus much he thought it was necessary to preface, and giving the reader a light into the knowledge of his design; but he shall leave his book without any further vindication than the great names of the persons who obliged the world with the words, and those who (if anything can add to such finished pieces) have given a mitre to 'em by their musical composures, as Dr. Blow and the late famous Mr. Henry Purcell, whose Catches have deservedly gained an universal applause.'

That Purcell loved society may be gathered from his many works intended for social performances,

but that the drinking habits of the day shortened his life is yet a matter open to question when his age is considered, and the enormous number of works he produced during his all too short life.

His recent biographer, and ardent admirer, Mr. W. H. Cummings, has shown the amiability of his character in the most pleasing light, and has offered the most convincing proof that the story related of the circumstances of his death, how that it was brought about by the indignation of his wife, who shut him out of doors one damp cold night when he returned home 'merry' from his club, is altogether a wicked and malicious fable, and a cruel libel on the character of a devoted and admiring wife. Dr. Rimbault says, in allusion to his death: 'The drinking habits of the day shortened the career of much genius, and in an indirect manner that of Purcell, though, from the constant activity of his pen, and his unclouded genius to the last, a freedom from habitual intemperance must ever be inferred.' He composed a portion of his last opera, 'Don Quixote,' upon 'his bed of sickness,' so that, although his bodily powers were weakened, his mental activity was undiminished to the end.

The genius of Purcell embraced with equal felicity every species of composition. In his sacred music, his fugue, imitation, and counterpoint he displayed all the science of the greatest of his predecessors, together with a power of expression to which they were for the most part strangers. The vigour of his conception, the depth of his feeling, exhibited not only the warmth of his heart but the ample resources of his great mind. He formed his style upon the best patterns furnished by the Italian School, and soon exceeded his prototypes by the strength, power, and originality of his mode of treatment. The charms of instrumental colouring exercised a peculiar fascination for him, which the want of variety in the resources of the organ as known in his day seemed to deny him. The beauty and appositeness of his treatment of the limited means afforded by the orchestral instruments proved him to be so far in advance of his time that he might with propriety have been named as the father of dramatic expression. His harmonies, new and strange, together with his extraordinary and beautiful melodies, imported new life and fire into musical composition which produced a grandeur and force of effect till then unknown in England. His genius saw the opportunity of which the treat-

ment of the orchestra as a means of intensifying effect was capable. His was the mind out of which a school of music might have been formed, which, if its precepts had been followed, would have secured the admission of English musicians into the highest ranks of art. He excelled in everything he undertook. The capacity for taking infinite pains, which is said to constitute the chief attribute of genius, may be seen in all his works. His chamber music, like his compositions for the Church and for the theatre, are perfectly original and individual. The characteristic style of a particular age, which usually distinguished the productions of men of inferior powers, does not appear so marked in his works as in those of his contemporaries and immediate successors, so that such of his music as is given to-day may be contrasted, without injury to him, with any works, all due allowance being made. He had some of the faults of his age, but his genius sanctified them. His mannerisms are few, and his forethought in treatment made his music far in advance of the days in which he lived. The neglect of the study of his music in the present day is not creditable to musicians. He was the Shakespeare of the vocal art, and, like that mighty master, he knew how to express with power and fidelity the

various emotions which find their responses in all hearts. The happy union of 'voice and verse' which marks nearly all his vocal pieces was the result of deliberate intention and design. For this, if for no more powerful reason, his works should form an integral part of the course of study to be pursued by all who wish to utilise with effect the means at their disposal. The dead and gone authors of ancient Greece and Rome form the most valued portion of an introduction to the humanities in literature. The study of the works of Henry Purcell would be found to be among the most profitable preparations for a complete and lasting foundation that a young musician could enter upon. It is hoped that the day is not far distant when this fact will be recognised, and that the living and life-giving force of his music will be resorted to as a means whereby a complete and valuable item of education may be attained.

CHAPTER IX.

THE FIRST HALF OF THE EIGHTEENTH CENTURY

continued.

Dr. William Croft, John Blow, John Eccles, John Barrett, Dr. Maurice Greene, and the writers of the catches of the period—The social and convivial character of the meetings of the time reflected in the words selected for musical settings—Descriptive analysis of the musical compositions for voices which immediately preceded the glee proper.

WITH many of the younger musicians of the present day the name of Purcell is a name only, nothing more. Few of the rising generation have heard any of his music; fewer still know the value of his life and labours, and the effect of his work upon art. It has been said that the true history of any science or art can only be gauged by its monuments. If they are neglected all thoroughness is lost, and knowledge becomes superficial and shallow. The direction of musical study should be encouraged by the State, and not left to individual enthusiasts, who can only point out the way in which incipient talent may be guided, without the power which comes of recognised authority.

The services of the number of men of genius that this country has produced ought to be kept before the eyes and minds of young students, that they may be encouraged to persevere in the course which has been pursued before them by others, who, like Henry Purcell, have obeyed the instincts of genius unsupported and almost unrecognised.

Their discoveries become the common property of all who work in the like material, but the gratitude which should be paid to those who have contributed to the wealth enjoyed in common is frequently withheld. It is too often the case with men of genius that they ask for bread in their lifetime, and do not always get a stone at their death. Had Purcell served his country in a way which could only be traversed through blood and misery to his fellow-creatures, his reward would have been different. If there was a 'legion of honour' for art, artists would hold a high position in the estimation of their countrymen. Their names would be revered, their kindred perhaps ennobled, wealth and power would be theirs to ask for and to command. But those who, by the exercise of the gifts which the Almighty Giver of good bestows but rarely, confer a lasting benefit upon their fellow-creatures, they have the gratification of knowing that the good

they have done brings its own pleasure, and this is the only recognition they are likely to obtain.

To form a true estimate of the genius of Purcell it is necessary to remember 'that he neither travelled out of his own country nor lived to a considerable age; neither heard the fine performers abroad nor witnessed their arrival and exertions in England. It is not so proper to limit our idea of his genius by the things he actually achieved, vast as they were, as to extend it beyond them—to carry it to that elevation which he would inevitably have attained under the advantages of a wider field of experience and a longer life. He had to struggle against most formidable impediments, and though it is impossible to regret that he did not effect more, mankind will always be astonished that he achieved so much.'

Dryden, who was one of the warmest admirers of Purcell, wrote the ode, 'Alexander's Feast,' for him to set to music. Why this was not done cannot now be ascertained. It is stated that the poet's soul was vexed at the non-compliance of the musician, and that their friendship was interrupted by the matter. This could scarcely be true. Even if it was, it appears to have made no difference in 'glorious John's' estimate of his brother-genius,

since he lavished upon him the warmest eulogies of his muse while living, and on his premature death penned the epitaph which contains the famous and oft-quoted lines :—

Now live secure and linger out your days,
The gods are pleased alone with Purcell's layes,
Nor know to mend their choice.
Ye brethren of the lyre and tuneful voice
Lament his lot, but at your own rejoice.
Sometimes a hero in an age appears,
But scarce a Purcell in a thousand years.

The 'brethren of the lyre and tuneful voice' whom Purcell left behind included his second master, John Blow, among others.

John Blow was born at North Collingham, Nottinghamshire, in 1648. He was one of the first of the children of the Chapel Royal under Captain Cooke, the master of the children at the period of the Restoration of Charles II. in 1660. In ancient times it had been the privilege of the rulers of the music attached to the Chapels Royal and St. Paul's Cathedral to impress choristers—that is to say, to take them away from the choirs in which they had been trained to serve the King's Majesty in London, or to help to replenish the choir of St. Paul's. It is not known whether the ancient system was resorted to in refurnishing the Chapel Royal with

boys' voices, but it is certain that the choir was formed of boys from various parts of the country.

It would be particularly interesting to show how that the revival of the Church service and the importation of new elements into the body of the old material of music had the happiest effect in giving the right impetus to musical studies. The genius of Purcell served for a while to lighten the ways of musical science and adventure, and formed a point of departure which would have produced more substantial and permanent results had it been followed up. But the musicians seemed rather to have spent their time in morally lamenting this loss than in rejoicing and living secure, as Dryden enjoined them. They seemed for a while to be paralysed and unable to make a new effort; they scarcely made any progress. Even John Blow, to whose enthusiastic efforts and discoveries Purcell owed much, seemed to be unable to express his thoughts vigorously, after the death of his gifted pupil. Like the great Haydn, who, in his later years, copied his former pupil Mozart, so did Blow in a great measure copy Purcell, although he had genius of his own enough and to spare.

The collection of his songs published by subscription in the year 1700, under the title of 'Amphion

Anglicus,' bears testimony to the marvellous originality of his musical mind. He was a dramatic musician of the highest order, and it is a matter for regret that he did not follow the bent of his mind, to the advantage of the cause of music. His Church music, which comprised no less than fourteen services and over one hundred anthems, only a few of which have appeared in print, is rarely heard now, as being unsuitable to the present style of Church music. Blow strove to give full expression to his conception of the meaning and intention of the words, and the amiability of his character, together with his fervent piety and religious devotion, is fully expressed in his music. This is not the sort of thing that seems to be required in the present day, when Church music takes the form of a series of organ solos with accidental vocal accompaniment. The words set to music are not always reflected or emphasized by the musical sounds, but are mainly admitted, as it were, on sufferance, because the needs of the service require their use.

It is urged that the music of the early part of the eighteenth century furnished for the purpose of Divine worship was of such a nature as required the exercise of cultivated powers in the singers for its

proper exposition, and that the congregation was thereby led away from the primary purpose of music in the Church. The hearers were wont to forget that they were taking part in an act of devotion, and gave their minds over to the personal enjoyment of sweet sounds, without regarding the intention and object of the execution of the music. This objection holds good in the present day, though founded upon a different basis. The accompanist, who was, and ought to be, subordinate to the singer, is now paramount, and the principles which moved the old writers are scarcely needed in modern composition. They have erred in the details which they furnished, but the theory upon which they worked—namely, that music should intensify the expression of the words—is surely correct, and might be acted upon with more advantage to the cause of art.

Blow wrote many catches and a number of songs, duets, and dialogues. The contrasted movements, part of the endeavour to fit the sound to the sense, not only showed earnestness of thought and purpose, but also helped the development of character of expression and treatment, which was further to be pursued until that stage of art was reached which should produce one of the most beautiful and effective forms of vocal composition—namely, the

glee. The union of melody with effective harmony was one of the moving principles which guided the composers in their prosecution of the search after perfection. To these dual qualities may be added a third, that of dramatic emphasis. It has been pointed out that Blow more or less successfully infused this element of dramatic emphasis into all his compositions, sacred and secular. What he did, according to the dictates of his genius, not wholly influenced by any thought of stage effect, John Eccles, his contemporary, sought to obtain by preconceived intention.

Eccles was born about the year 1670, and was a member of a distinguished family of musicians. He was the son of Solomon Eccles, one of the most famous of early English violin players, and the composer of several pieces for his instrument, printed in Playford's 'Division Violin,' 1693. Young John gained, in 1700, the second of four prizes offered for the best setting of Congreve's masque, 'The Judgment of Paris.' John Weldon gained the first, and Daniel Purcell, the brother of Henry, and Godfrey Finger the others. John Eccles published a collection of about a hundred of his songs in 1710, and his vocal pieces were at one time extensively popular. His brother Henry

settled in Paris upon his appointment as a member of the King's band, and published in that city a set of solos for the violin in the style of Corelli.

A younger brother, Thomas, who is said to have concentrated in himself all the genius and ability of the family, but who fell into dissipated habits and lost caste and credit, became a street and tavern fiddler, shunned by his relatives and friends, and scarcely respected even by himself.

John was appointed master of the Queen's band on the death of Dr. Staggins, and in that capacity produced the music for the customary New Year and Birthday odes to the feeble words written to order by the poet-laureate of the time. One of his pupils was William Boyce, who is known to cathedral musicians by his own beautiful and expressive services and anthems, and by the splendid collection of music by different Church composers from the time of Henry VIII. and onwards. One of the pupils of Blow, John Barrett, was organist of Christ Church, Newgate Street, and the composer of a large number of popular songs, some of which are still extant. He deserves mention as being one of those who in the few concerted pieces for voices which he wrote made the endeavour to introduce a new form of arrangement. It will be

remembered that in times past endeavours were made by instrumental writers to expand the resources of their art, by modifying the shapes into which their thoughts were moulded, and by constant improvements in design. These at length attained perfection in the Sonatas of Haydn, Mozart, and Beethoven. John Barrett seems to have been, as far as can be traced, one of the first who applied to vocal the discoveries made in instrumental music. For this reason he deserves a place in the record of those who contributed to the historical development of the glee.

For a similar reason the name of Dr. William Croft ought to be mentioned in connection with the subject. It is true that the quantity of secular music he wrote was very little compared with that of his contemporaries and predecessors. The charms of the stage and the fascinations of miscellaneous society spread their nets for him in vain. He preferred to limit the greater measure of his work to the service of the Church in which he had been brought up, and under whose fostering care he had imbibed the principles of religion and music. He was one of the few artists of the time who were not wholly influenced by the artificiality which encompassed every expression of a poetical nature, and he was as true

to his art as he could be under the pressure of surrounding distractions.

The people of that age were uncertain in their loyalty, indifferent in their allegiance to the institutions of the Church, and suspicious of each other. It was therefore no happy time for musical art, which requires for its free exercise the establishment of a perfect confidence between the giver and the receiver. Of those who laboured for art's sake, and in the face of actual discouragement from the Church to which he was attached, Croft's name will always stand forward as an example. He was born at Nether or Lower Easington, in Warwickshire, a village about five miles from the birthplace of Shakespeare, and only otherwise famous in history as the place where George Fox, the quaker, made his first essay at preaching. As a boy and as a young man he signed his name Crofts. In that form it appears in the parish books of St. Anne's, Soho, where he was organist for a period, after he left the Chapel Royal as a boy. This place, to which he had been recommended by his master, Dr. Blow, he kept until the year 1711. For the service of the Church he wrote the well-known hymn tune St. Anne's, and named it after the church at which he did duty as organist. He

was appointed in 1700 to the place of a gentleman extraordinary at the Chapel Royal, with the reversion, conjointly with Jeremiah Clark, to the full place. On the death of Clark in 1707, Croft enjoyed the position alone. The following year, in 1708, he entered upon his duties as organist of Westminster Abbey, in succession to his master, John Blow. On July 9 he accumulated the degrees of Bachelor and Doctor in Music at Oxford, and his exercise was afterwards published with two odes in English and Latin, written for the Peace of Utrecht, under the title of 'Musicus Apparatus Academicus.'

In the year 1724 he published, by subscription, a collection of thirty anthems and a burial service in score, in two volumes, under the title of 'Musica Sacra.' This is noteworthy as having been the first issue of music printed from punched plates, as it was the first publication of a number of anthems in score, nothing of the kind having been previously attempted except a service of Purcell's, which was so badly done 'that the faults and omissions were so gross as not to be amended but by some skilful hand.' The 'burial service' was a completion of one begun, but not finished, by Henry Purcell.

His anthems, 'God is gone up' and 'We will

rejoice' among others, still hold high places in cathedral répertoires. His hymn tunes St. Anne's and St. Matthew's will live as long as music lives, and will transmit his name to remote posterity. While he was organist at St. Anne's he furnished music for four dramatic pieces—namely, 'Courtship à la Mode,' 1700; 'The Funeral,' 1702; 'The Twin Rivals,' 1703, and 'The Dying Lover,' 1704. When he became joint organist to the Chapel Royal in this latter year he ceased to write regularly for the stage, and devoted his spare time to the production of sonatas or suites for the harpsichord and violin, and some solos for the flute with a bass.

He died August 14, 1727, but not, as Hawkins says, from a cold caught while attending the coronation of George II., for that monarch was not crowned until nearly two months after Croft had been laid to his final rest in Westminster Abbey. One of the friends of Croft, and himself a man of many parts, was Henry Aldrich, Dean of Christchurch, Oxford. He was an architect, logician, musician, and divine. He was born in 1647, and died in 1710. He was an indefatigable collector of the music of Palestrina and of the writers of the same early Italian period. Some of his catches appear regularly in all collections, but neither they

nor the music of his services and anthems show him to have been a musician of very great originality or power.

Of the other writers of catches and glees, as they appear in Playford's book, it will be sufficient to mention their names for the purpose of completing the list.

Matthew Locke, born in 1620 and died 1677, was better known as an instrumental composer and as a writer for the stage. It may be mentioned here that the music sometimes introduced into the 'Macbeth' (the words of which music are partly taken from Middleton's play of 'The Witch'), which is said to be by Matthew Locke, has been claimed for Purcell and even for Richard Leveridge. Perhaps the Spiritualists and those who deal with occult questions will settle the matter one day to their own, if not to any one else's, satisfaction. Locke wrote several catches, few of which have retained any hold upon the popular fancy.

Henry Hall, born in 1655 and died in 1707, was organist at Exeter and afterwards at Hereford, in the cloisters of the Vicars Close of which last-named place he lies at rest. He was an excellent musician, and wrote many pieces which deserve to be preserved.

James Hawkins, born about the year 1652, was

appointed organist of Ely Cathedral in 1682, and took his degree as Bachelor of Music in 1719. He assisted Dr. Tudway in the compilation and collection of the MSS. of Church compositions now preserved in the British Museum ; he died in 1729.

Another learned and industrious musician, also a writer of catches, was John Frederick Lampe. He was a German by birth, and the place of his nativity was Helmstadt, in Saxony. The date 1703. He settled in England in the year 1726, and soon made himself known by his admirable settings of the music in the opera 'Amelia' and Carey's 'Dragon of Wantley.' Besides his pieces for the stage he wrote a large number of songs, and by the excellence of his interpretation of the words through music made himself a model even for English composers. He married the celebrated singer Isabella Young, and established himself in Edinburgh, where he became highly esteemed and respected both as a man and as an artist. He was seized with mortal sickness in 1751, and died at the age of forty-eight.

Dr. Tudway, who died in 1730 at an advanced age, has left a better name for industry than for accuracy or originality. In the latter part of his life he was commissioned by Robert Harley, the Earl of Oxford, to make a collection of Church music,

chiefly Italian, which he scored in seven thick volumes, now in the British Museum. He was assisted in this work by Henry Hall. William Turner, the fellow-pupil of Blow, also reached a great age; he was eighty-eight when he died in 1740, a few days after his wife, to whom he had been married nearly seventy years.

Michael Wise, killed in a midnight scuffle with the watch in Salisbury in 1687; John Reading, organist of Winchester, who died in 1692, and who was the father of the John Reading who composed the music to the hymn 'Adeste fideles'; John Lenton, of the Chapel Royal, who died in 1719; Dr. Julius Cæsar, alias Smegergil; John Church, of Windsor, who died in 1741; Richard Brown, organist of Christ Church, St. Lawrence Jewry, and Bermondsey; Henry Carey; and Dr. Maurice Greene, were all among the most famous writers of catches, glees, and part-music before the middle of the eighteenth century and the establishment of the glee in its highest form of development.

Henry Carey, who was born in 1685, was a man of estimable character. Dr. Burney pays him the highest compliment when he says that he had the power to excite mirth without being licentious. Considering the peculiarity of the age, the value of

this qualification ought not to be overlooked. He was a very talented man, with a ready invention in melody and verse ; he had a rare fund of humour, and was an affectionate and loving parent. Some of his songs, like ' Sally in our Alley,' testify to his musical and poetical powers. His son, George Savile Carey, always maintained that the national anthem, ' God save the King,' was written by him about the year 1738. Until the first quarter of the present century this claim was never disputed. The ingenious gentleman who endeavoured to prove that it was written by Dr. John Bull seems to have been chiefly moved by a desire to fasten the authorship of the National Anthem upon one who bore the national name.

The last name on the present list of important contributors to the historical development of the glee is that of Dr. Maurice Greene. He was the son of the rector of St. Olave Jewry, where he was buried, and the registers there give a clue to the year of his birth, hitherto disputed. It states that he was interred in the rector's vault on December 10, 1755, aged sixty.

Greene was organist of St. Paul's Cathedral, and took an active part in the establishment of the Madrigal Society, and in other ways promoted the

study of vocal music. His own compositions for two, three, four, and five voices prove him to be a master in the art of writing expressive and effective music. His labours form the ultimate stage of the artistic journey from the old world of music to the new, the last link in the peculiar chain of melody and harmony which had been founded and forged by successive hands for a period extending over five hundred years,—from the epoch when the ancient carol, ‘Sumer is icumen in,’ was produced, to his death, in 1755. Dr. Maurice Greene, whose ‘small stature and deformed body’ were glorified by the grace and courtesy of his manners, and the amiability of his personal character, added little to art, but he certainly maintained its best traditions to the highest extent of his ability.

CHAPTER X.

THE SECOND HALF OF THE EIGHTEENTH CENTURY.

The influence of Handel's music affecting many of the forms of composition, the glee being one of the exceptions—The unsatisfactory condition of musical literature.

THE short period of artistic interregnum between the death of Dr. Greene and the foundation of the Catch Club, in November 1761, did not witness inactivity in music. The 'form and pressure of the times' had turned men's thoughts into an entirely new channel. The mighty genius of George Frederick Handel had overshadowed all his contemporaries, and had, moreover, effected a perfect revolution in musical art. The obscure town of Halle, in Saxony, was henceforth to be famous as the place of his birth in 1685. Handel's musical education was carried on with the reluctant consent of his aged father, who had destined him, his youngest son, for the profession of a lawyer, and the world owes much to the self-will of the child who opposed his father's wishes.

Music was in his blood. His elder brother, who held the appointment of chief valet to the Duke of Weissenfels, was also a lover of music, and Handel's mother worshipped it. The Duke, who in those days was an independent sovereign duke, reigning in his own territory and exercising his own will, which all his dependants regarded as law, prevailed upon the unwilling parent to forego his original design, and to allow the bent of the inclination of his son to be followed and properly trained.

His mother had already secretly contrived to allow her child to cultivate music by providing him with a spinet, which had been conveyed into a distant garret, and upon this the boy, only six years of age, was wont to practise after all but he had retired to rest. He had inherited from his father that indomitable perseverance which made him great above his neighbours, and firmness of character was a family peculiarity. The obstinacy of the father did not permit him to perceive the genius of his child, but the allegiance he owed to the Duke broke down his stubbornness, and made the world the richer by the exercise of peculiar abilities which might have been lost but for the accidental visit to the Court at Weissenfels.

The Duke, who was a kind-hearted man, reproached the father for refusing to cultivate the inherent talents of the child, talents which were the special gifts of God, and whose neglect would not only have been unreasonable but culpable.

The child was placed under Friedrich Wilhelm Zackau, a conscientious and able musician, and under his care he so far qualified himself that he was able to act as his master's substitute at the organ almost before he had reached his ninth year. How he progressed in his musical studies and justified the promises of his infancy by his subsequent productions are matters which can only be lightly touched upon now, so far as they relate to the matter in hand. Still, in speaking of the historical development of the glee and the part-song, it would be impossible to omit mention of the name of the mighty Saxon, as his English admirers loved to call him. He made his home among the English, who had in the early part of his career extended to him the welcome of encouragement, and in gratitude he ministered to their peculiar tastes by the production of a series of works especially calculated to satisfy their proclivities.

These works are so far representative of their class that the mere mention of the general title by

which they are called—namely, Oratorio—recalls to every musical mind the name of Handel. His influence over the minds of the greater part of his contemporaries, who preferred to express one form of their musical talents through the medium of the oratorio, was so great that it is impossible to conceal the fact, even were it desirable to do so, that their powers of expressing themselves in an original manner seem to have been perfectly paralysed, and the chief points of difference which their works present is to be found in the subject selected rather than in the mode of treatment. Handel, in his oratorios, not only concentrated the fashion of expression peculiar to the age in which he lived, but he furnished, by his own style of utterance, the models of speech from which most other writers seemed to be afraid to deviate.

Musical students who have paid any attention to, or who have made any examination of, the compositions of other musicians of the days of Handel, know that there is a style common to all. The shape of the sentences, the succession of the harmonies, the melodic cadences, and the method of employing orchestral instruments for the accompaniments, all bear a strong family likeness the one to the other, whatever may be the

name of the composer who claims to have employed them.

Many of these devices were the unchanged inheritances acquired from former generations of musicians who had carried on the process of development to a point which their successors were unable to continue. So they copied each other and themselves until the whole process of composition was little more than a mere mechanical exercise of musical permutation. Ingenuity supplied the place of invention, and men resorted to any expediency to save themselves the trouble of further research. The works of the representatives of the advancement of vocal and instrumental art, Purcell on the one side and Corelli on the other, had given an impetus to this form of imitative industry of which musicians of all nations, for nearly a century after their respective deaths, did not fail to take advantage. Even Handel appears to have made a careful and profitable study of the labours of these two men of genius, as his own works bear ample testimony. He also borrowed, or 'conveyed,' as Shakespeare has it, from many other composers whole movements without acknowledgment, and inserted them in his oratorios as his own.

A critical examination of the famous Dettingen Te Deum, which is still one of the most popular works associated with the name of Handel, discloses to the astonished inquirer the fact that there is scarcely a single movement in the whole work to which Handel can legitimately lay claim as his own. His 'Israel in Egypt' is likewise a *pasticcio* of other men's labours, and in his oratorios, 'Saul,' 'Solomon,' 'Judas Maccabæus,' 'Joseph,' 'Susannah,' 'Samson,' and the immortal 'Messiah,' may be found distinct traces of his undeclared indebtedness to many composers, chiefly of the Italian and the then rising German schools. Stradella, Carissimi, Urio, Gaspar Kerl, Purcell, Corelli, Bach, and his own rival, Bononcini, were all from time to time laid under forced contribution by the giant composer. This practice of 'quotation' in no way affected either the originality of his genius and his musical power, or lessened the force and extent of this influence.

Whether he made these extracts in obedience to the promptings of that idleness which is one of the leading characteristics of the human mind, or whether he found that the spirit of the music he selected exactly suited his requirements better than any he thought he was capable of producing, or whether he took them as a protest against the

ignorance of the age, and under the desire to make the world acquainted with many neglected gems of art which, but for him, might have been relegated to oblivion, are questions which will yet remain unsolved.

The revelation of his acts and deeds in this matter goes to support the statement made by many musicians of the past and present, that Handel's genius was all-absorbing, and that one of the reasons for his eminence is found in the variety of his forms of expression. How much there is actually of his own work to justify his position will never be known until further discoveries are made. One thing is certainly made clear, and removed from out of the domain of speculation. The admiration for the rapidity with which his labours were accomplished, some of his greatest works occupying him little more than three weeks or so, must cease when it is remembered that the faculty of invention was not so much called into action as the faculty of ingenuity. The facility which would enable a composer to produce a work like 'Israel in Egypt' in twenty-seven days, and 'The Messiah' in twenty-four, would stand as an eighth wonder of the world if it had been accompanied by genuine inspiration. But the disclosures of the sources drawn upon

weaken the belief in Handel's rapidity and increase our admiration for his ingenuity. In this respect it may be seen that he who so largely influenced all others by the might of his genius was himself not free from the prevailing peculiarities which marked all art productions of his time. If invention is not continuous as well as progressive, there must be periods of relaxation and cessation from work. It is quite possible to exhaust all the permutations which certain combinations of factors are capable of producing in course of time. It is only when new elements are introduced that new effects are likely to be originated; for the reason that men were content with working up only that which was ready to hand without adding more to replenish the supply, that the changes became in time exhausted, and nothing but repetition could ensue.

The insularity of musicians of the last century is illustrated by many signs: the absence of trustworthy literature in music, and the lack of knowledge of what was being done by the bodies of musicians working in foreign parts.

The name of the great Johann Sebastian Bach was scarcely known to the English musicians of the early part of the century, and even after certain

members of his family had made themselves known through their personal talents and actual residence in London, there was little or no interest excited in his wonderful productions. The two writers of *Histories of Music* in the later part of the century dismiss the great Leipzig cantor in a few lines. The time had not arrived when his extraordinary originality could be recognised. In one respect his music might have received attention from his English contemporaries. If his powers of invention could make no impression, the marvellous ingenuity of his contrivances might, it would be supposed, make a claim to the respect of those who were nothing if not ingenious themselves. But the fact seems to force itself upon the mind, that they were all unconscious of the special quality of their own work, and were therefore not in a position to understand the characteristics of the works of others.

There was a scepticism in religion, and a want of hearty belief in the presence of good and honest purpose in art. The earnestness of purpose necessary to the development of all things artistic does not seem to have existed in the majority of the musicians at home and abroad. Imagination supplied the place of research, and polished diction in

the so-called historical descriptions was accepted in the place of facts.

The faculty of discrimination of the value of the monuments of the past in the relation to present effects, the critical power which could direct the study of musical history in the right way, does not seem to have acquired strength sufficient to have any beneficial result. Books on music were overloaded with useless descriptions of exploded practices which had no bearing upon modern art. There was little that was practical, less that was useful, and nothing that was scientific. The treatises were nominally didactic, but actually the reverse.

Writers selected subjects upon which nothing was known until they pretended to teach it, and so they maintained an unchallenged position as instructors, and secured a place for their works on the shelves of the curious. There they remained undisturbed until they were required for the purposes of quotation by those who kept up the farce of pretending to accept the authority of the statements made, because they were too idle or too ignorant to make independent inquiry.

Many of these books command high prices even in the present day, because of the traditions associated with them. The purchasers rarely read

them, they are content with possessing them. Happily they are few in number, and their *dicta* have long been refuted by subsequent researches, but they served to greatly retard the progress of art and knowledge. They kept a semblance of historical development and yet hindered advancement. The writers had the means of access to knowledge which would be highly prized in the present day. The complacency with which they often refer to monuments of antiquity no longer existing, a more accurate and careful examination and description of which would lighten many a still dark path in history, is simply maddening to the searcher after truth in the present day. The artificiality of the age blinded men's minds to the necessity of uncompromising accuracy, and in their prosecution of the pursuits of fashion the truth of form was made a lie in the glamour of sham classicality: the age in which men 'improved nature' to such an extent that it was considered clownish to wear one's own hair, when the ladies disguised their forms in gigantic hoops and towering head-gear, when on the stage even 'the mirror was held up to nature' and nature showed itself in all the fashionable incongruities, Macbeth addressed the visionary dagger in a bag-wig, court suit, ruffles,

and Toledo rapier, and Lady Macbeth went through the sleep-walking scene with her night-rail distended by cane and whalebone cages until she attained more than the circumference of jolly Jack Falstaff.

The chief works on musical literature, apart from practical treatises and instruction books, were the Rev. Arthur Bedford's 'Temple Musick, or an Essay concerning the method of singing the Psalms of David in the Temple before the Babylonish Captivity; wherein the Music of our Cathedrals is vindicated,' published in 1706, and the same author's 'Great Abuse of Musick, containing an account of the use and design of musick among the Ancient Jews, Greeks, Romans and others, with their concern for, and care to prevent the abuse thereof; and also an account of the immorality and profaneness which is occasioned by the corruption of that most noble science in the present age,' published in 1711, and were considered great authorities.

An idea of Mr. Bedford's trustworthiness may be formed from one of his statements. In referring to the old Christmas carol, 'A Virgin unspotted,' he takes occasion to inform the reader that the word Carol comes from Carolus, 'because such were in use in K. Charles I.'s reign.' It is reasonable to assume that his antiquarian learning on the larger

subjects he treats of is not likely to be very reliable if he shows no more profundity of research in his essay on the music of the Ancient Jews and others than he has exhibited as regards the carol.

Another learned gentleman, Richard Browne, writes a book called '*Medicina Musica*,' which he calls, '*A Mechanical Essay on the effects of singing, music and dancing on human bodies*' (1722). In this he urges the use of music as a cure for certain diseases. This work, which was gravely read and accepted as of some sort of authority on the subject, stands as a curious piece of evidence of the condition of musical thought of the period. Musical æsthetics are represented in a gushing but unpractical treatise, '*Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers*,' written in Italian, in 1723, by Pier Francesco Tosi, and translated into English by Mr. Galliard in 1742.

This work is quoted over and over again by writers on music, as though it were the most convincing, practical, exhaustive, and satisfactory treatise of the kind that the world had ever seen or was likely to see.

Sir John Hawkins, in referring to it in his '*History of the Science and Practice of Music*,' published in 1776, thus speaks: '*The treatise of*

Tosi is altogether practical, and contains a great number of particulars respecting the management of the voice, and the method of singing with grace and elegance. Mr. Galliard, in the year 1742, published a translation into English of this book, with notes thereon ; but by adhering too closely to the original, and adopting those rhapsodical expressions of the author, which, though they suit well enough with the Italian language, disgust an English reader, he has rather degraded than recommended the art, which it is the design of the book to teach.'

It must be remembered that Hawkins wrote after a better feeling for the objects and intentions of music, and a proper sense of its dignified mission, had been revived. The popularity of the book at the time it was produced indicates the decadence into which musical taste had fallen. The 'teaching,' so called, is obscure when its precepts are disintegrated from the material in which it is involved. If the good folk of former times really understood its utterances, and gained a clear idea of its purpose, it is quite possible to believe that the meaning of words has totally changed during the last century and a half.

It is scarcely worth while to continue this retrospective review of the musical literature of the early

part of the eighteenth century to any further extent. Enough has been said to show the insincere manner in which the art was practised and the science was taught at that time. The pleasure which is derived from a performance of music associated with a reasonable and sensible acquaintance with its principles and objects must have been to a great extent denied to our forefathers. It was listened to with attention, and even with delight, but the scientific knowledge which is possessed in a greater or less degree by the most casual among the audiences of the present day, who are guided in their judgment by their own feelings and the information placed at their disposal through the medium of careful criticisms in the daily journals and the analytical notes appended to programmes, was denied to them. The receptive faculties of the mind were limited in their capacities, and no attempt appeared to be made to increase the means by which they could be extended. The composers who desired to be well thought of wrote down to the level of their audiences, who were believed to favour only those forms which were quite within their comprehension. In the belief that they would be impatient of innovations, none were attempted, and all things were modelled upon the same framework.

CHAPTER XI.

THOMAS AUGUSTINE ARNE AND HIS LABOURS.

The indefinite character of the pieces of music called glees about the year 1760—The formation of the Catch Club and the encouragement of glee-writing—The institution of prizes—The first prize-winner, George Berg—Holmes' catches, so called, really glees—Dr. Arne's glees in many instances identical in form with the catch.

THE experimental changes which were to effect a movement in the right direction, and which were destined to restore musical art to its place among progressive sciences, was accomplished in England by the son of an upholsterer, who, like his great contemporary, Handel, was intended by his father to worship in the courts of Themis rather than in those of Apollo.

This was Thomas Augustine Arne, whose name will never be forgotten so long as there is an English throat capable of singing, and willing to sing, the air of 'Rule Britannia' and other of his exquisite melodies.

He was born in King Street, Covent Garden, on

May 28, 1710. In due time he was sent to Eton College, and in his sixteenth year was 'apprenticed to the law,' a profession inconsistent with his genius and inclination. As a matter of course he neglected his studies, and having privately procured a violin and a spinet, he spent the greater part of his time in a garret, indulging the natural inclination of his mind. Without the help of a master he soon acquired such facility of execution as to be qualified to join a private society formed for the cultivation of quartet playing. The fascinations of Corelli and other writers of concerted music made him oblivious of his duties as a student of the law, and an ardent lover of the art he had acquired by secret practice. His father had never received the least intimation of his strong propensity to music, and being accidentally invited to a concert in which the young lawyer bore a part, he was exceedingly surprised to see him seated among the performers in full glory. The son being called upon for an explanation, candidly revealed the whole progress of his new acquisition, and gave such satisfactory reasons for his conduct that his father at last consented to his relinquishing the study of the law for that of music, even though it involved the loss of all the money he had paid for his apprentice fees.

The youth, emancipated from a pursuit so irksome to his feelings, applied himself with diligence to the study of the violin, choosing as his master the famous Michael Christian Festing, one of the founders of the Royal Society of Musicians.

He soon rivalled the eminent abilities of his master, and believed he had attained the highest point of his ambition when he was engaged as leader of the band at the Theatre Royal in Drury Lane. In this situation he remained for several years, distinguishing himself by the excellence of his performance, and content with the fame he acquired as a violinist, without a thought of ever becoming eminent as a composer.

His first essay at composition was made in 1733, when he produced the opera of 'Rosamond.' This was not very successful, though many of the airs pleased by their grace and melody. In 1740 he composed the music for the masque of 'Alfred,' written in conjunction by James Thomson and Mallet for his Royal Highness Frederick Prince of Wales. This was performed on August 1st in the gardens of Cliefden, near Maidenhead, in commemoration of the accession of George I., and in honour of the birthday of the Princess of Brunswick, the Prince and Princess of Wales with their whole court

being present at the representation. In this masque occurs the song and chorus 'Rule Britannia,' the only piece out of the work which has survived. If Arne had never written another note this song would have immortalised him.

The music of another masque, 'Comus,' altered from Milton by Dr. Dalton, is better known; nearly every piece in it has reached the present generation, and many of them are still sung both in public and private. This served to establish Arne's fame on a more solid basis than heretofore, and was the brilliant commencement of a career of popularity which never failed in its lustre during his life. It would be an almost endless task to point out the several beauties in his various compositions. Fortunately, many of his productions are so well known that the need of detailed description is not pressing.

He wrote the music for nearly forty operas and dramatic pieces, among which were 'Eliza,' 'Thomas and Sally,' the masque of 'Britannia,' 'The Arcadian Nuptials,' 'King Arthur,' 'Elfrida,' 'Caractacus,' 'The Guardian Outwitted,' 'The Rose,' and 'Artaxerxes,' the last three to his own libretti; cantatas, songs, catches, and glees sung in the various public places of resort, such as Ranelagh, Vauxhall,

and Marylebone Gardens, the several theatres and musical clubs.

He composed a few oratorios, the chief of which were 'The Sacrifice, or the Death of Abel,' 'Beauty and Virtue,' and 'Judith.' This last-named work is placed in the hands of the singers by Hogarth in his caricature of 'The Orchestra.' This etching is one of his best, and was originally given as a subscription-ticket to the plate of 'The Modern Midnight Conversation.' Dr. Arne also wrote several pieces for the organ, and a set of concertos for the harpsichord.

His Shakespearean songs, such as 'Blow, blow, thou winter wind,' 'Under the greenwood tree,' 'When daisies pied,' 'Where the bee sucks,' and others are as famous as the words to which they are set. Like the works of his great contemporary, Handel, his music is inseparably associated with the words, and so happily do they fit the sentiments of the verses, that all other musicians who have endeavoured to unite their thoughts with those of the great national poet in the choice of words already set by Arne only place themselves at a disadvantage, arising from unfavourable comparison.

Arne was the first native musician who placed

our claim to musical excellence on a level with that of the Italians themselves, then the approved good masters of the melodic art, by adopting and improving their style of composition, excluding from it what has justly been deemed an excess of refinement, and preserving only its real and permanent beauties. To this it may be added that his own claim to originality is indisputable. He was keenly alive to the grandeur of the musical mind of Handel, but his own independence of thought enabled him to trust to his own resources and to take nothing from the man whom all his contemporaries were willing to imitate. His style, though occasionally marked with the character of the age in which he lived, is individual and distinct as a whole. In the present time, when all the evidence afforded by the labours of the past is clearly laid before the eyes, it is a subject for sincere congratulation to the admirers of native art to find one man who had sufficient force of character and self-reliance to pursue his own course, unaided by the assistance which all others sought for with eagerness.

The influence of Handel is more strongly marked in many of the sacred compositions of Greene, Boyce, and others of the so-called English school of music, than it is in their secular productions. Arne

wrote no sacred music sufficiently available for use in the service of the Church. No composition of his has ever been included in the répertoires of those 'choirs and places where they sing,' so that the statements made by superficial writers, to the effect that his anthems form part of the stock music in our cathedrals, is more creditable to their good intentions than it is consistent with veracity. When it is further affirmed that he adopted the manner of Handel in these works, the information so given is derived from anything but facts.

It is, perhaps, one of the saddest reflections that can occur to the mind, that there always will be a representative of ungenerosity to genius. Every age produces a series of creatures in whom envy, hatred, and malice exist, and who make it their business to qualify their estimate of worthy efforts with the cheap flavour of depreciation.

Arne found detractors in his own day chiefly among those of his own profession who were jealous of his powers, or who were unable to distinguish the difference between the moral character of a man and the expressions of his genius.

That exemplary cleric, Charles Churchill, who was gratified by being admitted by his contemporaries to a place among the poets of his age, &

place from which he has been ignominiously removed by posterity, wrote some doggerel on the subject of Tommy Arne's supposed plagiarisms. These lines, which were founded in malice and ignorance, are at once a disgrace to poetry and common sense.

In private life, it is true that Arne was not the most exemplary of mortals, but the world does not always permit the personal character of a man to stand in the way of its estimation of his labours. He did not always keep aloof from the temptations of the age.

Besides his contributions to the degradation of art exhibited in his catches, Arne in a further degree dragged his 'sweet muse' in the mire by parodying one of the solemn rites of the Roman Catholic Church, of which he was avowedly a member. In one of his most popular pieces of vocal harmony, 'Poculum elevatum,' the Sacrifice of the Mass is burlesqued, and all decency violated in a manner which might well befit the orgies of the Hell-fire Club or the ceremonies of the Monks of Medmenham Abbey.

So long as he confined his aberrations of propriety to the production of filthy catches he could plead the custom of the age as a justification,

but when he went out of his way to outrage religion he branded himself with a stigma which the beauty of his melodies might conceal but never remove.

He had originally been instructed in the faith and principles of the Romish Church ; these he had for many years wholly neglected, as inconsistent with a life of ease and gallantry, in which he indulged to the full extent of his purse and constitution. In his last days, when the ravages of consumption brought his mind to a proper sense of his condition, the dormant seeds of early maxims and prejudices revived in his bosom too strong to be checked or ignored, or misconstrued by sound reason.

The complicated train of doubts, hopes, and fears operated so strongly upon his feelings that he sent for a priest, by whom he was soon awed into a state of submissive repentance. He died on March 5, 1778, and was buried in the churchyard of St. Paul's, Covent Garden, the 'Duke of Bedford's barn,' as it was called.

The pilgrim who desires to pay a passing homage to the ashes of one of the greatest melodists the world has ever seen, and a musician second in rank and esteem to Henry Purcell, will seek in vain in the churchyard for the precise spot where

his body rests, or for any monument to his memory either there or elsewhere. Notwithstanding the number and excellence of his compositions, Dr. Arne left little or no property behind him, a circumstance which will not appear extraordinary to those who consider his real character and mode of life. He was naturally fond of vicious pleasure, to which he sacrificed every other consideration; and had so weak an idea of his own interests in the disposal of his property that he usually acceded to the first offers, however inadequate to what might have been obtained, and would doubtless have been insisted upon by any other person. The only possession which devolved to his heirs was that inborn taste for music which was hereditary in the family. His sister, Susanna Maria Cibber, was celebrated as a vocal performer and as an actress; and his son, Michael Arne, though inferior to his father in productive genius, was superior to him in executive skill. His performance of Scarlatti's lessons or sonatas for the harpsichord when he was only ten years of age brought those compositions into general use, which till then had been deemed extravagant, and fraught with insurmountable difficulties in the execution. At the age of eleven he was a composer; one of his songs produced at

that period, called 'The new Highland laddie,' was written in the Scotch style, which his father is assumed to have invented, or at all events to have introduced into vocal music.

This melody was adapted by Sheridan to the words 'Ah! sure a pair' in his 'Duenna,' and was first printed in a collection of songs published at Liverpool, under the title of 'The Muses' Delight,' in 1756.

Through the labours of Dr. Arne a more distinct character was given to the forms of melody, and out of his peculiar methods of employment of sounds arose the distinctive character now recognised as English. Henry Purcell tells us that he was not ashamed to own his unskilfulness in the Italian language, 'but that is the unhappiness of his education, which cannot justly be counted his fault; however, he thinks he may warrantably affirm that he is not mistaken in the power of the Italian notes or elegance of their compositions.' This may in a measure account for the fact that many of his thoughts were cast in an Italian mould of his own choosing, and his mode of expression was, moreover, tinged with French colouring, the effect of his early studies with Pelham Humfrey. Arne was more original. He was enabled by his own

genius to dispense with any assistance he might have derived from those other authorities to whom his contemporaries did not disdain to appeal, and while it would be foolish to assert that he learned nothing from the knowledge which was at his own disposal in common with others, it is just to say that he had power enough to avail himself of all advantages presented without restricting himself to the reproduction of thoughtless mannerisms.

As a harmonist he exhibited less force and individuality than he displayed in his melodies. He never surprises by the strength and originality of his chord combinations. All is smooth, polished, appropriate, and undistracting. His glees charm the hearer less by the solidity of their harmonies than by the exquisite grace of their melodies.

His peculiarities in this respect served as a point of departure towards improvement in vocal harmony. If other composers who followed him were unable to equal, much less to surpass him in the beauty of their melodies, they went far beyond him in the vigour and expression of their harmonies.

The vocal charm of his thoughts exercised so great a fascination over the minds of certain

composers, that they sought to attain, without sacrifice to their own powers of originality, the freedom and spontaneity exhibited in his vocal compositions. Before the establishment of the Catch Club, an institution formed for the practice of existing examples of 'harmony of voices,' the glee and the catch were convertible terms.

There was still an uncertain application of the word 'glee' to all pieces of vocal harmonic combinations, an unrecognised reference to the ancient meaning of the term. The catches of Thomas Holmes, which were among the favourite pieces performed at the early meetings of the society to which allusion has been made, were more in the style of the glee, as there is no 'catching' of the words in the several parts. Some of Dr. Arne's glees, such as 'Which is the properest day to drink,' are distinctly in catch form.

This uncertainty of appellation was remedied as soon as the society was established on a safe basis.

The society, at first instituted for the performance of part-singing, soon turned its attention to the encouragement of new productions for their use and benefit.

The original promoters of the Catch Club were

the Earls of Eglinton, Sandwich and March, Generals Rich and Barrington, the Hon. J. Ward, Hugo Meynell and Richard Phelps, Esqrs. Their first meeting took place in November 1761, and in the May of the next year an outline of the plan of the objects and purposes of the society was drawn up, the name of the 'Noblemen and Gentlemen's Catch Club' was given to the institution, and its avowed object was declared to be the encouragement of the composition and performances of canons, catches, and glees. The secretary was Thomas Warren, who afterwards assumed the additional name of Horne. He was the editor and compiler of the famous collection which bears his name. In the pages of this work are preserved some of the most exquisite gems of vocal composition ever written, together with productions of so questionable, or rather unquestionable a character, that it is a pity that the fire which consumed the greater portion of the stock of copies did not consume the whole.

The Catch Club soon became very fashionable, and most of the noble amateurs of the day became members of it; even royalty honoured it with its patronage, for the Prince of Wales (afterwards King George IV.) was elected in 1784, the Duke of

Cumberland in the same year, the Duke of York in 1787, the Duke of Gloucester in 1788, the Duke of Clarence (King William IV.) in 1789, the Duke of Cambridge in 1807, and the Duke of Sussex in 1813.

Among the professional members we find the names of John Beard (Handel's famous tenor singer), Jonathan Battishill, Dr. Arne, Joseph Baidon, Dr. Hayes, Thomas Norris (of Magdalen and St. John's Colleges in Oxford), Signor Tenducci, Monsieur Leoni (the master of Braham), Luffmann Atterbury, Stephen Paxton, Signori Rauzzini, Piozzi (who married Mrs. Thrale), Pacchierotti, and Samuel Webbe, among the original list. Later came Charles Knyvett, Richard John Samuel Stevens, Samuel Harrison, John Hindle, Joseph Corfe, Richard Parsons, J. B. Sale, Dr. Callcott, J. Danby, Thomas Greatorex, James Bartleman, and Robert Cooke. These were followed by William Nield, William Knyvett, Thomas Welsh, Thomas Vaughan, Richard Bellamy, James Elliott, William Hawes (who produced Weber's 'Der Freischütz' in England), Charles Evans, Charles Taylor, Richard Clark, Charles Duruset (actor and vocalist), John Terrail (an alto singer who weighed twenty-two stone), William Horsley, Thomas Cooke, Henry Phillips, Henry Goulden, Frederick William Horncastle,

John William Hobbs, Sir John Goss, Thomas Forbes Walmisley, Orlando Bradbury, James Turle, Charles Child Spencer, Thomas Francis, John Foster, William Hayman Cummings, and many others.

In 1763 the club offered three prizes, one each for the two best catches, the two best canons, and for the two best glees. By this it may be inferred that a definite distinction had been made between the catch and the glee. The prize-winners were Baildon and Marella for the catches, Dr. Hayes took the prizes for the best canons and for one of the glees, the highest prize for the glee being awarded to George Berg. His glee was 'On softest beds at leisure laid, beds of pinks and myrtles made.' This glee is for three voices, and is a typical specimen of the form which the glee was required to assume, and which was accepted as the indicative model of all compositions of the same class.

Alternate passages, lively and slow, to suit the sentiment of the words, are the rudiments of those contrasted movements which were to form one of the distinguishing features of the glee.

Of the composer of this first prize glee, George Berg, little is known. He was a German by birth—Munich is said to have been his natal city—and he

came to England, it is supposed, on the invitation of Dr. Pepusch, whose pupil he was. He was brought into notice soon after he gained the prize given by the Catch Club. He obtained two other prizes in subsequent years. He published some books of songs which were performed at Marylebone Gardens, and for that place he composed a cantata or ode called 'The Invitation,' one of the pieces out of which was printed in the 'Musical Magazine' of 1767. There are thirty-one of his glees and catches included in Warren's collection. He also wrote many pieces for the organ, piano, flute, horn, and other instruments. He was organist of the church of St. Mary-at-Hill in London, near to Billingsgate, in 1771, a post which it is supposed he retained to his death, which occurred about the year 1780.

The interest excited in the glee, as a comparatively new form of composition, was sufficiently extensive to justify composers not only in producing them, but also in publishing them in separate collections. Some of the best of these works, and those which the public welcomed with the greatest marks of favour, were reprinted in general collections, such as that made by Warren, and later by others.

We shall have occasion to speak more particularly of the glee in time to come, and, as we have

now arrived at the period when the production of the catch culminated, decayed, and disappeared, we may claim indulgence for speaking of it once more for the last time.

Mr. Greatorrex, who once possessed the manuscript volumes compiled by Warren, a collection of thirty-two volumes containing 2,269 compositions, of which all but 600 have been printed, appended a note to the index he made of the whole, and among other remarks, after speaking of the music, he says: 'As a record of the manners of the age the collection is also of interest, presenting poetry of the very grossest description allied to music submitted for prize competition, and seeking to obtain a place in the *répertoires* of the glee and catch clubs of those days, whose members included many of the most accomplished men of the time.'

William Jackson, of Exeter, well known once for his charming songs, ballads, and canzonets, but less known to the present generation than he deserves to be, was a learned and uncompromising critic. In one of his *Thirty Letters on General Subjects* he speaks thus of the catch:—

'This old species of composition, wherever invented, was brought to its perfection by Purcell. Real music was yet in its childhood; but the reign

of Charles II. carried every sort of vulgar debauchery to its height, the proper æra for the birth of such pieces as, when quartered, have ever three parts obscenity and one part music. . . .

‘ It is true that some pieces are called catches which have nothing to offend, and others that may justly pretend to please, but they want what is absolutely necessary for a catch—the break and cross purpose. It may also be said that the result of the break is not always indecency. I confess there are catches upon other subjects—drunkenness is a favourite one—which, though good, are not so *very* good as the other, and there may possibly be found one or two upon other topics which might be heard without disgust, but these are not sufficient to contradict a general rule. . . .

‘ As the catch in a manner owed its existence to a drunken club of which some musicians were members, upon their dying it languished for years, and was scarcely known except among choirmen, who now and then kept up the spirit of their forefathers. As the age grew more polished a better style of music appeared. Corelli gave a new turn to instrumental music, and was successfully followed by Geminiani and Handel, the last excellent in vocal as well as in instrumental music.

‘ There have been refinements and confessed improvements upon all these great men since, and at this time there are much better performers, and certainly more elegant, though perhaps less solid composers.

‘ Now, if this were speculation only, is it credible that taste should revert to barbarism ? Its natural death is to be frittered away in false refinement, and yet, contrary to experience in every other instance, we have gone back a century, and catches flourish in the reign of George III. There is a club composed of some of the first people in the kingdom, who meet professedly to hear this species of composition ; they cultivate and encourage it with premiums, to obtain which many composers, who ought to be above such nonsense, become candidates, and produce such things—

“ One knows not what to call,
Their generation’s so equivocal.” ’

This outspoken criticism had some effect. It could not ensure the destruction of what had been done in the way of the catches of the past, but it checked and finally stopped their production, and the composition of the catch became an abandoned art. The changes which could be rung upon the

few catch words available were few, and were soon exhausted. Even for the construction of those 'that have nothing to offend' the English language, copious as it is, and malleable enough for the purposes of the ordinary punster, does not possess sufficient pliability for the combination of 'cross words and catches' in a variety enough to be charming. There are scarcely more than a dozen catches whose humour does not raise the blush of shame, but can extort a genuine, wholesome, and hearty laugh.

The chief of these are represented by Baildon's 'Mister Speaker,' Webbe's 'Would you know my Celia's charms,' Dr. Callcott's 'Ah! how Sophia' and 'Have you Sir John Hawkins's hist'ry?' and the catch by William Bates, 'Sir, you are a comical fellow,' which gained a prize in 1770 over many others of less harmless humour.

It is strange that nothing is definitely known of the composer Bates beyond the fact that he composed music for several dramatic pieces, 'The Jovial Crew' in 1760, the opera 'Pharnaces' in 1765, and, conjointly with Dr. Arne, in 1770, brought out the 'Ladies' Frolick,' an alteration of 'The Jovial Crew,' the musical prelude called 'The Theatrical Candidates' in 1775, several songs sung at Marylebone

Gardens in 1768, and a number of glees, catches, and canons, of which eleven are included in Warren's collection.

It was supposed that he was a performer at one of the London theatres. It is known that he was the music master of the eccentric vocalist and famous beauty of her time, Ann Cattley. The particulars of his life have been passed over in purposed silence by his contemporaries, and it is only by means of casual references to him, and the record furnished by his compositions, that his existence can be verified. There were no catches of importance produced after the final decade of the last century. If, in accordance with the letter of the laws of the clubs which encouraged these productions, they were still written, it is possibly creditable to the Societies to find that they were not published. It is more than likely that the growing charms which the glee had assumed attracted a greater amount of attention than heretofore, because the character of the works of the time exhibit a wonderful advance in art, as well as a tendency to develop new forms.

In some of the so-called madrigals by John Dowland in the reign of Queen Elizabeth a foretaste of the part-song may be traced. The time for the full acceptance of this form had not yet come,

and composers did not seem willing or able to reconcile themselves to the reproduction of the character thus suggested. In the constant competition after novelty which arose when the glee occupied the attention of composers, we find occasional attempts at a modification of old uses which in time was to become a new pattern. The composers whose works supply this information were Reginald Spofforth, Richard John Samuel Stevens, and William and Michael Rock.

The production of 'Let the sparkling wine' by the last-named was the first piece in rudimentary part-song style which was honoured by a prize. There had been other works in which a departure from the true glee form had been made, but they were unrewarded. The end of the century was near before the experts were able or willing to acknowledge the change, by admitting it to a reward. William Rock had obtained a prize for his glee 'Alone through unfrequented wilds' in 1788; this was more gleelike in style, but still it was not in the strict orthodox form with contrasted movements. His work was held to indicate a period of decadence.

What was done by the greater masters of the art of glee-writing in the latter half of the eighteenth century has yet to be told.

CHAPTER XII.

THE SECOND HALF OF THE EIGHTEENTH CENTURY
continued.

Samuel Webbe, his life and labours—His early struggles at self-education—His amiable and simple-hearted disposition—The variety of the character of his glees—Critical examination of his glees—His best works failed to obtain prizes.

THERE was a golden age of the madrigal period, and there was a golden age for the glee. This latter was inaugurated by the labours of one man, who was fortunate enough to live to see the form of composition in which he excelled completely recognised, and held to be worthy of the best attention of his brother native musicians. This man was Samuel Webbe. He it was who first gave the glee its recognised classical form, as it is called, and out of the excellence of his own interpretation of the 'hints' furnished in the writings of his predecessors grew the new pattern which was in turn imitated by his contemporaries, and accepted by his suc-

cessors as the model of perfection to which the glee had been tending through a long course of years.

Apart from the pattern and example which he left as a musician for the admiration and imitation of posterity, the history of his life furnishes an admirable lesson of perseverance and of the pursuit of knowledge under difficulties.

He was born at Minorca, in the year 1740, of respectable parents. His father died while he was yet an infant, and his mother, in straitened circumstances, returned to London. Unable to give her child more than the mere rudiments of education, young Samuel Webbe spent his childhood without the advantages he might have had if his father had not been cut off prematurely. At the age of eleven he was apprenticed to a cabinet maker, a business he pursued with assiduity for some time, though the mechanical drudgery to which he was subjected was hateful to his soul. His grief was augmented, and his troubles increased, by the death of his mother in the first year of his apprenticeship. He comforted himself during this period of bondage and sorrow by reading, and the study of such literary works as he was able to procure either from the lending library or the twopenny box of a back-street bookseller. His first venture into the region

of literature was in company with Euclid, and the problems had only so much charm for him as might be expected, when he entered upon the study without any particular aptitude for mathematics, and only the conscientious desire to add to his store of knowledge such things as might be useful to him in his business. His mind was more imaginative than mathematical, and he found, to his delight, that he made more solid progress with the study of Latin than he did with Euclid, and so the exact sciences were abandoned by him at once and for ever. With the like rapidity that he had acquired a knowledge of the Latin tongue, he learnt French, then Italian, then Spanish, and finally Greek and Hebrew. It is said that he was able to write fluently and grammatically in all these languages, and he kept up his reading to the day of his death.

It is also stated that he discovered his taste for music accidentally in the course of his business. He was called upon to make some repairs to the case of a harpsichord, the owner of which, after having given instructions as to the nature of the work he required to have done, played a parting flourish on the instrument in the presence of the apprentice-boy. As the work was given over to him to do, he could not resist trying his hands upon the key-

board, and, finding that he failed to accomplish that which seemed so easy to the owner, he was stricken with grief and disappointment. During the time the work was in his charge he never failed to take every opportunity of 'playing,' as he called it, and to his great delight he found himself in the course of a few weeks in the possession of new power, the nature of which he dared not divulge for fear of the wrath of his master. He had taken advantage of the absence of his fellow-workmen to practise assiduously and painfully, evolving his music almost out of his inner consciousness.

The owner returned in due time to look after his instrument, and, coming with a friend at the hour when the workmen had retired for their mid-day meal, to his astonishment he found the boy hard at work practising, and trying to imitate the flourishes he had produced when he took a temporary farewell of his instrument. Without disturbing him, they continued to listen, and when he tried over a tune, evidently his own composition, which was full of sweet and expressive melody, they discovered themselves. The boy was astonished and confused, but he was reassured by the kindness of his unexpected audience, and one of them,

who was Charles Barbandt, a musician, offered to give the lad help in his musical studies if he desired.

He abandoned the mechanical business for which he had little or no liking, and earned a meagre livelihood by copying music, often working seventeen hours a day at copying and learning. He found the study of music on scientific principles much more difficult than he anticipated, and his progress was slow. Like the oak, however, whose growth is imperceptible, but whose enduring power is in inverse proportion to its increase, he made sure of every step of his ground, and at length learned to use the powers he had acquired by small degrees, with a fair amount of facility and rapidity.

His work, which to the casual observer appears to be so spontaneous and unlaboured, was only achieved at the expenditure of much time and thought. The study of his glees brings to light the care and consideration which he bestowed upon every chord, and even upon every note, in order to secure the fit union of sound and word.

There is therefore not only the necessary dramatic expression reflected according to the nature and character of the words, but there is also

a fine tone of colour, with the whole perfectly in keeping with the poetical idea, and in many instances enhancing the charm the words may possess. In nearly every case Webbe so clearly and simply indicated his own impressions of the poetry of his glees, that it is not difficult to realise the state of mind he laboured under during the composition of certain of his works.

The varied manner in which he set the words of the text of the Mass for the service of the Roman Catholic Church would alone give sufficient evidence of the care and consideration with which he approached his musical labours. This evident anxiety to lose no point of the meaning of the words may account for the total difference of setting of words in all his Masses, his chief contributions to sacred music.

The gentle, unassuming character of the man, and his worthy endeavours to employ his art to the best purpose, are also apparent in his glees.

It is a curious phase in his character that, side by side with a firm belief in his art and a full confidence in his own powers, he should sometimes have carried his unpretentiousness to the verge of mock modesty, and should have adopted a 'Chattertonian device' to obtain praise for work which

would not have been withheld had full acknowledgment been made.

It is known now that he wrote the poetry for several of his glees, but he never claimed the authorship. In one instance at least he gave the credit to some unknown and unnamed writer. He, doubtless, inwardly comforted himself with the solace arising from the eulogies his work provoked. It would have been inconsistent with the declared uprightness, and damaging to the amiability of his disposition, if it were believed for one moment that he had any intention willingly to deceive others to his own profit. It is much more reasonable to assume that, by way of joke, he yielded to the temptation of adding his quota to the remarkable discoveries which all seem bent upon making about the period. Horace Walpole found his 'Castle of Otranto' in an ancient ruin; Thomas Chatterton discovered the poems of the priest Rowley in a neglected muniment-chest in the belfry or parvise of St. Mary Redcliffe Church, built and endowed by William Canynge the merchant, of Bristol; William Henry Ireland brought forth some hitherto unknown plays by William Shakespeare, and in his own handwriting too; and ancient ballads and legendary tales were hammered out, not to say

forged, by numberless writers, whose only claim to distinction could be made under cover of some unknown and untraceable authority. All these wonderful discoveries were designed to astonish the world. Samuel Webbe, who found the beautiful words of the magnificent glee 'When winds breathe soft' on a piece of paper 'wrapped round some trifling article procured at a chandler's shop,' had probably no thought beyond deceiving himself. He set the words to music, and so produced one of the most remarkable instances of his own genius and one of the finest glees in existence.

One of the worthiest native musicians of the present day has asserted that the best of the English Glees are only 'musical mosaics,' and he has singled this work out for his special animadversion. He quotes it as an example to prove his statement that continuity of treatment was not only outside the power, but was also outside the thought, of the English musicians of the last century.

This is unfortunately an ill-advised statement, which must have been made in an unhappy mood.

The whole glee is constructed upon one continuous idea, and is no more a piece of 'musical mosaic' than the statue of the Apollo Belvedere can be said to be the true effigy of Darwin's progenitor of the human race.

Mr. David Baptie is right when, in his excellent little 'Musical Biography,' he calls this glee 'the noblest production of its composer, a truly grand conception.' In the opening phrase we seem to be gazing upon the calm, placid, and tranquil sea ; we gradually become aware of the approach of the 'stronger gale' which wakes the troubled wave ; as the 'troubled waves awake,' 'the tottering vessel' is tossed 'on liquid rocks,' 'the billows bellow to the skies,' they 'whiten with wrath' and 'split the sturdy mast,' and by means of ingenious expression and not overwrought music we seem to be the terrified witnesses of a pitiless and uncontrollable tempest, 'when, in an instant,' 'He who rules the floods bids the waters and the winds be still.' A soft, soothing calm gladdens the scene and the souls of the hearers. 'Safe are the seas and silent is the shore.' The prosperous gales which give joy to the sailor's breast bring also gladness to our own hearts. Every chord and every effect is fully studied and carefully worked out, so that the proper result intended is produced with picturesque vividness and expressive beauty. The peculiar chord on the word 'plaint' in the midst of the 'joy of rejoicing' has a most thrilling effect, and the unity of the whole design, the relation each part or movement bears to the

other, is a most striking instance of the continuity of the idea entered upon in the opening phrase, and developed to the greatest possible extent in a work of its character. It therefore offers a complete refutation of the mistake made by the learned musician alluded to. There are other pieces by Webbe in which continuity of thought and treatment, and a sufficiency of development consistent with the design of the form of composition called by the name of glee, may be found.

Take, for example, that called 'Discord, dire sister of the slaughtering power.' It is one whole thought variously treated, in which further development would imperil the spirit. The attentive hearer is struck with the breadth of the first chords of introduction: the gravity, solemnity, and awful nature of the harmonies which tell how 'Discord, small at her birth and rising every hour, while scarce the skies her horrid head can bound, she stalks on earth and shakes the world around.' The treatment is as dignified and absorbing as it is possible to effect by means of four-part harmony. The charm of contrast which the influence of 'lovely peace in angel form' is supposed to exercise is most striking, and the glee is yet another instance of continuity of idea and due development.

Further, the descriptive glee, 'Swiftly from the mountain's brow,' is as perfect in its way as a landscape by Claude or Leader.

It is a remarkably graphic portrayal of the break of day, and seems to fill the heart with a sunlight of joy. His setting of the fine words by Congreve, 'Thy voice, O harmony,' is equally vivid in its realisation of the spirit of the poem, and there are not a few more out of the 300 glees he wrote, and the 200 he published, which might be advanced to prove that Webbe at least cannot with reason be charged with lack of power as a composer, and as being incapable of developing an idea, or as one of the English musicians whose only qualification for consideration rests in the fact that his works are 'musical mosaics.'

Out of the multitude of glees he wrote there are one or two which are of lesser value than others. Among the weakest the popular 'Glorious Apollo' must be reckoned. It owes a great measure of the favour with which it has always been received to its simplicity. It is scarcely worthy to be called a glee, except in the sense of the ancient acceptation of the term, inasmuch as it is for voices in combination. It is actually only a harmonised air of the most primitive character. In its form it belongs

to the 'Rondo.' The rondo form was greatly in favour with composers of instrumental music, but Webbe was one of the first who employed it for vocal music. The construction of the rondo may be briefly described. It consists of a leading melody of a stated number of bars—four, eight, sixteen, or more—of a character sufficiently marked and recognisable, this either at once or after a short introduction. In 'Glorious Apollo' it begins at once, is repeated, and then is followed by a new phrase with a modulation into the key of the dominant, which excites a longing in the mind for the reappearance of the original theme. This being heard, the requirements of form are satisfied, and in the present case a short added *coda* completes the composition.

If it is remembered that at the time this 'glee,' or part-song, as it would more properly be called, was written the use of the 'Sonata' form was not general, the compactness of the construction of this 'glee' must have commended it with no little force to the minds of musical amateurs. It was written for one of the several glee clubs which at that time were springing into existence. The particular club for whose use it was intended not having satisfied themselves as to the fitness of the various taverns

at which they met to provide permanent accommodation for them, they were ‘wandering to find a temple’ for the praise of ‘glorious Apollo.’ When the club did at last settle at the ‘Crown and Anchor’ tavern in the Strand, then standing on the site now occupied by the ‘Graphic’ newspaper office, and the ‘Whittington Club’ in Arundel Street, the glee was always performed next after the grace ‘Non nobis,’ without any alteration in the words.

The strains became familiar and much liked because of pleasant associations, and, being easy to sing, it served to provide amateurs with what they were pleased to imagine was a thoroughly representative composition of its class. Weak as it is, and devoid of the character of the true glee, it became in its turn the starting-point of a new departure, which may now be only stated, in passing, to the part-song. We have already seen how that the forms in music were the result of a number of tentative trials on the part of musicians. The objects sought to be gained were doubtless many. The chief seems to have been inspired by a desire to make the continuous extension of a series of thoughts and ideas interesting and devoid of weariness. The like device had been attempted in poetry in the form of ‘rondels’ with more or less success.

The nature of the material to be dealt with did not, however, permit of much variety of treatment, and the use of formalism in verse involves a certain degree of risk which few writers care to encounter. In music greater latitude of liberty is not only permitted, but the skilful employment of leading ideas produces some of the most beautiful effects in music.

In the Rondo form only one theme is required ; in what is called Sonata form, two leading ideas are necessary.

There are other forms more or less complicated and more or less natural. Among the complicated forms may be named the canon, which has been already explained, and the fugue, which is an expansion of the principles of canon combined with other effects, the description of which need not occupy time at the present. As, however, the glee-writers occasionally introduced fugal passages in their contributions to art of the glee kind, it may be as well to give a short and concise description of the construction of a fugue of the simplest sort.

The first subject which may be proposed by any voice may be as short as two bars, or of as much length as the invention of the composer cares to

employ, the difficulties of treatment increasing with the extension of the subject. This is answered at the interval of a fifth above or a fourth below, according as the subject is proposed by an upper or a lower part.

At the proper time the first subject is delivered by a third voice and answered by a fourth voice, all four voices making agreeable and sometimes piquant harmony, the movement of the parts producing a combination of melodic and polyphonic harmony, associated with certain rhythmical effects which are looked for after they have been once asserted. Although the construction of the fugue is perfectly artificial, there are certain rules of treatment which must be respected in order to avoid doing violence to the natural feelings which are excited and called into action upon the proposition of this particular form of composition.

This form is capable of the greatest extension, but extended fugues are best confined to instrumental performance; a long vocal fugue is remarkably uninteresting, and the best writers only employ the device in the most sparing manner for voices. The same may be said of the sonata form. It finds its best exposition in instrumental music, and, although it has been successfully employed by

many writers of vocal pieces, it is generally found to be most workable when it is proposed in its rudimentary forms. The rondo form for vocal music is the more common, and some very curious instances of the manner in which it is employed with charming effect will be found by those who care to enter upon the examination for themselves.

When Webbe began to write his glees, the sonata form was only just finding its way into acceptance. It was not until his later years that he even introduced it into his glees, the old song form derived from the rondo securing the greatest hold upon his affections as a composer. In his glees there is a large amount of dramatic emphasis, and, if in one or two instances he has forbore to infuse into his work any great strength of colouring, it can never be said that he gave to the world things that were at any time marked by ugliness or deformity. In his glees, his trios, his songs, and his sacred music there is always a clear stream of beautiful melody and effective harmony without undue straining after effect. It was understood that composition was literally a labour to him, yet it is difficult to trace any indications of the trouble his work is said to have cost him. All is graceful, melodious, and spontaneous. The amiability and

modesty of his personal character is reflected in his music. His music has helped to extend the charm of amiability among those who have studied and practised it, and the story of his life and labours may serve as an encouragement to the young aspirant for fame and honour, to persevere in the endeavour by all legitimate means to attain that cultivation of the gifts with which he may be endowed, without thought of failure, with every hope for advancement, and with patient abiding for the reward which is certain to follow one day or another.

CHAPTER XIII.

THE SECOND HALF OF THE EIGHTEENTH CENTURY
continued.

The effect of Webbe's genius upon his contemporaries—Luffmann Atterbury, Dr. Alcock, Joah Bates, Richard Bellamy, John Danby, Lord Mornington, Dr. Cooke, John Hindle, Matthew Peter King, Richard Wainwright, Stephen Paxton, W. Paxton, and other of the lesser glee composers.

WHEN Samuel Webbe died, on May 25, 1816, the glee had reached its highest point of development. To the attainment of this eminence his own labours had largely contributed. While he was yet alive he seemed to be able to control and influence the character of the glee, and to restrain it from overstepping the borders of that classicality which he himself had helped to formulate. He was the central sun round which the minor planets of the musical world, his contemporaries, revolved in regulated order. When the light of his sun was removed the development of the glee proceeded

apparently in the natural direction indicated by the discoveries and practices of musicians guided by outside fashions and proclivities. But the development could no longer be continued. The crisis had been reached, and progress in the same direction, swerving neither to the right nor to the left, was downward, not upward. So it was that all the glee-writers after Webbe, with one or two rare exceptions, only repeated his forms and imitated his treatment, coloured according to their own fancy and power. There was no attempt to extend the range of available art by the introduction of fresh elements of form.

The distinguishing qualities which mark the productions of other writers of glees were individual. The impressions created in their minds by the preparation of their studies were reproduced with care and all possible variety, and gave originality to their methods of treatment even though they brought no new thought which might be accepted as a point of departure.

There are numberless pleasant compositions by such writers as Atterbury, Alcock, the two Bates's, Joah and William (who were not relatives), Bellamy, Cooke, Danby, Hindle, King, Lord Mornington, the two Paxtons, Stephen and William,

who were brothers, Wainwright, and others, which were received with favour in their own time, and are not undeservedly classed among the favourite pieces with glee-singers of the present day.

Many of these writers were successful in winning prizes for their compositions, often against such a competitor as Samuel Webbe, some of whose glees, which are now reckoned among the classics in their own style, not being held to be worthy of the distinction at the time that they were offered in competition.

He gained a fair proportion of prizes, it is true, but some of his best glees were passed over in favour of more fortunate candidates. Of the twenty-seven prizes won by him between the years 1766 and 1792, nine only were given for glees, among which were 'A generous friendship' in 1768, 'Discord' in 1772, 'Great Bacchus' in 1778, and 'Swiftly from the mountain's brow' in 1788. Nine were for canons, seven were for catches, and two were for odes, as he called them. There seems to have been a desire on the part of the glee-writers to carry the development of the glee into higher regions, as is indicated by the production of these odes, a title originated by Webbe. The attempt was not successful, for it seems to have been abandoned very

shortly after it was proposed, and the title of 'glee' was resumed.

Only one of the prize glees of Luffmann Atterbury has survived and helps to keep his memory green. This is 'Adieu, ye streams.' He was one of the musicians of the Court of George III., and carried on the trade of a builder in Marsham Street, Westminster, where he died in 1796. He gained five prizes between the years 1778 and 1780 from the Catch Club, and composed many pieces of vocal music, one of which, 'Come, let us all a maying go,' owes its popularity to its having been revived by John Hullah for use in his vocal classes. He composed an oratorio, 'Goliah,' which was produced at the Haymarket Theatre on May 5, 1773, 'for that night only.' It was afterwards performed at West Wycombe Church on August 17, 1775, on the day after the occasion of the ceremony of depositing the heart of Paul Whitehead, the poetical satirist, enclosed in a marble urn in the mausoleum of Lord Le Despencer.

John Alcock, another of the lesser glee-writers of the period, was born in London in 1715. At the age of seven he was admitted as a chorister in St. Paul's Cathedral under Charles King, then almoner and master of the boys. At the age of

fourteen he became a pupil of John Stanley, the blind organist, who, though only sixteen, was organist of two churches in London—All Hallows, Bread Street, and St. Andrew's, Holborn. John Alcock was appointed organist of St. Andrew's, Plymouth, in 1738, and after four years went to the church of St. Lawrence, Reading, which place he quitted in 1749 for the cathedral of Lichfield. He took his degree as Bachelor of Music at Oxford on June 6, 1755, and six years later proceeded to that of Doctor. He resigned his appointment as organist of the cathedral in 1760, retaining only his place as lay vicar, which he held to his death, at the age of ninety-one, in 1806.

While he was yet in his teens he composed a number of songs, which were sung at various places of public resort, Ranelagh Gardens and elsewhere.

He published 'Six Suites of Lessons' for the harpsichord and 'Twelve Songs' at Plymouth, 'Six Concertos' and a 'Collection of Psalms, Hymns and Anthems' at Reading. In 1753 he brought out 'A Morning and Evening Service in E minor,' which was among the favourite pieces in the répertoire of St. Paul's Cathedral until about twenty years ago.

In 1771 he issued a volume containing twenty-six anthems, a burial service, and some chants, with a curious preface.

Under the title of 'Harmonia Festi' he collected several of his glees in 1790. In 1802 he edited a 'Collection of Psalm Tunes' by various authors arranged for four voices, with the title of 'Harmony of Sion.' He also wrote a novel called 'The Life of Miss Fanny Brown.'

A chant or two, and his glee, 'Hail, ever pleasing solitude,' which gained a prize at the Catch Club in 1770, are the only compositions of his which represent in the present day the fruits of a long and industrious life.

Joah Bates, born at Halifax, in Yorkshire, in 1740, was an amateur organist of considerable skill. He was a pupil of Robert Wainwright, of Manchester. He was educated at Eton and Cambridge, and at the latter place became fellow and tutor of King's College. He helped to establish the Concert of Ancient Music in 1761, and was appointed conductor, a position he held until the year 1793. In conjunction with Lord Fitzwilliam and Sir Watkins William Wynn he projected the Commemoration of Handel, which was held in Westminster Abbey in 1784. He married Sarah Harrop, a pupil of Sacchini, who was his own pupil for the study of Handel. He held several lucrative appointments successively

under Government, and died in June 1799. None of his glees are now sung.

His namesake, William Bates, has been already spoken of at a former time. Richard Bellamy (1738–1813); Joseph Baidon (1727–1774), the winner of the first prize given for a catch, ‘When is it best’; Richard Wainwright (1758–1825), the composer of ‘Life’s a bumper’; Matthew Peter King (1765–1823), the author of more than one hundred glees, including ‘When shall we three meet again?’ and the oratorio ‘Intercession,’ which contains the song ‘Eve’s Lamentation’;—all were counted worthy in their time, and all contributed their *quota* towards the representative music of their period.

King is especially worthy of notice. He is said to have been the originator of that style of picturesque writing which is exhibited in the glee above mentioned. But it is more likely to have been invented by Dr. Callcott. It is certain that it was carried to greater perfection by him. It may be said of King that he was, perhaps, the only one among the number of the lesser glee-writers of his day who made the effort to introduce a new form of treatment. It is doubtful, however, whether this new form was adopted from deliberate design or as a matter of convenience to himself. The last sup-

position is most likely to be the correct one, inasmuch as the majority of his works show him to be sadly deficient in skill. His melodies are pretty, but his harmonies are crude, and there is a remarkable absence of vigour and imagination in his conceptions and treatment.

He compiled an amusing treatise on 'Thorough Bass' in 1796, and in 1800 a still more amusing work, which he called 'A General Treatise on Music.'

John Hindle, born in Westminster in 1761, was a much more elegant and scientific composer, as his 'Collection of Songs for One or Two Voices' and his 'Set of Glees for 3, 4, and 5 Voices' bear evidence.

His delightful glee, 'To the Moon,' beginning 'Queen of the silver bow,' which first appeared in 'The Professional Collection,' is remarkably melodious and picturesque. He took the degree of Bachelor of Music at Oxford in 1791, and died in 1796, without having had the opportunity of fulfilling all the promises of his youth.

The two brothers Stephen and William Paxton were also graceful glee-writers. The elder Stephen, born in 1735, was a winner of four honours for his glees and a fifth for a catch. 'How sweet, how fresh,' which gained a prize in 1779, and 'Upon the poplar bough' are among the greatest

favourites of the present day with glee-singers. He published 'A Collection of Two Songs, Glees, and Two Catches' and 'A Collection of Glees.' Nine of his glees are printed in Warren's collection, and two masses by him were included in Webbe's collection.

He died in 1787, six years after his younger brother William, who was born in 1737. William was a violoncello-player, and composed several pieces for his instrument. He gained prizes for his glees and canons from the Catch Club. His memory is kept green by his charming trio, 'Breathe soft, ye winds.' The Catch Club, which helped to encourage the art of glee-writing by the distribution of its annual prizes, was supported by many of the nobility and gentry of the period. If no accurate information concerning its supporters was available, it might reasonably be assumed that among the many members of the club there were not a few who could take their part, 'to rouse the night owl with a catch,' to sing in a glee, or even to enter the lists among the composers of such pieces. There is no necessity to speculate upon the matter, the records of the club determine this matter with certainty for us.

Dr. John, or Francis Hutchinson (1735-1780),

was a medical practitioner and a member of the club, and gained several prizes. He published certain of his compositions under the pseudonym of 'Francis Ireland.' His little glee, 'Lightly tread,' is universally known. He is supposed to have been a compatriot of the famous Garrett Colley Wellesley, Earl of Mornington, and father of the great Duke of Wellington. Lord Mornington, 'most musical of lords, playing glees and madrigals upon the harpsichords,' was an amateur of music in the most accurate and general acceptation of the term. He was a true lover of music, and one who cultivated the practice of the art from the highest motives of admiration for its beauties. He was born at Dangan, in Ireland, on July 19, 1735, of the race which had given to the world such men of genius as the Wesleys and Ouseleys, all springing from the same stock.

It is a remarkable fact that the talent for music in the members of the three families should be the characteristic quality which marks their connection with each other. It is still more remarkable that each family should have supplied in one at least of its members an instance of early precocity in the art. The story of young Charles Wesley, who at three years of age could play on the harpsichord

‘with a true bass’ every tune he heard which struck his fancy, who was a composer at eight years old, and who played Corelli, Scarlatti, and Handel at twelve; so that ‘no person was able to excel him in performing the compositions of these masters,’ is well known to all readers of musical history. The existence of a composition printed in the ‘*Harmonicon*’ by another member of the family, Sir Frederick Arthur Gore Ouseley, which was written by him in his seventh year, is an additional link in this noteworthy chain of musical diathesis, and the fact that Lord Mornington was able to play the violin, the harpsichord, and the organ almost by instinct when he had scarcely reached his fifth year, completes this concatenation of evidence of extraordinary hereditary talent.

As a glee-writer Lord Mornington was most successful. He gained a prize for ‘*Here in cool grot*’ in 1779, but many of his other glees are far superior in point of merit as compositions. He published glees and madrigals to the number of thirty, and there are many anthems, services, and chants by him said to be still in MS. Two of his chants alone represent his compositions for the Church, and although it is asserted that he wrote a large number of pieces for the harpsichord and

organ, it is doubtful whether he printed any. He received the honour of a musical degree at the University of Dublin, and held the office of Professor of Music in the same university. He died at Kensington, May 22, 1781.

If in his musical compositions he made no advance in thought by which the art might profit, he exhibited no retrogression. His music, always graceful and melodious, is also interesting and clever, and may be classed among the fairly representative musical productions of the age. He wrote agreeably and well even as a youth, and the story told of his consulting Roseingrave and Geminiani, two men of musical genius then prominently before the public, with the intention of profiting by their instruction, and of his being told that he evidently knew already all that they could teach him, may possibly be true, and not an empty compliment to him because he was a lord.

He was unquestionably the most distinguished amateur of his age, and fully worthy to rank in skill with many of the recognised professors of the art of music.

One of the musicians whose name deserves to be held in honour as a glee composer was John Danby, born in 1757. He was evidently a man of

great taste and refinement, and may be mentioned as one of the first of the musicians of his time who resisted the temptation to associate his musical thoughts with words of questionable character. He gained ten prizes from the Catch Club between the years 1781 and 1794 for eight glees and two canons, but he appears to have declined to compete for a prize for catches, as the conditions for success were repulsive to his mind. He was organist at the chapel of the Spanish Embassy, near Manchester Square, and in that capacity he composed some masses and motets for the service. He published three books of glees, and a fourth was issued after his death. He also gave to the world, in 1787, an elementary work entitled 'La Guida alla Musica Vocale.' He died May 16, 1798, during the performance of a concert for his benefit, he having been incapacitated for work by the loss of the use of his limbs through rheumatism contracted by sleeping in a damp bed.

He was buried in Old St. Pancras Cemetery, where a tomb was raised to his memory by his sorrowing friends.

His works show him to have been worthy of the honour of being ranked second to Samuel Webbe as a writer of effective vocal music. He nearly

equalled Webbe in refinement and fancy, and exceeded all other of his contemporaries as he was in turn surpassed by the greater genius of his predecessor and survivor.

In scientific knowledge he was not equal to his friend and fellow-labourer Benjamin Cooke, though his imagination and taste were greater.

Cooke, who was born in 1734, was the son of a music publisher in New Street, Covent Garden. He studied under Dr. Pepusch, and caught from him that taste for antiquarian research and learned contrivance which tinged his life, his character, and his labours. He acted as deputy for John Robinson, the organist of Westminster Abbey, when he was only fourteen years of age, and in 1752 he succeeded his master, Dr. Pepusch, as conductor at the Academy of Ancient Music, being then in his eighteenth year.

When Bernard Gates, one of the last representatives of the older fashion in music, resigned his office as master of the choristers in Westminster Abbey in 1757, Cooke was appointed, and on the death of Robinson in 1762 (July 1) he became organist of the Abbey, holding that post in addition to the office of lay vicar, to which he had been instituted in 1758.

He took his degree as Doctor of Music at Cambridge in 1775, and seven years after was admitted *ad eundem gradem* at Oxford. In the same year (1782) he accepted the office of organist of the church of St. Martin's-in-the-Fields.

He died September 14, 1793, and was buried in the cloisters of Westminster Abbey. On his tombstone (a mural tablet) is engraved a remarkably clever canon of his own, three in one by double augmentation. Each part after the first is formed of the same melody, in notes of double value, and the whole forms a striking monument of scientific genius. He was a voluminous writer, and his compositions were for the Church, the concert-room, the chamber, and the stage. In the latter class stands his ode for Dr. Delap's tragedy, 'The Captives.' In the former there are many anthems, services, chants, psalm and hymn tunes. He wrote additional accompaniments to several works produced at the Ancient Concerts, and he also composed several odes or cantatas. His glees are bright and clever, though more than one are in the style which, had they been written three-quarters of a century later, would have been called part-songs.

He obtained seven prizes for five glees, a canon and catch at the Catch Club, and published a col-

lection of his glees, which was supplemented by a second book brought out in 1795, after his death, under the editorship of his son Robert, who was himself a composer in various styles.

Dr. Cooke also wrote organ pieces, instrumental concertos, harpsichord lessons, and other works.

A collection of music in nineteen volumes, chiefly in his own handwriting, and consisting principally of his own compositions (many of the copies being the originals, and several pieces being unpublished), is preserved in the library of the Royal College of Music. This collection was purchased at the dissolution of the Sacred Harmonic Society, and forms a remarkable proof of his industry and research.

He was a man of great amiability of character, a loving husband and parent, and a faithful, earnest student of the art by which he gained his bread.

His son Robert, born in 1768, succeeded him as organist of St. Martin's-in-the-Fields, and became, in 1802, organist of Westminster Abbey. He was a glee-writer of an elegant and tuneful style, but altogether inferior to his father in ability. He won three prizes at the Catch Club, and published a collection of eight of his glees in 1805. His evening service in C is frequently sung, but his glees are

for the most part neglected and forgotten. In the year 1814 he lost his mind, and in a paroxysm of mental disorder he drowned himself in the river Thames.

Samuel Webbe, junior (1770–1843), the composer of a few elegant glees, may be mentioned here. He was an organist in Liverpool and in London. His name is best known by the collection of glees, etc., he published under the title of ‘Convito Armonico.’

He was the last of the constellation of minor stars that clustered round the sun of Samuel Webbe and derived their warmth and lustre from his rays, and who, without his greater light, would perhaps never have been visible in their own time, and may never have left so much as a name for the information and admiration of posterity.

CHAPTER XIV.

THE SECOND HALF OF THE EIGHTEENTH CENTURY

continued.

The progress of musical art—The growth of instrumental and vocal forms—John Stafford Smith, his musical education, his pupils, his antiquarian tastes—His odes and glees—Critical analysis of some of his beautiful works.

THE cultivation of music when the eighteenth century had entered upon its eighth decade had advanced to a considerable extent. Vocal music no longer absorbed the attention of amateurs and professors, but shared the favour of both in conjuncture with the study and performance of instrumental works to a greater extent than had been the custom in times previously. The older musical instruments had been improved and modified, and instruments of new construction had found their way into popular favour. The pianoforte had been invented and adopted, and its powers placed in the hands of musicians a medium through which still

further advances were to be made in composition. Musical execution was to be elevated out of the domain of the mechanical into the region of poetical expression.

The labours of those men of genius of many different nations, which had been contributive to the improvement of the material and employment of the art of music, seemed now to have produced fair blossoms with a reasonable prospect of a rich harvest.

The greater part of the compositions for musical instruments in combination were of the simplest character. For the 'chests of viols' the music that was written was almost identical with the parts of the madrigals and like pieces intended for voices. The finger-boards of these 'viols,' great and small, were provided with 'frets,' so that the performer might not experience any difficulty in making the note required. These 'frets,' while they made the performance upon the instruments with which they were furnished particularly easy, served to restrict musical effects within the narrowest limits. The intervals were calculated to bear relation to each other only in the keys of the open strings. Excursions into remote keys were therefore not only difficult but attended with unpleasant results. The

removal of the frets enabled the performer to 'temper' his scale, and to accomplish a greater freedom of execution. That freedom of execution was constantly aimed at by composers may be inferred from the elaborate character of the 'Pieces for the Virginalles' written by Birde, Bull, Gibbons, and others, and printed in the book called 'Parthenia' (1611), which was the first book of Virginal lessons printed in England. The plates were engraved on copper in a close but neat style, and the elaborate nature of the passages makes some of the most skilful of modern pianists look twice at them before they can execute them accurately.

Trios, quartets, and so forth, written by the Italian and English musicians of the early part of the seventeenth century, abounded in difficulties which were rhythmical rather than technical, and a further hindrance was placed in the way of players upon stringed instruments with bows, in the use of tablature notation. This exhibited, by means of letters placed on lines, the particular note on a particular string required to be sounded, the time duration being represented on the top of the group of lines by means of figures, which were the last representatives of the ancient neumes.

Music for flutes or wind instruments with finger-holes was represented by dots showing the number of holes to be covered by the fingers. Music for the lute, theorbo, cittern, and other instruments of the guitar type was written, like the music for the viols, in tablature. English, French, German, and Italian tablature were all dissimilar, and so a further hindrance to the study of music written by composers of these several nationalities was placed in the way of cosmopolitan study. The trouble of translating this notation not only to the performers of the several nations among themselves, but with regard to the works of others, isolated music, and confined its performance chiefly to those who had mastered the peculiarities of their form of tablature.

It was evident, moreover, that it could not be read with rapidity, for the majority of the pieces in tablature which have been preserved are unprovided with passages of a rapid or elaborated character. Instruments with the keyboard such as the virginals, clavichord, harpsichord, and spinet were better made. Rapid passages could be played with either hand by those who were skilled enough to perform them, the machinery of the instruments answering readily enough to the touch. When the

discovery of the convenience of temperament was made, and it was found possible so to arrange the tuning that hitherto neglected keys could be employed without calling the 'wolf' to the door as it were, the whole area of music was enlarged, and the art of modulation was added to the means at the disposal of the enterprising composer.

The complicated potentiality of instruments for a long time regarded or treated as simple was recognised, and practical musicians added, one after the other, their experiences to a common fund by which all might benefit.

The violin was the first of the instruments whose capabilities were extended. Some of the pieces written by Bach, Balthazar, Bannister, and others showed the direction into which men might turn their thoughts to help to the further development.

Side by side with elaborated material ancient usages were continued. Thus, for example, musical instruments whose character and treatment have remained unchanged through ages were, and are, employed in conjunction with those upon which all the experience of successive generations has been expended.

The art of continuing the various tones of these

instruments so as to produce a perfect whole, kaleidoscopic in colour, was a study of the most intricate kind. There were men of genius who were enabled, in the pursuit of means to carry out their inventions, to show how these effects might be satisfactorily employed, and made to add new items in the production of picturesque music.

With musical colouring to intensify the impressions which the human voice was capable of expressing, dramatic music became a possibility. The ingenious trials made by several composers were further pursued, and resulted in recognised methods of treatment, at the common disposal of all who cared to adopt them.

The variety of material thus at command enabled composers to invest their thoughts with a charm hitherto unattainable. The union of melody, harmony, rhythm, and instrumental colouring gave rise to new forms, of which the Symphony is the highest pattern.

The universal love for music prompted men deficient in one capacity to indulge their tastes in other directions, and those who could not or who did not sing were enabled to gratify their passion for sweet sounds by the performance of instrumental music of their own making. What Lulli had

initiated in France, Henry Purcell and John Jenkins introduced into their own country, and the taste which arose from their labours was ministered to by successive men of genius. Bach, Handel, Scarlatti, and others kept the path clear, and Gossec, Haydn, Mozart, and men of like capacities made it beautiful.

So it was that in the eighth decade of the last century music had taken new forms, and every worthy composition confessed to the influences which were at work on all sides.

Vocal music was not exempt from these influences, and the glee shows traces of the modifications, notwithstanding the fact that no new expansions of forms, no extensions of the accepted patterns were introduced with sufficient liberality to change its character beyond recognition.

The composer who was most keenly alive to the pressure of surrounding circumstances was he whose name stands at the head of the list of musicians of this particular section of the history of the development of glees and part-songs—John Stafford Smith. He was born of a musical family, his father, Martin Smith, being organist of Gloucester Cathedral.

The date of his birth is usually stated to be the

year 1750. If this is true, his name must be added to the catalogue of those who exhibited precocious talent, for there are several pieces of his composition in Warren's 'Vocal Harmony,' which was published in 1765. He died in 1836, at the age of eighty-six, if he was born in 1750, but the character of the pieces in the publication alluded to exhibits a greater degree of maturity than might be expected from a boy of fourteen. It is therefore not unlikely that he was older by a few years—perhaps three or four—than the stated date would imply. It is not inconsistent with probability to assume that he may have reached, or even passed, the age of ninety at the time of his death.

He had retired from active duty for many years before his decease, and although quite within the reach of those who might have cared to gather particulars of his interesting career, there seems to have been an utter absence of a desire to make any record of the incidents of such a life as his.

The known facts of his life are few, but if he had yielded to the temptation to treat himself as an antiquity, and had given to the world a little information concerning the people with whom he was associated, he would have supplied a gap still

existing in our knowledge concerning the great Englishmen of his age.

His earliest musical education was guided by his father, who sent him to London as a chorister of the Chapel Royal under Doctor James Nares, then master of the children.

Young Smith had a beautiful treble voice, and for him his master Nares wrote many of the pretty anthems which he afterwards published. Dr. Boyce was at the time also connected with the Chapel Royal, and at the request of his father, who had known Boyce as conductor of the festivals of the three choirs, young Smith became his pupil for the organ.

As Nares was appointed successor to Greene in 1756, and Boyce took the place of Travers in 1758, there is some reasonable support for the assertion that young Smith was born in 1750. On the other hand, it is hardly likely that Boyce would have accepted the boy as a pupil at the age of eight, unless he was possessed of precocious talent or had been carefully and properly prepared by his father, so as to be equal in ability with boys of more advanced years.

However, the exact date of his birth is a matter of little consequence. We know that he existed

and that he produced a number of works of rare beauty, the emanations of a mind of no common order.

The greatest efforts of his genius were made in the composition of his glees. He gained two prizes in 1773 for a catch and a canon, and in the four following years he was a successful competitor for the distinctions given by the Catch Club.

Unlike most prize glees, all his are admirable, and as they include such works as 'Return, blest days,' 'Blest pair of syrens,' 'While fools their time,' 'When to the muses' haunted hill,' and the like, any earnest praise of them which may now be offered can scarcely be said to be extravagant or ill applied.

Thirty-nine of his compositions, in the form of the glee, the canon, the catch, the ode, the madrigal, and the motet, are contained in Warren's famous collection.

He published five collections of glees, including many that had won for him an undying fame. He also issued a collection of songs and 'Twelve Chants composed for the Use of the Choirs of the Church of England.'

After having for many years served as deputy at the Chapel Royal, he was appointed to a 'full

place' on December 16, 1784, and on February 22, 1785, he entered upon his year of probation as lay vicar of Westminster Abbey, and was 'sworn in' to his stall on April 16, 1785.

In 1790 he returned to his native city, Gloucester, as organist at the festival, and was received with a glad welcome by his relatives and the friends his works had made for him. In the year 1793 he published a volume of 'Anthems, composed for the Choir Service of the Church of England.' The ruthless march of fashion has left nearly all his sacred compositions behind and unregarded. The words which he chose for his musical settings have been included in some of the books of words of anthems, but the music is silent now. They were at one time among the favourite pieces in the College chapels at Oxford, but they have been superseded by more modern if, on the whole, less worthy compositions. They are very beautiful, though evidently modelled upon the plan adopted by his master Nares. He shone with somewhat of a borrowed light in the region of sacred art. His genius was pre-eminently happier in secular composition, and posterity knows him best by means of his glees, and one or two volumes, the fruits of his researches and taste in antiquarian

literature. In 1779 he published 'A Collection of English Songs, in Score, for Three and Four Voices, composed about the year 1500. Taken from MSS. of the same Age.' In 1812 he produced his 'Musica Antiqua,' in two volumes, by subscription.

In 1817 he resigned the mastership of the children of the Chapel Royal and retired into private life. He died on September 20, 1836, leaving all his property to his only surviving daughter. She became insane in 1844, and the Commissioner in Lunacy ordered that her property should be realised and the proceeds applied to her benefit.

'Through ignorance or carelessness,' says Mr. Husk in Grove's 'Dictionary,' 'the contents of her house (which included her father's valuable library, remarkably rich in ancient English musical manuscripts) were entrusted for sale to an auctioneer who, however well qualified he might have been to catalogue the furniture, was utterly incompetent to deal with the library. It was sold April 24, 1844, such books as were described at all being catalogued from the backs and heaped together in lots, each containing a dozen or more works: 2,191 volumes were thrown into lots described as "Fifty books, various," &c. The printed music was similarly dealt with; the MSS. were not even described as

such, but were lumped in lots of twenties and fifties, and called so many "volumes of music."

Many of the valuable manuscripts were irrecoverably lost, and the labours of John Stafford Smith were thus made fruitless through indifference and stupidity.

Smith helped Sir John Hawkins in the compilation of his 'History of Music,' by lending him valuable books and MSS., and by reducing some of the old music into modern notation. His desire of collecting these monuments of the past was prosecuted to a great extent, but with the possession alone he seems to have been chiefly gratified. If in the course of his long career he had been moved to give a more complete account of the treasures in his possession than can be gleaned out of his contributions to the 'History' of Hawkins, it is not at all unlikely that many points in musical history might have been made clearer. It is useless now to regret a matter which is altogether beyond remedy, but it may not be unprofitable to record the regret as an encouragement to those with antiquarian tastes not to neglect any opportunity they may have of helping to swell the stores of knowledge for the benefit of those to come. 'A little chink may let in much light.'

It has been stated that Smith not only helped Hawkins, but also lent some of his valuable possessions to Joseph Ritson, the crabbed but industrious attorney, whose works are now the pride of the collector. If this statement be true, it might be wished that Smith had further assisted him with a little of his technical knowledge, so that the musical portion of his works might have been more accurate.

It is not, however, with Smith as the antiquary that we have to deal, but with Smith as the musician, as the glee-writer, and one who helped to carry on that peculiarly delightful form of vocal composition to a further development, and to transmit a spark of the fire of his genius for melody to one of the most remarkable of his later pupils, Sir John Goss.

Smith was particularly fond of this boy, and was wont to take him about during his daily walks, and to tell him stories of his own childhood and the great men he had seen and spoken with. He had seen and remembered Handel, and pointed out the house where the great man breathed his last. He told how that in his youth, as a chapel boy, he had borrowed a gun to shoot snipe at the top of that very Brook Street in which Handel died ; how he

had known Dr. Arne, whom he called a conceited Papist, an evil-living man, but a God-gifted genius for melody. He had known Haydn, and held all three of these great men up to the future organist of St. Paul's as examples for imitation when he began to write. He regretted even then the growing fashion for discarding the pure principles of melody in favour of massive startling harmonies and the fascinations of instrumental colouring. 'Remember, my child,' he was wont to say, 'that melody is the one power of music which all men can delight in. If you wish to make those for whom you write love you, if you wish to make what you write amiable, turn your heart to melody, your thoughts will follow the inclination of your heart.'

Then, as if to enforce his precept by a memorable argument not likely to be soon forgotten, when he returned he impressed his teaching on the skin as well as upon the soul of his pupil by a mild castigation. By this means his dignity as a master was maintained, he consoled himself for having unbent his mind to a junior, and felt that he had justified his position as a senior according to the rule then prevalent with parents and guardians.

This was not the only instance in which he felt himself bound to conform to a fashion or practice which was opposed to his better feelings.

He wrote many catches to words of undesirable meaning and purport. His first prize was gained for a catch set to a jingle utterly devoid of decency. It is difficult to reconcile the conflicting ideas of his character, aroused by the existence of these things and of his better works, in any other way than upon the ground of expediency. It is better to think that he bent the propriety of his mind against his will to conform to the habits of the time rather than that he deliberately entered upon the work from any real love for its meretricious fascinations. The soul that could conceive and could carry out so perfectly the poetical thought in such a work as 'Return, blest days' could not be wholly bad. Posterity has done him the justice to forget his artistic delinquencies, and to cherish only his worthier efforts.

It is pleasant to agree with those who hold that the character of a man is reflected in his productions. In this case it is particularly gratifying, for there are few of the glee-writers whose works breathe a purer sentiment than those which have survived from the hand and heart of John Stafford Smith.

CHAPTER XV.

THE SECOND HALF OF THE EIGHTEENTH CENTURY
continued.

Reginald Spofforth, the foreshadowing of the modern part-song in his glees—The cultivation of vocal music no longer restricted to professional singers—Dr. Callcott and his three-part glees—The influence of the poems of Chatterton and Ossian upon the glee-writers—Richard John Samuel Stevens and his settings of the words of Shakespeare, Ossian, and others.

ANOTHER glee composer whose known amiability of character influenced his style of composition was Reginald Spofforth. He was born at Southwell in the year 1770, where his father worked as a currier. His uncle Thomas taught him music and adopted him as a son. From this kindly and rigid disciplinarian he acquired habits of industry and frugality which advanced him in his profession and placed him in circumstances of ease and comfort. He laboured so assiduously at the outset of his career that he impaired his health and shortened

his life. His brother Samuel lived to be an old man, and but for the 'haste to rise up early and so late take rest, and eat the bread of carefulness,' Reginald might also have enjoyed the privilege of a long life, as all the other members of his family had done.

The pensive character of much of his music may be attributed to his constant struggles with bodily pain. The tenderness of his mode of expression may be traced to his natural amiability of disposition. He was one of the favourite pupils of Dr. Cooke, of Westminster, and produced his first glee for three voices, 'Lightly o'er the village green,' under him in 1787. In 1793 he obtained two prizes for glees at the Catch Club, and these were so highly thought of that their composer was everywhere received with favour, and the appearance of a 'Set of Six Glees' in 1799 permanently established his reputation. One of these was 'Hail! smiling morn,' probably the most popular glee ever written. It may be described as a harmonised air, and as such is considered as the point of departure towards the new style which arose out of the glee. It is essentially a 'part-song,' of the form which became general sixty years later.

The distinction of form acquired by the glee

was not then exactly defined, and all compositions for voices without accompaniment were called glees, whether they possessed or did not possess the contrasted movements which are now held to indicate the character of the true glee. As a member of the 'Concentores Sodales,' a society founded upon a suggestion by William Horsley, and named by Samuel Webbe from 'con,' together, and 'canere,' to sing, and supported by many of the leading members of the profession, Reginald Spofforth produced a number of glees and canons, few of which he would allow to be published. He was particularly fastidious in this respect, and his sensibilities would have been greatly shocked could he have foreseen that after his death his old pupil and friend, William Hawes, would have published a collection of his unrevised vocal compositions which he never intended should see the light of day.

As a pianoforte performer Spofforth possessed great dexterity of finger and considerable taste, and his association with the theatre as accompanist in the orchestra under Mr. Shield inspired him with readiness of resource. His first composition for the stage was produced at Covent Garden Theatre on Friday, December 26, 1794, in a pantomime called 'Mago and Dago,' the music of which

was partly composed by Mr. Shield, and, according to the thievish fashion of the period, by which hands were laid upon everything convenient if not appropriate, the rest of the music was selected from the works of Haydn, Dr. Aylward, Baumgarten, Boccherini, Pleyel, Gluck, Reeve, Arne, Ware, Leffler, junior, and Spofforth. One of the pieces selected was taken from a book of canzonets which had been published a year or so before, and there was only one small piece written for the occasion. Spofforth had, however, plenty of opportunity for showing his ability as a writer for the stage during his association with the theatre, but his dramatic music was not of a nature strong enough to form a school, or the nucleus of a school, of operatic music. It was chiefly written to serve some temporary occasion, and died so soon as the thing which had been the means of its birth had served its purpose.

He is best represented by his glees, and these, about seventy in number, are excellent. He died on September 8, 1827, aged fifty-seven. In the south porch of Kensington parish church there was a tablet to his memory, and on the colonnade near the Bell Tower in Brompton Cemetery is another tablet, which has the following inscription: 'In Memory of REGINALD SPOFFORTH, Professor of Music, born at

Southwell, in Nottinghamshire, in 1770. He died at Brompton, in Middlesex, on September 8, 1827, aged 57, and was buried at Kensington Parish Church. He was the composer of numerous Musical Works, including "Hail ! smiling morn," "Health to my dear," "Come, bounteous May," and as long as Glees are in favour the name of Reginald Spofforth will remain popular. This Tablet is erected to his Memory by his Nephew, Thomas Reginald Chamley, of Brompton.

“ Frugality proves an easy chair in old age.”

By reason of priority of birth, the name of John Wall Callcott should have preceded that of Reginald Spofforth in this reference to the glee-writers of the latter part of the last century, just as the name of Richard John Samuel Stevens should have been taken before either. But this arrangement has been made on purpose to offer a ready method by which the artistic influence of these four representative men might be remembered.

Of the many musicians who contributed to the store of glees these were the most successful, and if it cannot be asserted that their efforts were beyond those of the greatest master in this style, Samuel Webbe, it can be affirmed that in many instances they were happy in attaining a position

through their works which places them only a few degrees below their more illustrious contemporary.

John Wall Callcott was born at Kensington on November 20, 1766. His father, a bricklayer and builder, was not in a position to give his son an extensive education. He is said to have taken him from school at the age of twelve to help him in his business. In the pursuit of this duty he heard the organ at Kensington Church, and made himself acquainted with its mechanism. In his leisure hours he began to construct an instrument at home which he never completed.

It was a peculiarity of his character that he should enter with eagerness upon any new pursuit which attracted his fancy, and abandon it before he attained his full design and intention.

He was one of those men of universal talents who are fairly good in all, but who excel in no one particular, who lack doggedness of purpose and so miss becoming great. When he began the study of the organ with Henry Whitney, the organist of the parish church at Kensington, his enthusiasm was so keen and his industry so exemplary that his master looked forward to the day when he should be the most accomplished player in London.

He was, in fact, only a moderate performer at the best unto the end of his days.

He determined, while he was yet in his teens, to make music subservient to the greater occupations which he intended to enter into. He would be a surgeon, 'and for a year he engaged in the study of anatomy with great ardour.'

He learned anatomy, and was a brave practitioner in theory. The first operation he saw so affected him 'that he resolved to abandon all thoughts of a profession which should expose his feelings to such agonising trials.' He was moved to learn the clarinet after hearing a military band in Hyde Park, 'but becoming dissatisfied with the mechanical difficulties of that instrument, he procured a hautboy, and took regular lessons on it.' This in time he also laid aside. He became acquainted with Mr. Reinhold, a famous singer, and wished to become, like him, a 'distinguished bass.' All the songs he composed were for a bass voice. He was introduced to Dr. Cooke, and the *cacoëthes scribendi* was strong upon him. He found at last the pursuit which had the longest, greatest, and firmest hold upon his vacillating mind.

He was scarcely eighteen when he sent his first glee to compete for a prize at the Catch Club. It

is set to words from Gray's ode, 'O sovereign of the willing soul,' and was printed in Warren's collection. It was not successful, but the young composer was more fortunate in the following year (1785), for he gained no less than three prizes for a canon, a catch, and a glee. Inspired by this satisfactory result, he set to music Warton's 'Ode to Fancy,' and obtained the degree of Bachelor of Music at Oxford, and in 1787 he joined with Dr. Arnold and others in founding 'The Glee Club,' which existed for nearly fifty years.

In the year 1785 he was admitted among the honorary members of the Catch Club, and sent in nearly *one hundred* compositions as candidates for the prizes.

'I was determined to prove,' he would say in reference to this circumstance, 'that if deficient in genius I was not deficient in industry.'

The members of the club, astonished at such an influx of compositions, very properly decreed that in future the pieces presented for the prizes should be limited to three of each description.

This regulation offended Callcott, and for a time quenched his ardour.

He wrote scarcely anything for nearly two years, but probably finding no new occupation so

well fitted to his disposition as composition, he was persuaded to resume his pen, and in compliance with the new law presented only twelve pieces, among which were the catch, 'Have you Sir John Hawkins's history?' the canon, 'O that thou wouldst hide me,' and the two glees, 'O thou, where'er thy bones,' and 'Go, idle boy,' for each of which he gained a medal, four in all—a circumstance unparalleled in the history of the club.

When he became acquainted with Haydn, who was on a visit to London, he wished to become his pupil, and, like him, to produce symphonies. Haydn appears to have been able to induce him to moderate his effusiveness, and to inspire him with a desire to reduce all his compositions to the simplest style. The interesting three-part glees, arising from his association with Haydn, not only satisfied his own mind and gratified his conscientious desire to profit by the advice of 'the great father of the symphony,' as Haydn was called, but they also ministered to the popular taste.

Music was cultivated in the home circle at that period with great assiduity.

The popular love for music, never dead, but hindered in its activity by various political and

social disturbances, once more asserted itself, and an eager welcome was given to everything which satisfied the requirements of the age. Callcott's three-part glees, which contained a *maximum* of *sol*i passages with a *minimum* of united harmony, were quite within the attainments of ordinary amateurs. They were therefore received with the highest favour, and gave rise to a sort of literature on the subject. This, with the additions derived from other countries, has so interwoven itself into the knowledge and affections of the people that, for all the weaknesses which many of the examples display, is still looked upon as typical, and of standard value.

The addition of a simple accompaniment completes the measure of delight which their performance generally produces—the young rejoicing because these things please the old, and the old gratified by the reminiscences of youthful joys the familiar sounds create. Many of Callcott's glees were written to words by Ossian, Chatterton, and the authors of the apocryphal old ballads printed in Evans's collection in 1784, the archaic character of the sentiments therein expressed commending themselves with peculiar force to the minds of all. They seem to have possessed particular charms for Callcott and his contemporary, Stevens. Several

of their best glees are associated with such words. Even in those days there was an attraction in the vague and indefinite diction which passed for one phase of poetry. The reader, interested in the words which inspired the glee-writers, often suffers disappointment, in perusing a collection of verses associated with music, at the paucity of wit or true sentiment, and he ends by wondering how it came to pass that such exquisite musical thoughts could have been connected with lines of often feeble import.

There were poets whose words might have been selected for musical setting of course, but their didactic utterances seemed to offer less attractions than the mysterious and romantic effusions of Ossian, Chatterton, and Mathew Gregory Lewis.

In becoming acquainted with these writers Callcott acquired what he conceived to be a taste for antiquities. This very naturally was restricted to the history of music. Inspired by an ardent wish to compile a series of works on the progress and advancement of his art, he surrounded himself with a collection of rare and curious books, and projected a 'Musical Dictionary' and a series of educational works on music. He got as far as a 'Grammar of Music,' an excellent book, the precepts

of which were illustrated by extracts from various composers. This was not carried out to the end so well as it was begun. 'It has some redundancies, some defects of arrangement, and a few obscurities; especially in the fourth part, which treats of Rhythm' (Horsley).

The 'Dictionary' reached as far as the prospectus. If the promises therein made had been fully carried out, the musical world would have been richer by the possession of a most valuable contribution.

He was a standing example of the fallacy of the proverb that 'Well begun is half ended.' His compositions also show that the character of a man is not always reflected in his works. The greater part of his music is vigorous in idea, healthy in tone, poetically conceived, and finished in the highest artistic taste. It is best, therefore, to think of him with the respect and admiration his labours inspire, and to wish that he had been permitted to fulfil all his own desires in the spirit in which they were commenced. His unwearied industry told upon his health.

His last great effort was made in 1800, in the composition of the exercise for his Doctor's degree, a Latin anthem, 'Propter Sion non placebo,' the

words selected from the book of the prophet Isaiah. He broke down in his labours as lecturer at the Royal Institution, to which place he had been appointed in succession to Dr. Crotch, and 'he was all at once rendered incapable of fulfilling any of his engagements.'

He died on May 15, 1821, in the fifty-fifth year of his age, and was buried at Kensington.

He had all the qualities which make men great and noble with one exception, that of patient endurance. His son-in-law and pupil, William Horsley, edited a collection of about fifty of his works, in two volumes, which was published in 1823, with a portrait, memoir, and a critical examination of some of his best glees. These are among the finest specimens of this particular style of vocal composition; they form the nucleus of the *répertoire* of all glee societies of the present, and will continue so until the day when men have lost the power of singing and the heart to appreciate native productions.

The name of Richard John Samuel Stevens was mentioned in connection with Callcott in referring to those musicians who had selected words from Ossian for vocal compositions. This poet and Shakespeare seemed to present to him the greatest

attractions in awakening his inspiration, and in his music wedded to their words his art found its happiest expression.

He was one of the many memorable musicians who owe the advantages of their early training to the kindly care of an ecclesiastical establishment. He was born in London in 1753, or, as some writers say, in 1757. He was a chorister of St. Paul's Cathedral under Savage, the master of the boys, and when his voice broke he studied the organ and was appointed organist at the Temple in 1786. He retained this appointment when he became organist at the Charterhouse in 1796, and while he was professor of music at Gresham College, to which place he was elected in 1801, he wrote a number of glees, two of which ('See what horrid tempests rise' and 'It was a lover and his lass') gained prizes at the Catch Club in 1782 and 1786 respectively. Nine glees and a catch are in Warren's collection, and he published three sets of glees and some songs. He was one of the first among composers who claimed an interest in his published songs, and who signed all the copies issued to retain his rights. This was the germ of the 'royalty system' which was afterwards to be transferred to singers. He edited a collection of

'Sacred Music for One, Two, Three and Four Voices, from the Works of the most esteemed Composers, Italian and English,' in three volumes, a work which his biographers agree in praising as an excellent collection. It is, however, a very indifferent one, as it makes alterations in the arrangements which would probably not have received the approval of the original authors. It was designed for family use, and was about equal in 'excellence' with the adaptation of the 'Hallelujah Chorus' in the 'Messiah' for a solo voice, or the arrangement of the overture to 'Der Freischütz' for two German flutes. Fortunately for him, his reputation as a musician does not rest upon this collection, but is based upon a more valuable and substantial foundation, that of his glees.

Among these are his settings of Shakespeare's words, 'Ye spotted snakes,' 'Sigh no more, ladies,' 'Crabbed age and youth,' 'Blow, blow, thou winter wind,' 'It was a lover and his lass,' 'The cloud-capt towers,' and others which still retain a deserved popularity. His melodies are pure, and form the chief points of interest in his works. The most of the glees mentioned above are, in fact, more properly classed under the category of part-songs, for they are chiefly 'airs harmonised.' But the part-

song was not yet recognised as a thing of independent existence.

One of his 'Ossian settings,' 'Strike the harp in praise of Bragela,' has an *obbligato* accompaniment, and in this respect he may be claimed as one of the pioneers of another alteration in the form of the glee, made by the introduction of an instrumental accompaniment. His setting of Ben Jonson's words, 'From Oberon in fairy land,' though it possesses contrasted movements, is also part-song-like in style, and 'To be gazing on those charms,' words by Henry Carey, is distinctly a harmonised melody, of rare sweetness however, but not a true glee. The words of the majority of his glees, to adopt his own description of them, were selected by his friend and patron Mr. Alderman Birch, of Cornhill, who was a great amateur of music, and to the time of his death was wont to have meetings for the practice of vocal music at his house 'over against the Royal Exchange.'

The alderman, who was gifted with considerable literary taste, was the author of a musical drama, 'The Adopted Child,' which was a stock-piece on the boards of the theatre, and a volume of poems which were once as popular as his confectionary wares. He was born in 1757, and was said to

have been a fellow-chorister with Stevens, and to have retained a friendship for him all through life.

It was chiefly through his interest that Stevens was elected Gresham Professor, and it was owing to his good judgment that his glees were associated with words of higher poetical merit than the generality of such compositions.

Stevens was able to write in the true glee style, as may be seen in his five-voice glees, 'O thou that rollest above,' and 'Some of my heroes are low,' both sets of words taken from Ossian, and both full of dramatic power and poetical beauty.

With him the golden age of glee-writing passed away, to be succeeded by an age of silver, whose chief representative was William Horsley.

CHAPTER XVI.

THE END OF THE EIGHTEENTH CENTURY AND THE
BEGINNING OF THE NINETEENTH.

William Horsley, Mus. Bac., Oxon—The purity of his style, the grace of his melodies, and his poetical fancy, as shown in his glees—Samuel Wesley, the elder, his love for the works of John Sebastian Bach—His own masterly independence of style—His works indicating a complete advance in treatment, while yet maintaining a reverence for the old contrapuntal rules—Theodore Aylward, Samuel Arnold, and others—Thomas Attwood, the pupil of Mozart—His glees intended for domestic use.

THE world of musical art, when the years were gliding by in their progress towards the present century, was greatly enriched by the many discoveries and revelations made and imparted by the mighty masters of all European countries. The wealth thus acquired became available as attainable property of all who cared to labour for a portion.

The mighty genius of Ludwig van Beethoven was striving to rid itself of the restraints imposed upon it by early studies. Already he had given indications of the possession of more advanced

thoughts in composition than could be found even in the music of those great men Mozart and Haydn, who still held the world of art enthralled in willing captivity by the powers of their intellects.

The striving after higher ideals in music agitated all that desired well of their art.

England alone seemed to be too exhausted, after ages of struggle, to take any active part in the pressing contention for perfection, and, weary and almost apathetic, rested by the wayside, dallying with the treasures which she had accumulated through a long course of ages. Old forms were reproduced with more or less of the distinctive marks of individuality which testified to the possession of latent powers. Encouragement of native talent was beyond the practice and beyond the thoughts of the people, and, as regards the patronage of musical art, the country had earned the sneer of the epileptic Emperor when he called the English 'a nation of shopkeepers.'

The wonder is that there should have been found men hardy enough to pursue the practice of music in the face of so much discouragement, to obey the dictates of their artistic souls when they knew that they were voluntarily sacrificing their lives for a pittance grudgingly bestowed. Life was

short and art was long, but art was lovely and kindly, and ministered consolations to its disciples which mitigated the virulence of the contumely attending its pursuit.

The whirligig of time had brought about its revenges, and the prostitution of art which had been encouraged in former years was brought as a charge against those who had lent themselves to the matter. All musicians were looked upon with jaundiced eyes as the propagators of immorality, whose society was only tolerable when their art was required to be exercised.

The timid made weak efforts at conciliation only to make themselves more despised, and the strong recklessly justified the character given to their class by a course of behaviour which was asserted to be typical. Even now, when musicians are the friends of princes, there is a large section of worthy people who think them almost beyond salvation, and their exemplary moral character is looked upon as a mask to conceal depravity.

The private life of a man of business is never considered as interfering with his commercial capacity. The private life of a musician is held to colour his whole artistic productions, and to tinge the estimate of his genius.

Thus hampered on all sides, the marvel is that music could have found any representatives to continue its practice, more especially when there were so many means of making money open to the enterprising—means which would command the respect of their fellow-men, if they could not insure true respectability.

With proper encouragement such a man as William Horsley ought to have become one of those whom the world should delight to honour. His character was beyond reproach. His probity, his amiability of disposition, his refinement of taste and honesty of purpose made him estimable. Had his genius been properly recognised, and duly rewarded, there is reason to believe that he would have been one of the greatest musicians to which the nation had ever given birth. His straitened means compelled him to adopt pursuits for his maintenance which were fatal to the full development of his genius, and the world is the poorer for having kept his Pegasus harnessed to a hackney-carriage.

The greater part of his life was spent in the drudgery of teaching, and so of propagating mediocrity. Had the country offered any prizes for the encouragement of art, there might have been a different record to show of his artistic aspirations

than that which is afforded by his immortal glees. Beyond the mere statement of the list of these works, there is little in the history of his pure and blameless life that possesses any degree of attraction for the student of biography.

He was born in London on November 15, 1774, and began the serious study of music at the age of sixteen under Theodore Smith, a musician of mean capacities and of brutal mind. The five years of Horsley's association with this creature was a period of terror and neglect. He became acquainted with the brothers Jacob, Joseph, and Isaac Pring, all three about his own age and possessing sympathies and aspirations in common. The elder, Jacob (1771-1799), was organist of St. Botolph's, Aldersgate Street, and is known as the composer of a number of glees of skilful construction and refined taste; the second brother (1776-1842) became organist of Bangor Cathedral, and in that capacity succeeded in wresting from the authorities a proper recognition of his rights as a member of the cathedral body; the third, Isaac, succeeded Dr. Hayes as organist of New College, Oxford, and died in 1799, two years after his appointment, in the twenty-second year of his age.

Dr. Callcott also gave the young musician

every kindly encouragement and help, and from him and the three amiable brothers he was indebted for the assistance which his master, Smith, neglected to give in the practice and pursuit of his profession.

His first appointment was as organist of Ely Chapel, Holborn, and the hours he could spare from teaching he devoted to the cultivation of his talent for vocal composition of all kinds—glees, rounds, canons, services, and anthems.

In 1798 he projected the formation of a musical club called the ‘Concentores Sodales.’ The title of the club was suggested by Samuel Webbe, who was one of the first members. The association included such names as Callcott, Robert Cooke, James Horsfall, Jacob Pring, and others. Horsfall, the only member who was not a composer, acted as secretary and librarian, and took his part in the performance of the glees as an alto singer. The club received a powerful accession by the introduction as members of Bartleman, the bass singer, Samuel Webbe, jun., and William Linley, an amateur composer.

Dr. Callcott appointed Horsley as his assistant organist at the Asylum for Female Orphans in the Westminster Road, on the site where the Lincoln Memorial Congregational Church now stands, and

he resigned his situation at Ely Chapel. He took his degree as Bachelor of Music at Oxford on June 18, 1800, at the same time that Callcott proceeded to his Doctor's degree. When the Vocal Concerts were revived in 1801, Horsley supplied them with glees, songs, and instrumental pieces, including three symphonies for complete orchestra, in which his refined taste and originality of thought were amply elucidated. These works, if they had been encouraged, would have brought others forward, and the full powers of the talent of the composer might have been developed to fruition. He succeeded Callcott as organist of the Asylum, and in 1812 was appointed to Belgrave Chapel, then newly erected. In 1837 he became organist to the Charterhouse, a post he retained until his death, on June 12, 1858, when he was succeeded by his famous pupil, John Pyke Hullah.

Horsley published five collections of glees, a collection of forty canons, a collection of psalm tunes with interludes, 'An Explanation of the Major and Minor Scales,' and a number of songs, duets, trios, single glees, sonatas, and other pieces for the pianoforte.

He also edited the second edition of Clementi's 'Vocal Harmony' and published a collection of the

glees and other vocal compositions of his father-in-law, Dr. Callcott, in two volumes, with a memoir and critical analysis of some of the pieces prefixed as introduction, and as a member of the 'Musical Antiquarian Society' he edited Book I. of Birde's 'Cantiones Sacræ.' His glees still keep his name before the public. For pure classical taste and refinement of expression they are deservedly considered as of high rank. The chief of these, 'By Celia's arbour,' 'Cold is Cadwallo's tongue,' 'O nightingale,' 'See the chariot at hand,' 'Nymphs of the forest,' 'When the wind blows on the sweet rose tree,' 'Mine be a cot,' 'Blow light thou balmy air' (his own favourite composition), and many others, are models of graceful form and vocal excellence. He was the king of the silver age of the glee, and had in him the potentiality of greatness, which only needed proper appreciation to have been led to its true expansion.

Mendelssohn entertained the highest regard for his personal character, and after their first introduction to each other they maintained a friendly correspondence. He also gave lessons to Horsley's son, Charles Edward (1821-1876), afterwards celebrated as a composer of oratorios, cantatas, etc. It was owing to his association with Horsley that

Mendelssohn was moved to write those vocal compositions of his which inspired his countrymen with a desire to imitate the English glee. The best specimens of their efforts are contained in the 'Orpheus' collection. They are charming, effective, and popular, but they are not glees. The German mind took up the tale where English capacity had left it, and so carried on the development.

The popularity of these part-songs abroad led to their introduction into this country, and our native composers reunited the thread of continuity which had been broken through their own carelessness and indifference, as it were.

Another great but neglected genius was Samuel Wesley, a member of a family distinguished in the world of religion as well as of music. He was born at Bristol on February 24, 1766; his brother was that Charles Wesley of whose early promise of genius mention has been already made.

Samuel, like Charles, could play on a musical instrument when he was only three years of age, and, like him, had written an oratorio in his eighth year; and Dr. Boyce, by whom some of his early compositions were examined, said, 'This boy writes, by nature, as true a bass to his melodies as I can do by rule and study.' He composed a mass

for Pope Pius VI., and that sovereign sent him a letter of thanks written in Latin. He was said to have become a convert to the Roman Catholic religion : this he strenuously denied, observing ‘ that although the Gregorian music had seduced him to their chapels, the tenets of their Church had never obtained any influence over his mind.’ All his anthems were written to Latin words and were sung in the Roman service. He offered certain of his compositions for use in the Anglican Church under certain conditions, but these not being complied with, he devoted his talents to the service of a Church in which he was not considered as anything else but a heretic. His genius was respected, and that seems to have satisfied him.

His early years were marked by the constant exercise of piety and devotion. It was his delight in his youth to study the Bible night and morning, and ‘ as no meal was ever taken before he offered up his orisons to heaven, so he never lay down without thanksgiving ’ (Winter’s ‘ The Wesley Family.’ London : 1874).

He wrote a few glees and madrigals, the ancient tonalities of the latter form of composition exercising peculiar delights in his mind. His contrapuntal skill was great and his fancy exuberant, but he

made no marked additions to the form of the secular compositions in which he wrote. He was content to follow in an able manner, and did not seem to care to lead in this direction. One of his best motets he set to his father's dying words, '*Omnia vanitas et vexatio spiritus, præter amare Deum et illi servire.*'

His life presents another instance of the suppression of genius for lack of encouragement. That he possessed undaunted courage in the pursuit of a favourite fancy is amply proved by the exertions he made to obtain recognition in England for the mighty works of John Sebastian Bach. As an organist of musical attainments and skill he had learned to appreciate at the highest estimate the compositions for the instrument by his favourite composer. In conjunction with Jonathan Battis-hill and Benjamin Jacob he began the enterprise which resulted in inspiring his countrymen with an admiration, if not for a love, of Bach's works.

He was the founder of the modern school of organ-playing, and wrote a number of pieces for the organ which were beyond the skill of all players but himself in his own day, but which now can be compassed without difficulty by the moderately skilful.

He died October 11, 1837, leaving a numerous

family by his first and second wives. It is said that in his latter days he was wont to complain bitterly of the neglect he had suffered, and to pray for the day when musicians should be redeemed from the bondage of social slavery and contumely which hindered the proper advancement of art in this country. His vocal works, but more especially his organ music, are full of fancy, originality, and advanced thought. It was a disadvantage to him to have been born at a time when appreciation of such high efforts as his should have been denied or withheld. He was one of the martyrs of art out of whose sufferings and endurance the ease, peace, quietness, and confidence which are the strength of the privileges of posterity have been prepared and rendered secure, if not permanent.

There were many other writers of the period who, in the midst of their other labours, found time to cast their thoughts in the direction of the glee. Some acquired eminence, others never passed the limits of mediocrity.

Among these may be mentioned James Adcock (1778-1860), and Theodore Aylward (1730-1801), who was appointed Gresham Professor in 1777. Dr. Samuel Arnold (1740-1802) is better known for his collections of sacred music and his theatrical

compositions than for his glees ; also Thomas Attwood, the pupil of Mozart, and one of the masters of John Goss.

Attwood, who was born in 1765, was a chorister of the Chapel Royal, and, like his predecessor Pelham Humfrey, was sent abroad at the expense of the king to prosecute his musical studies. He became the pupil of Mozart, and 'acquired more of his style than any of his pupils.' He was appointed organist of St. Paul's Cathedral in 1796, on the death of John Jones, and composed a large number of pieces for the stage. His melodies are graceful and elegant, and his anthems and services devotional and expressive in character. His glees are excellent and effective, and in such pieces as 'The Curfew,' for three voices with pianoforte accompaniment, he carried out the suggestion made in former years by Dr. Callcott by contributing to the music intended for domestic use. The line thus marked out was followed by several writers, conspicuous among whom were Count Joseph Mazzinghi, a Corsican by birth, an Englishman by naturalisation ; John Whittaker (1776-1847), the composer of the song 'O say not woman's heart is bought,' the charming glees 'The breath of the briar,' 'Winds gently whisper,' and others ; Jonathan Battishill

(1738–1801) ; John Bayley (1785–1833) ; William Beale (1784–1854) ; John Christmas Beckwith (1759–1809) ; Thomas Ludford Bellamy (1770–1843), the son of Richard of whom mention has been made ; William Carnaby, Mus. Doc (1772–1839), one of the earliest modern advocates of the movable *Do* system of teaching music ; Richard Clark (1780–1856), the secretary of the ‘Glee Club,’ who first claimed the National Anthem for Carey, and afterwards for Dr. John Bull ; Dr. Clarke Whitfield (1770–1836) ; Joseph Corfe (1740–1820) ; John Davy (1765–1824), the composer of ‘The Bay of Biscay’ ; Charles Dignum (1765–1827), the actor and singer ; William Dixon (1760–1825) ; Dr. Thomas Sanders Dupuis (1733–1796) ; John Dyne (1750–1788) ; Thomas Ebdon (1738–1811) ; Charles Dibdin (1745–1814), the composer of the immortal sea-songs ; Charles Smart Evans (1768–1849) ; Thomas Greatorrex (1758–1831) ; Dr. Charles Hague (1769–1821), Professor of Music in the University of Cambridge ; Dr. Henry Harrington (1727–1816) ; the Rev. Phocion Henley (1728–1764) ; Dr. Joseph William Holder (1764–1832) ; George Holder (1800–1856) ; James Hook (1746–1827) ; Benjamin Jacob (1778–1829), the friend and coadjutor of Samuel Wesley ; William Linley (1767–1835) ; Thomas

Phillips (1774–1841); William Reeve (1757–1815); the Rev. Legh Richmond (1772–1827), the author of the well-known ‘Annals of the Poor’; Michael Rock (1753–1809); William Rock (1768–1802?), his brother; Sir John Leman Rogers, Bart. (1780–1847); William Russell, Mus. Bac. (1777–1813); William Shield (1748–1829); Clement Smith (1760–1820); Robert Archibald Smith (1780–1829), the composer of ‘The Flower of Dunblane’; Sir John Andrew Stevenson (1761–1833); Thomas Forbes Walmisley (1783–1866); Samuel Webbe, jun. (1770–1843); Richard Webster (? 1785–1852?); Thomas Welsh (1770–1848); Zerubbabel Wyvill (1762–1837), the composer of the hymn tunes Eaton and Darnley; and Thomas Simpson Cooke (1782–1848). All these composers were born before the end of the last century, and many of them had made themselves conspicuous as musicians while the present century was young.

Judged by their works, the greatest musicians on this list were Battishill, Charles Evans, and Tom Cooke, as he was familiarly called.

The glees by James Hook were not among the happiest efforts of his genius: his greatest strength was exhibited in his melodious songs, and his claim upon the gratitude of posterity is founded upon the

fact that he was the first who had the courage to play the fugues of Bach in public. He thus initiated the work to be carried on in later years by Samuel Wesley, Battishill, and Jacob. Battishill earned a niche in the temple of fame by the beauty of his anthems: he can therefore afford to take an inferior place in the gallery devoted to composers of a class of music to which he did not give the best attention of his mind.

The glees of Charles Evans are full of vigour and character, scientific in construction yet purely vocal. He was a singer himself, and wrote the upper part of his glees to fit his own voice, a high counter-tenor. He gained four prizes for his glees. His poetical predilections ran in favour of words of Anacreontic character, in the musical interpretation of which he was most successful. Some of his glees show also that he was capable of conveying his thoughts most agreeably, accompanied by much tenderness of expression.

He was fellow-organist at St. Paul's, Covent Garden, with Dr. Callcott, and was said to be in every way superior to him as a performer. He retained the like vigour and energy of body which were characteristic of his mind throughout his long life. He was 'a little man, but he had a great soul.'

CHAPTER XVII.

THE END OF THE EIGHTEENTH CENTURY AND THE
BEGINNING OF THE NINETEENTH.

Thomas Cooke, his versatility—His perversions of classical works—Sir Henry Rowley Bishop, and his glees with accompaniments—The refining tendency of his music—The national character of his melodies—The undeserved neglect of his compositions.

As a composer, Tom Cooke deserves as high a place as Evans as a glee-writer, and perhaps should be entitled to a more exalted grade if the rest of his talents were to be cast in the balance of critical judgment.

He was a man of extraordinary versatility of character and attainments. His abilities were, moreover, not of that superficial description which might be expected of one who was able to spread himself over so wide a surface. He did everything well that he undertook, and would have become eminent if he had confined his attention to any one of his accomplishments. The charms of variety

possessed too many fascinations for his mind, and he seems to have preferred the applause wrung through astonishment at his capabilities, which now and again were exercised in unexpected directions. He was an admirable actor, a brilliant singer, and could perform upon every instrument in the orchestra, not only passably, but really well. He played difficult pieces on eight different instruments on the occasion of one of his benefits at Drury Lane Theatre. He was a facile pianist, and could manage the organ, pedals included, with skill. In his time the majority of so-called organists never placed their feet upon the pedals except by accident, so the surprise Cooke created upon a certain occasion by his unhesitating use of a neglected portion of the machinery of the king of instruments may be easily imagined. No one had ever seen him at the organ or knew of his power. Unlike his compatriot, who naïvely declared, when asked if he played the violin, that he did not know, as he had never tried, he knew his power though his friends did not.

He possessed an excellent tenor voice and sang well in opera, and, what is more, he was better than the generality of operatic tenors, for he could act to perfection. With all these manifold qualifications

it is not surprising to find that he was equally gifted as a glee-writer. He gained no fewer than eight prizes for his compositions of this character between the years 1829 and 1844. 'Strike the lyre,' 'Shades of the heroes,' 'Fill me, boy, as deep a draught,' 'On Linden, when the sun is low,' and other of his glees are perennial favourites with those who cultivate this class of composition. He was a man of infinite humour and wit, a fact of which the many stories related of him bear witness.

He was a warm-hearted, impulsive Irishman, kind and generous to all. The affection and regard in which he was held is best indicated by the familiar use of his name: he is always spoken of and known as Tom Cooke. He did much towards ministering to the people's love for music in the composition and selection of suitable works for the dramatic pieces which in his days passed for operas. He did, perhaps, too much for his own reputation by such practices, inasmuch as they led him to entertain but little respect for a composer's intention, and to hack and hew his works to make them fit the purpose he had in hand.

The age was not altogether guiltless in lending itself to the treatment to which music was subjected. It was easier to cull from many sources than to

give employment to men of talent to produce original works. The genius of invention was held under the heel of the demon of the scissors and paste-pot, and the flavour of cold steel and mouldy flour was considered the needful condiment for all dishes prepared for the public taste. The operatic works of Grétry, Philidor, Lesueur, Monsigny, and even Mozart were presented in delicate fragments mixed up with trash of all kinds, good, bad, and indifferent, sometimes worse than indifferent. Musicians like Storace, Linley, Arnold, and others lent themselves to the practice, and Tom Cooke, whose genius was capable of better things, was forced by the pressure of circumstances to conform to the habit of the age.

The present century had actually seen its fortieth year before the practice was discontinued. Weber's 'Der Freischütz' was produced by William Hawes in 1826 under such humiliating conditions. Rossini's 'William Tell' was submitted to a like excision by a man of genius (Sir Henry Bishop), who confessed himself heartily ashamed of the business, and Handel's 'Acis and Galatea' was 'hashed and Cooke'd' for performance at Drury Lane Theatre in 1841, by order of Mr. Macready, the work being

supplemented by additions from composers other than those whom Handel had laid under forced contribution.

The principle was bad, but the men were so far honest in its exercise that they rarely failed to acknowledge their indebtedness by naming all the composers from whose works they had made selections. The practice is still frequently observed, with a difference—the nominal composer or compiler claims all the credit for himself.

English art was so far weakened for want of proper food and healthy exercise that composers could not obtain more than the barest pittance for their labours. One of the most remarkable musicians of his age, Henry Rowley Bishop, was, in spite of unwearying industry, a poor man all his life.

When the history of English art is written, three of the greatest names among the 'epoch makers' of native music will be found to be those of Purcell, Arne, and Bishop.

The influence which the two former exercised upon their contemporaries and successors has been already made the subject of comment. The labours of the last-named of this great trio would form a most interesting chapter in the history of art in England, and offer a further proof of the existence

of genius for music among her sons, which cannot be repressed even by neglect.

Henry Rowley Bishop was born in London on November 18, 1785. He acquired a love for music in his earliest years, it is asserted from home associations, but the particulars of his early life and training are altogether wanting. It is known that he was the pupil of Francesco Bianchi, an Italian composer, born at Cremona in 1751, and who died by his own hand at Hammersmith in 1810. Bianchi was a composer of so much excellence that Haydn was accustomed to keep his opera, 'Acis and Galatea' (*Acige e Galatea*), always ready to hand, so that he might calm his temper, when ruffled, by a perusal of the score. He began teaching in London in 1800, and Bishop was one of his earliest pupils. The first fruit of the young musician's association with Bianchi was a glee for three voices, which was offered as a candidate for the prizes given by the Glee Club, established in 1783 and dissolved in 1857. It was not successful, but the young composer was not daunted by his first failure. He wrote the music to a piece called 'Angelina,' which was produced at Margate in 1804, when he had barely completed his eighteenth year. The success of this trifle brought him a com-

mission from the directors of the King's Theatre, in the Haymarket, to compose the music for a ballet, 'Tamerlane and Bajazet.' This was performed in 1806, and the music was so bright and clever that envious critics declared it was the work of Bianchi, and not of Bishop. On February 29, 1809, his music to the play 'The Circassian Bride' was played at Drury Lane Theatre, and received with enthusiasm. The theatre was burned to the ground on the following night, and the score and parts were destroyed. Bishop re-wrote the work from memory, and by this convinced the sceptics of their errors in misjudging him. This work laid the foundation of his fame, for the directors of Covent Garden engaged him as composer to the theatre for three years. His first work produced under this engagement was 'The Knight of Snowdon,' founded upon Sir Walter Scott's poem of 'The Lady of the Lake.' This was followed by 'The Virgin of the Sun,' 'The Æthiop,' and 'The Renegade.' When his engagement was renewed for five years he brought out 'The Miller and his Men,' the music of which achieved an enormous popularity, and certain of the numbers are even now among the best known of his works. 'The Farmer's Wife,' 'The Forest of Bondy,' and

other pieces followed in rapid succession, each adding to his fame and increasing the receipts of the treasury of the theatre.

Notwithstanding the fact that the directors of the theatre knew by experience that they had a musician of rare and original powers at their command, whose efforts were always profitable, they did not think it inconsistent with their knowledge to require him to make *pasticcios* of other men's music, instead of commissioning him to supply further evidences of his original talent. He was thus called upon to 'adapt' Boieldieu's 'John of Paris,' Mozart's 'Don Giovanni' and 'Figaro,' and Rossini's 'Il Barbiere' and 'William Tell' at successive times during his connection with the theatre. The 'Comus' of Dr. Arne, the 'Cymon' of his son Michael, and a series of Shakespearean adaptations, of which, Macfarren says, 'even the beauty of some of Bishop's introduced pieces has happily not preserved to the stage,' were the further fruits of his labours in connection with Covent Garden.

His own works during this period were 'The Slave,' 'The Law of Java,' 'Clari, the Maid of Milan,' 'Maid Marian,' and other works, which contain such immortal pieces as 'Blow, gentle gales,' 'A soldier's gratitude,' 'Mynheer van Dunk,' 'Home, sweet

home,' 'O bold Robin Hood,' and a variety of other compositions which are honourable to English art.

His connection with Covent Garden now ceased for a time. He accepted an engagement with Elliston at Drury Lane in 1825, and produced his 'Fall of Algiers' as his first work under this new arrangement. The success of the mangled version of Weber's 'Der Freischütz' had induced the directors of Covent Garden to employ the composer to write 'Oberon.' There was a rivalry between the two patent theatres, and Elliston conceived the idea of placing upon the stage a work of imagination and fancy which should be more attractive at his own house than the proposed opera 'Oberon' was expected to be. With every confidence in the talent of Bishop, he gave him the book of 'Aladdin' to set to music. Upon this work Bishop spent a vast amount of trouble and care, and it contains some excellent music. But the book was bad, the story uninteresting as a drama, and, despite the lavish expense attending its production, it was a miserable failure. Bishop had taken too much trouble with the composition, and the patrons of the theatre were not educated up to the mark at which he had aimed.

For a time he quitted the theatre, and as director of the music at Vauxhall Gardens wrote a quantity of beautiful songs, all of which were popular in their day. The greatest and most lasting success was achieved by the song 'My pretty Jane,' written for Mr. John Robinson, a favourite vocalist of the time. Like Beethoven with his 'Adelaida,' Bishop was dissatisfied with the song, and would have destroyed it but for the solicitations of the author of the words and the intended singer. He was persuaded to consent to its performance, when it met with such an amount of favour that he agreed to publish it, and it has since formed one of the chief items in the *répertoire* of every singer, professional and amateur, who possesses or believes that he possesses a tenor voice.

When Bishop returned to Covent Garden it was to become director of the music under the management of Madame Vestris, where he produced his last dramatic composition, 'The Fortunate Isles,' written in celebration of the Queen's wedding, which was not successful as a piece, but it had the effect of procuring for him the honour of knighthood from her Majesty—the first time such an honour had been bestowed by any sovereign upon a musician.

Besides his merits as a dramatic composer

Bishop was gifted as a performer and as a teacher, though the multitude of his occupations in connection with the theatre left him little leisure for the exercise of either capacity to any great extent.

He took a large and sympathetic interest in all works calculated to benefit the profession to which he belonged, and was distinguished for the kindness he always extended to young aspirants for fame. He was one of the first members of the Philharmonic Society, founded in 1813, and at the request of that body wrote a sacred cantata, 'The Seventh Day,' which was performed in 1833. There was some disappointment experienced after the hearing of this work, for Bishop had, for some reason or other, completely altered his style for the occasion. This he had done once before in 'Aladdin,' and his new fashions did not sit easy upon him, and the public could not withhold their respect for his labours, but they kept a respectful distance from them. He had passed his fiftieth year before he presented himself for a musical degree at the University of Oxford in 1839, where he became Professor in 1848, on the death of Dr. Crotch.

The higher grade was conferred upon him by the University, *honoris causa*, when Lord Derby was installed as chancellor in 1853. Some years

previously—namely, in 1841—he held the chair of Music in the University of Edinburgh, an office he resigned in 1843. In that same year he became conductor of the Ancient Concerts in succession to William Knyvett, and he held that post until the society was dissolved in 1848.

Besides his dramatic productions and the cantata 'The Seventh Day,' Bishop wrote an oratorio, 'The Fallen Angel,' which has never been published or performed, incidental music to three tragedies, 'The Apostate,' 'Mirandola,' and 'The Retribution.' He arranged a volume of 'Melodies of various Nations,' inserting his own 'Home, sweet home' as a 'Sicilian air,' three volumes of 'National Melodies,' and a collection of English songs published as supplements to the 'Illustrated London News.' He also edited a selection of the works of Handel, and a collection of glees by various composers, for which he furnished pianoforte accompaniments in accordance with the demands of the time. Many of his own glees have pianoforte accompaniments, and as such show a deviation from the old practice and spirit of the form of composition, and a further step in the path of development towards the part-song.

He died on April 30, 1855, and was buried in

Finchley Cemetery, where a simple monument was erected to his memory by subscription. There are two errors in the inscription on the monument—the first in stating that he was born in 1787; and the second, that he died in 1856.

In his later years he delivered a number of interesting lectures on music, some of which were published. The industrial habits of his youth never left him when years had cast their frosts upon his head. He had furnished the music for over sixty-seven dramas, and had composed a vast number of pieces in all styles. If he ‘had done no more than give to the world that sweet and perennial song, “Home, sweet home,” which has insensibly interwoven itself into the sympathies and affections of all English-speaking people, appealing as it does to the most cherished feelings of a home-loving race; if he had done no more than bequeath to posterity that loving and living melody, he would have earned the right to be considered as one of the foremost among those to whom Englishmen owe a debt of gratitude—a debt which can never be repaid in full, because of the constantly increasing interest attached to it. But he has done more. He has left a legacy of ever-growing pleasure in the vast collection of vocal part-music all his own

—his glees and trios.' These are full of the most tender and expressive melody and rich harmony. Their merits are so great that their neglect in the present time is a lasting monument of the ingratitude of the age.

Why is there not a Bishop Society for the study and practice of his works? There is 'ample room and verge enough.' There is variety of quality and quantity sufficient to keep the members interested. His music is fascinating and in perfect consonance with the national character. Melody is one of the most lasting powers of music. Bishop's music is full of melody. It can therefore afford to wait. English composers have always excelled in melody, no nation in the world having produced so many melodists. Bishop has excelled most English composers in this qualification. His melodies are thoroughly English, and have all the characteristics of native music. When, then, the passion for the ultra-ugly shall have passed away, and men shall return to their old loves and to their right minds, the charm which lightens the dark hour will be greatly augmented by the music of Sir Henry Rowley Bishop.

CHAPTER XVIII.

THE GLEE IN THE NINETEENTH CENTURY.

Sir John Goss one of the few glee-writers who excelled in the composition of Church music—The decay of glee-writing—The loss of the art through the cultivation of instrumental music and other causes—Robert Lucas Pearsall and his happy union of the glee and madrigal styles—The introduction of the so-called German glees—The origin of the part-song—J. L. Hatton, Henry Smart, Macfarren, and other writers of part-songs—Collections of glees—Glee societies and choral unions—The advantages to be derived from a study of the subject—Conclusion.

WITH the death of Samuel Webbe, in 1816, the period of the golden age of the glee ‘ceased and determined.’ The silver age was inaugurated and presided over by William Horsley, and the age of iron, brass, and clay was represented by the musicians who surrounded Sir Henry Bishop. The glee had lost its vital power. The introduction of new forms and materials had completely altered its character and destroyed the possibility of further fruitful expansion. The art of interweaving

contrapuntal melodies with the ingenuity which had been exhibited by the patriarchs of this school was transferred to other forms of musical composition.

In the golden age the glee-writers were animated by the enthusiasm which accompanies the exercise of new and effective powers. They consolidated the form and moulded new patterns out of the old materials they had inherited, and by their genius gave the impress of individuality to the novel design. In the silver age no new forms were invented, but the musicians invested their labours with a special interest arising out of the employment of melodious themes, accompanied by graceful harmony. In the age of iron, the patterns were reproduced with mechanical fidelity, but the particular attraction which arises out of the contemplation of work in which the master's hand invests his labour with unique charm is not always present in the existing specimens of the work of this period. The greatest musician of this third age was Henry Rowley Bishop, and his place as a glee-writer is admitted on his own description of his works.

His glees, so called, are not always true glees, they are mostly choruses in glee form. Many of

them were written as illustrations to dramatic pieces. They are of sufficient excellence and character to have formed a new school, had there been any one capable of taking up the work and pursuing it after his manner. His accompanied glees or concerted pieces are marvels of beauty, new in treatment though not new in idea. Dr. Cooke, in his 'Hark! the lark,' had introduced the novel feature of an independent and characteristic accompaniment. Dr. Callcott and others had also employed the like contrivance in certain of their pieces of vocal harmony, but Bishop exalted the practice into a distinct artistic device, the more worthy as in the majority of cases his work was written to cover a dramatic weakness. In his days stage-choruses were rarely written, because of the difficulty of finding singers who were competent to undertake the duties. When their services were employed, the work they were required to do was purposely made of the simplest character. This is shown in such choruses as the 'Chough and Crow,' the 'Tramp Chorus,' and the like. Concerted music was usually performed on the stage by single voices, by vocalists who had enjoyed some degree of training. The demands of stage effect were met by the introduction of orchestral accompaniments.

On these accompaniments Bishop spent the best efforts of his fancy, and so he originated a form of composition which he carried to all possible perfection.

The object he aimed at—namely, to produce the effect of the chorus without the chorus—was rendered futile by the greater spread of knowledge and the establishment of the chorus as an institution. So his chorus-glees remain glees, and survive the purpose for which they were composed. The style he had in some sort invented died with him, and the necessity which called his genius into labour passed away on the bosom of the stream of time.

There were many musicians and amateurs who cast their thoughts in the mould of the glee at the beginning of the present century. Some of these are worthy of special mention as having produced melodious and interesting pieces in this form. William Knyvett (1778–1856), famous as an alto singer (Dr. Callcott wrote his beautiful glee, ‘With sighs, sweet rose,’ especially for him), was also a composer of merit. His glees, ‘The bells of St. Michael’s Tower,’ ‘My love is like the red, red rose,’ and the three-voice glee, ‘When the fair rose,’ which gained a prize in 1800, are still known and admired.

James Elliott (1783-1856) was also a singer and a prize-winner. Five of his glees were rewarded with medals between the years 1821 and 1835. But those which carry his name to the present generation, 'Come, see what pleasures,' and 'The Bee,' were neither of them considered worthy of the distinctions won by his lesser-known works.

William Hawes, who was born in 1785, was one of the adapters of operas to the English stage after the manner of Tom Cooke. He was also a glee-writer and bass vocalist. With these occupations he combined the offices of fiddler, conductor, teacher, music-seller, stage-manager, and chorister-farmer. He received the rudiments of his musical education as a chorister in the Chapel Royal under Stafford Smith, and in due time held the offices of vicar choral at St. Paul's, master of the children there and at the Chapel Royal, lay vicar of Westminster Abbey, gentleman of the Chapel Royal, conductor of the Madrigal Society, and organist of the German Lutheran Church in the Savoy. Many of these places he held by deputy. He was one of the founders of the Philharmonic Society, and the first promoter of the Harmonic Institution at the Argyle Rooms. He carried on the business of a music publisher in the Strand opposite the Savoy,

and here he published many works of his own and of other composers. His own works consist of 'Six Glees for Three and Four Voices,' 'Six Scotch Songs harmonised as Glees,' 'Five Glees and a Madrigal,' and many single pieces.

He edited the publication in score of the 'Triumphs of Oriana,' a collection of madrigals by composers of the sixteenth and seventeenth centuries, and a very bad edition of certain posthumous glees of Reginald Spofforth and other works.

He brought out a mangled version of 'Der Freischütz' in 1824, interspersed with ballads, and with the finales omitted. The 'Huntsman's Chorus' was sung as a glee and the concerted pieces were given by single voices, for the stage chorus had no existence in those days.

He adapted a number of operas by Salieri, Winter, Ries, Marschner, and Mozart on the same free-and-easy principles, and liberally furnished several operas with music nominally his own. He also gave what were called 'oratorio performances' at the two patent theatres, Drury Lane and Covent Garden. These performances were composed of selections of pieces of sacred music sandwiched with ballads of the 'Kelvin Grove' and 'Buy a broom' type. They were called 'Oratorio Concerts' be-

cause they were given in the season of Lent, when theatrical representations were suspended. Hawes possessed undoubted genius, as his glees abundantly prove, but he often turned a deaf ear to its dictates in his desire to pander to a popular taste which he took no trouble to elevate or improve. He died in 1846.

William Shore (1790–1877) was another clever glee-writer of the minor order. His glee, ‘Willie brew’d a peck o’ maut,’ had an extraordinary popularity, and he helped to keep alive the love for glee-singing in his native town (Manchester) for many years. He wrote several other glees, which are now scarcely known. He lived to the patriarchal age of eighty-seven, and died in 1877. John Smith, of Dublin (1795–1861), the Professor of Music in the University there, who dubbed himself Doctor of Music, also wrote a large number of glees, which were popular at one time. Many of these gained prizes at Dublin and Liverpool.

John Jolly (1794–1838) and his nephew, John Marks Jolly, were glee composers and chorister farmers. John Bianchi Taylor, of Bath (1801–1876), Charles Child Spencer (1799–1866), one of the earliest advocates for the revival of Gregorian song in the present century, were

also glee-writers of more than average ability. William Beale (1784–1854), whose madrigals in the old style are admirable examples of work, as his ‘Come, let us join,’ ‘This pleasant month of May,’ ‘Awake, sweet muse’ (which gained a prize), and ‘Go, rose, and on Themira’s breast,’ afford ample testimony. A collection of thirteen of his glees was published by subscription in 1879, all of which show him to have been possessed of more than ordinary powers.

There were also many amateur composers of glees at the beginning of the present century whose works are included in the list of favourite pieces with glee-singers. Among these may be mentioned John Lodge Ellerton (1807–1873), who attempted with success operas, masses, motets, duets, symphonies, trios, quartets, for stringed instruments as well as glees. He obtained prizes for two of his glees, ‘Fayre is my love’ (1836) and ‘How beautiful is night’ (1838). Joseph Netherclift, the composer of ‘Ye happy shepherd swains,’ Burford Gibsone, who published a ‘Table-book of Glees’ in 1840, for male voices, by various composers, including himself; and others. Among the professional writers may be mentioned George Benson, a famous tenor vocalist in his day, and

the author of several glees. He died in 1884, aged seventy. Dr. William Richard Bexfield, whose oratorio, 'Israel Restored,' has met with unmerited neglect, and whose anthems are rarely performed, wrote some charming glees, two of which gained prizes. His death in 1853, at the early age of twenty-nine, cut off the promise of great musical excellence. George William Martin (1825-1881) also wrote many good glees, some of which gained prizes. The form of the glee possessed attractions for nearly all the composers of the present century whose names are 'household words.' Michael William Balfe (1808-1870), the immortal author of 'The Bohemian Girl' and 'The Talisman,' and twenty-nine successful operas, and William Vincent Wallace, the composer of 'Maritana,' 'Lurline,' and a number of other operas, may also be classed among the glee-writers of the present century.

The last of the glee composers whose life was extended far into the present century was John Goss. His works of this type were all produced while he was a young man, and, although they are excellent specimens of his musical capabilities, they were exceeded by his productions of a more exalted kind. He published his 'six glees and a madrigal' in the year 1826. This collection is a casket of gems of the

rarest order, and qualifies him for a place among the higher ranks of English glee-writers. They may be considered as the final efforts of the school which had been consolidated, if not founded, by Samuel Webbe, and were like the last flicker of the light which had burned so brightly for nearly three quarters of a century before its final extinction. They contain curious evidences of the development of the glee and the modifications of the old forms which died away to return to life in a new shape. The glee 'There is beauty' is more like a part-song than a glee, though it contains remnants of the glee style. 'Ossian's hymn to the sun' is a glee *par excellence*. The others of the set show a mixture of the two styles, and they all may be considered as the last links of a chain of various styles of ornamentation based upon one general pattern or outline.

The part-song proper never presented sufficient attraction to Goss to induce him to try his hand at the style; his versatility was sufficiently individual and marked to have justified him in hoping for success in any field of musical composition. He was a clever instrumental writer, and as an opera composer he made a distinct hit with his only effort. This, called 'The Soldier's Wife,' was produced at the Lyceum Theatre, and ran for upwards

of a hundred nights. During its career his efforts were directed into a new channel, and, finding the task of working for Church and stage simultaneously somewhat inconsistent with his principles and the promptings of his conscience, he bade adieu to the theatre and never entered its walls again.

He wrote a book on 'Harmony,' and devoted himself to teaching and to his church duties. When he became organist of St. Paul's Cathedral he ventured into the arena of Church composition, his first work being an anthem for the marriage of the Queen. He was a successful candidate for the Gresham anthem prize given by Miss Hackett, but the want of encouragement of his efforts in this direction on the part of those from whom he had a right to expect support led him to lay aside his pen only to resume it at a period of life when other men cease from work. He was fifty-four years of age when he wrote his magnificent anthem, 'Praise the Lord,' for the Bi-centenary Festival of the Corporation of the Sons of the Clergy. Success and encouragement, withheld from him by those in the immediate circle of his action, were pressed upon him from without, and this work gave rise to a large number of beautiful compositions for the Church, continuously produced until the year 1872,

when his *Te Deum* in D, and the anthem 'The Lord is my light,' written for the Thanksgiving Service for the recovery of the Prince of Wales, were his last completed efforts at composition. Shortly after this he was knighted by the Queen, the University of Cambridge conferred upon him the honorary degree of Doctor in Music, and he retired from public life, resigning his appointments at St. Paul's and the Chapel Royal, at both of which places he held the post of organist, and at the latter the additional office of composer. He died on May 10, 1880, in his eightieth year.

He was one of the few glee-writers who also excelled in the composition of Church music, Dr. Hayes and Dr. Cooke being the chief of his predecessors for whom a like power is claimed.

His great contemporary, Samuel Sebastian Wesley (1810-1876), may also be named in like association, although the light from his anthems and Church music completely overshadows his secular productions. There are few among glee-singers who are aware of the fact that Wesley wrote any glees at all, yet his prize compositions, 'At this dread hour' (1832) and 'I wish to tune my quivering lyre' (1833), are masterpieces of a vigorous and healthy style. His anthems, 'The

Wilderness,' 'Ascribe unto the Lord,' 'Wash me thoroughly,' and 'Blessed be the God and Father,' are embodiments of genius and devotional expression in music, and will carry his name to a remote posterity, who can only judge of his extraordinary talents as an executive musician by report and the evidence of those who enjoyed the privilege of hearing him, and have left their impressions on record. He was the last of the Wesley family who earned special distinction in music as a composer and as a performer. Whether the passion for music which was inherent in the family will yet offer a further demonstration remains to be seen. The greater part of the compositions called glees by Bishop, Wesley, and Goss were written in the early years of the present century. The institution of choral societies, prompted by the success of the Sacred Harmonic Society, and the establishment of classes for teaching 'Singing for the Million,' of which movement the late John Hullah was the leading spirit, had effected a revolution in musical matters and created a demand for new forms. The harmonised melody represented vocal harmony in its most favoured aspect. The glee was forgotten, because it was beyond the reach of those who flocked to the singing classes. It was probably

hoped that those who had mastered the rudiments of music, and had imbibed a taste for its various modes of expression, would be led to cultivate a knowledge of the treasures of vocal harmony. In the meantime, however, the temporary neglect had been followed by forgetfulness, and the habit of singing harmonised melodies had been recognised, and composers who sought for popularity poured forth streams of well-known tunes, arranged in easy styles, to minister to the existing requirements.

An artificial form of composition supplanted the productions of art, and but for the timely interference of men of genius, who directed into safe harbours the crafts which were helplessly drifting into a sea of inanity, part-music would have become degenerate, and the vocal art would have resolved itself into undesirable elements. The societies which were formed for the practice of the oratorios of the great masters were spreading and doing really good work, but the part-music which satisfied the needs of a large number of the choral societies was by no means of an elevating character. The love for music was increasing, but the practice was confined to two extremes of highest and lowest forms ; the food upon which the latter was sustained was not of nourishing constituents.

The advent of a body of highly cultivated German singers, the Cologne Choir, who, probably as a concession to English taste, introduced many harmonised melodies among the pieces of their repertoire, effected a reform. They brought with them a number of works by German composers, Mendelssohn included, which were called glees, and were such as the Teutonic mind had evolved in imitation of the greater works so named by English writers. These German glees were part-songs. Such merits as they possessed recommended them to the attention of composers in England, and one who had spent much of his time in Germany, and had caught the spirit of German music without losing any of the melodious features which always distinguished English art, united the best qualities of the music of both countries, and produced the first of a series of part-songs which have since been imitated by many and surpassed by none.

This was John Liptrot Hatton, born in 1809, at Liverpool, died at Margate 20th Sept., 1886. His first important work was an operetta, 'The Queen of the Thames,' which was produced at Drury Lane Theatre in 1844, on the recommendation of Michael William Balfe; his grand opera, 'Pascal Bruno,'

was performed under his personal direction at Vienna in the same year. He returned to England, and, finding that works by foreign composers had greater chances of success than those of native musicians, he published a series of beautiful songs under the *nom de plume* of 'Czapek,' which is the Hungarian for 'Hat on.' He visited America as a solo pianist and vocalist, and met with considerable success. About the year 1853 he was appointed director of the music at the Princess's Theatre, and furnished the music for the Shakespearean revivals given during the management of Mr. Charles Kean, his connection with the theatre lasting over a period of five years. During this time he published the first collection of part-songs, containing 'Absence,' 'When evening's twilight,' 'The happiest land,' and other pieces still popular. In these, which were performed by the 'Orpheus Vocal Union,' a body of professional vocalists with William Fielding as leader, he set the pattern which roused the dormant energy of native composers, and induced them to follow in his steps and produce a large literature of part-music both for men's voices and for mixed voices. He has also written another opera, 'Rose ; or, Love's Ransom,' performed at Covent Garden in 1864 ; a sacred drama, 'Hezekiah,' produced at

the Crystal Palace December 15, 1877; a cantata, 'Robin Hood,' for the Bradford Festival of 1856; a multitude of part-songs, and more than 400 ballads, besides services and anthems for the use of the Church.

Hatton was followed as a part-song writer by Henry Smart (1813-1879), an organist of the highest ability, who, like Bach and Handel, became blind in the later years of life. He was the most talented of all the members of a family who for at least three previous generations had been famous as musicians. His compositions, which cover nearly the whole area of music, are always graceful, tuneful, and effective. His oratorio, 'Jacob,' his secular cantatas, 'The Bride of Dunkerron' and 'King René's Daughter,' are held deservedly in high estimation. He also wrote many orchestral pieces, and a large number of beautiful works for the organ, besides a quantity of songs, in which richness of fancy is enhanced by appropriateness of expression. His part-songs are well and widely known among choral societies, and will carry his name to the generations yet to come.

The brothers Sir George and Walter Macfarren have also expended some of their best efforts in the production of beautiful part-songs.

The list of composers of this kind of vocal music comprehends nearly the whole of the names of those who have earned favour with the public by their talents. Dr. Hopkins, James Coward, Sir George Elvey, William Hayman Cummings, Sir Frederick Ouseley, Lord Beauchamp, James Dewar, of Edinburgh, Sir Robert P. Stewart, Professor of Music, Trinity College, Dublin, and many other musicians have written pieces in the glee style. The literature of part-songs is daily increasing, and bids fair to rival in number the sum of glees which have been given to the world through the medium of the press. It is calculated that nearly 25,000 glees have been published. It would be impossible to reckon the number of those that remain in manuscript. All these are by English composers. The art of glee-writing, and the style in general, seems to have restricted its attractions to native musicians. There is no other country in the world which can show glee-writers among the practitioners of the art and science of music. The characteristics of the so-called German glees have been already described. With French composers the very name is unknown, so that the student may search in vain in all records of music for any description of its nature or information as to its construction in the Gallic tongue. Like the anthem

employed in the service of the Anglican Church, it defies all attempts at successful imitation by foreigners. Our native composers exhibit their superiority in this class of work even against the genius of a Mendelssohn.

Madrigals have been produced in Germany, in France, and in Spain, the chief representatives of musical art in Europe after the Low Countries, Italy, and England, but the happiest modern types of polyphonic harmony of this sort have been produced by Englishmen. William Beale was perhaps the most successful of modern writers in reviving the style in his compositions, and next in point of excellence of workmanship to his madrigals may be named those of Robert Lucas Pearsall, or 'de Pearsall,' as he was called after his death.

Pearsall, who was born at Clifton, near Bristol, on March 14, 1795, was a most accomplished man, who excelled in everything he undertook. His literary works exhibited a sympathetic and refined style, and as an archæologist he was shrewd, observant, and accurate. He was a self-taught musician, and the ability he displayed in his works would have led him into the most exalted position if he had thought proper to confine his attention solely to music.

He became a musician in consequence of his connection with the 'Bristol Madrigal Society,' of which he was one of the earliest members. This society, which is one of the most important in the country, was formed after a visit of Professor Edward Taylor, the Gresham Lecturer on Music. He urged upon the Bristolians the necessity of carrying their known love for music to a practical issue by the establishment of a society which should keep alive the love for the early part-music of England and other countries.

His suggestion was enthusiastically acted upon, and in 1837 the 'Bristol Madrigal Society' was founded. It is now one of the most flourishing of the bodies whose aim and object is the cultivation of a knowledge of the works of the madrigal type.

Pearsall wrote nearly all his secular vocal pieces for the society, and dedicated the publications to its members. More than a hundred of his madrigals and part-songs have been published, the greater part since his death, and there are many still in MS. He combined in the most felicitous fashion the characteristic qualities of the glee, the madrigal, and the part-song in many of his works. These peculiarities may be seen on reference to 'Sir Patrick Spens,' a composition in ten real parts,

which he called a 'ballad dialogue,' in 'Light of my soul,' in 'Allan-a-dale,' in 'Lay a garland,' in 'Who shall win my lady fair,' in 'Caput apri defero,' in his adaptation of 'Sumer is icumen in,' and in 'The Hardy Norseman' and 'O who will o'er the downs so free.' The two last-named owe their popularity to the exertions of John Hullah, who introduced them to the general public through his 'Advanced Classes.' They are the best-known of all his works, but they are inadequate to express the wealth of his talent and his ingenious power of dealing with the material in which he worked. He also composed a number of pieces of sacred music consisting of services, anthems, hymn tunes, and chants, of which a collection was made and edited by Mr. W. F. Trimnell, and published in 1881, twenty-five years after his death.

These confirm the views taken of his ability by those capable of judging, and help to establish his claim to recognition among the most original thinkers and writers of musical works of the present century, although he was but an amateur.

George Hargreaves was another glee-writer gifted with versatility. He was a pupil of Sir Henry Bishop for composition, and of Sir Thomas Lawrence for painting. His works in both depart-

ments are admirable. He wrote several masses which have been adopted by the Roman Catholic Churches of Lancashire. He also composed an opera which was performed at Liverpool, his native town, in 1842. He gained six prizes for his glees, and as a flute player he was considered second only to Nicholson. His ivory miniatures are now eagerly sought after by collectors, and his prize glees 'Lo across the blasted heath,' 1833, 'Hail! great Apollo,' 1837, and 'Joy, we search for thee in vain,' 1838, are among the most favoured pieces with Lancashire glee singers. He died at Liscard, Cheshire, in 1869, aged seventy.

It may be interesting to the student to state that the collections of glees which have been made from time to time are many. They form a goodly library in themselves. Those who desire to refer to these works and wish to make themselves acquainted with the movements of the art will be glad to have a list of the famous collections, in order that they may pursue their researches for themselves.

Many have been mentioned incidentally in this attempt to trace the historical development of glees and part-songs. It may not be considered a vain repetition if some of them are spoken of

once more in the general catalogue of which it is now proposed to speak.

One collection, now very rare, was published at the beginning of the present century in three volumes oblong, under the title of 'Amusement for the Ladies: Being a Favourite Collection of Catches, Glees and Madrigals.' The work contains compositions by Lord Mornington, Drs. Arne, Arnold, Alcock, Cooke, Dupuis, Hayes, and Harrington, and Messrs. Atterbury, Callcott, Danby, Norris, Paxton, Smith, Stevens, and Webbe, the greatest of the masters of the eighteenth century. 'The Apollo: a Collection of Ancient and Modern Glees, Canons,' &c., in eight small volumes, with portraits of glee composers.

Bishop's own glees, revised by the author, in eight volumes, published in 1839, and a collection by many writers in several volumes.

'The Pleasant Musical Companion: Being a Choice Collection of Catches for Three and Four Voices, by Dr. Blow and Henry Purcell,' published about the year 1710. There is also 'The Catch Club,' in two volumes, containing music of a similar character.

Dr. Callcott's glees, published in his own lifetime, and Horsley's collection of his works, in two

volumes, with a portrait of the composer, issued in 1823.

‘Vocal Harmony,’ generally known as Clementi’s collection, in four volumes, which was afterwards reissued under the editorship of William Horsley, and increased from four to six volumes, and afterwards to seven, by the addition of many of his own compositions. This collection contains the prize glees from 1763 to 1794, the year when the Catch Club discontinued giving prizes.

Collections by Dr. Cooke, Robert Cooke, John Danby, James Coward, Charles Evans, Hawes, M. P. King, Lord Mornington, collected and edited by Sir Henry Bishop; Page’s ‘Festive Harmony,’ published in 1804, and containing ‘the most favourite madrigals, elegies, and glees, selected from the works of the most eminent composers’; Three collections by John Sale; Sir George Smart’s collection of glees and canons, of his own composition; ‘A Select Collection,’ by John Stafford Smith; Hawes’s collection of Spofforth’s glees, 1830. A collection of the glees made by William Linley, with his portrait prefixed. A collection of glees, trios, rounds, and canons, made by Thomas Forbes Walmisley (the father of Thomas Attwood Walmisley, Professor of Music in the university of Cambridge),

who died in 1856 ; Webbe's collections of his own glees in nine volumes, besides other publications by him.

The 'Convito Armonico,' a collection of madrigals, elegies, glees, canons, catches, and duets, selected from the works of the most eminent composers, by Samuel Webbe, junior, in four volumes, now exceedingly scarce and valuable ; Thomas Warren's 'Vocal Harmony,' published about the year 1762, and 'The Collection of Catches, Canons, and Glees,' in thirty-two parts, which is the rarest of all. It owes its rarity to two causes. The greater part of the copies were destroyed by fire, and many of the owners of the existing copies, haunted by scruples of conscience, either mutilated them by excising some of the objectionable portions, or consigned the whole publication to the flames. A complete edition in the present day is difficult to meet with, and undesirable when found.

Modern collections of reprinted glees of the best kind are many, and cheap, so that the student and the singer is not hindered in the desire to become acquainted with the construction or to attain a practical knowledge of the works of the masters of this delightful form of vocal harmony.

The part-song has completely superseded its

earlier derivative, and so, by the force of circumstances and the progress of time, the glee has become, as it were, classical. It speaks in a language of the past, yet its utterances are powerful and attractive, and an acquaintance with its many examples cannot be made by the earnest student without a large amount of profit following and accompanying the study.

Besides the 'Catch Club' founded in 1761, of which frequent mention has been made, and which still exists in undiminished vigour, though with purified aims, and the 'Concentores Sodales' instituted for the encouragement of glee writing and singing in the year 1798, and dissolved in 1847, mention may be made among the famous glee clubs in London: of the 'Round, Catch, and Canon Club,' founded in 1843 and still flourishing; and of the two 'Glee Clubs' now no more. The first commenced in 1783 and dissolved in 1837, when the library was sold, and the second was formed in 1793, and continued to meet for a short time.

There is also the Abbey Glee Club, founded about the year 1845, and the Western Amateur Glee Club, the Moray Minstrels, and some half-dozen societies instituted by professional singers, called by the title of some *bird of night*.

Still the number of professional and amateur bodies in the metropolis who meet for the practice of glee singing might be considerably extended with considerable gain to the cause of music, and the maintenance of an institution peculiarly English.

It is, however, much to be regretted that there are not more societies and associations in existence for the cultivation of the practice than there are. It is 'a consummation devoutly to be wished,' that better and more practical editions of the popular glees are not issued before the art of glee singing is entirely lost.

The old writers seldom gave any indications of the character of the expression they desired in the interpretation, neither did they always indicate the pace at which they proposed that the several movements should be taken. When the art of glee singing was a living reality, these things were known and understood by the performers by intuition, as it were. It is not at all unlikely that the composers directed the earliest performances, nay, often took a part in the performance themselves. Those who immediately succeeded them would derive the tradition from this practice, and hand it over to those who followed. But when the glee was supplanted in popular favour by other compositions

the tradition was, to a certain extent, lost. The sentiment of the composition sometimes suggested a correct reading to intelligent minds, but the minds of all who undertook the performance of glees were not always cast in the mould of accurate perception. The editions of the works which commended themselves to the practitioners offered little or no guide to the needful character of the interpretation, and so it was, and is, not at all uncommon to hear glees sung in a manner which would be ludicrous, if the earnestness of the singers did not enjoin a certain amount of respect.

The mistakes made might be obviated by the publication of carefully marked editions which should offer a guide to the singers and prevent them falling into errors which would have moved the composers to agony could they have heard them. Another practice which is generally observed in the treatment of glees in the present day cannot be too strongly deprecated. It is that of dealing with them as if they were part-songs or choruses. The glee should be given with one voice to a part, otherwise the elegance and grace of its character are completely destroyed, and the work suffers greatly by being reduced to mechanical utterance. It is essentially an artistic creation, which requires

sympathetic and artistic treatment. The greater number of those who sing glees after this manner can never form any idea of their beauties. The richness of the harmonies may possibly gain in grandeur by multiplication of the vocal parts, but the charm of interwoven melodies, and the feeling and expression with which they require to be sung in order to produce the proper and intended effect by singers in perfect artistic accord with each other, can never be attained, as it were, by machinery.

There is the like contrast in a glee properly and tastefully given by those who have acquired a perfect knowledge of the truly English principle of 'give and take,' and the automatic delivery of a body directed by signals, as there is between an original painting with all the power of the touches of a master's hand, and the German oleographs poured through the press in thousands without a shade of difference.

It may be considered scarcely necessary to enter a pleading on behalf of a form of musical composition which can so eloquently speak for itself. But it is surely not out of place here, at all events, to ask that opportunities should be given to it to urge its own cause. This can only be done by the establishment of societies for its cultivation, and the

preservation of such of the traditions as have not yet been obliterated by the remorseless hand of changing fashion.

It would be too much to hope for a further development of its artistic capabilities. The times change, and we must change with them. If we have been able to show in these latter days that we are in some respects better than our fathers, there is no valid reason why we should persistently ignore all that our fathers have done for us.

If it becomes possible for us to form a distinct and recognised school of music at some future period—and the day may be nearer to us than we think—we may be glad to remember the steps by which we have ascended to the proud eminence we may occupy.

If it is to be our fate for ever to remain in the position of followers, and never to take rank as leaders, there surely will be some consolation afforded by the reflection that several periods of history are distinguished by the names of those who have earnestly striven to promote the art of which they were exponents to the best position it was possible for it to occupy.

If the progress of art has been interrupted by causes impossible to foresee or to prevent, the

merit of those who laboured earnestly to exhibit the worthiest front in the battle of progress, even though their efforts were not crowned with the success expected, ought not to be ignored or lightly regarded. During many periods of the history of musical art, England has held high office in the State of Culture.

The inhabitants of this island were famous as part-singers in the remote days when harmony had not been reduced to a science. At a time when a too slavish respect for the hampering traditions of rules derived from the practices of the ancient Greeks retarded progress and bound the knowledge of music with chains which galled and vexed the soul, there were unknown artists in England who could express their thoughts in beautiful melody, and harmony more or less truly scientific.

The invention of the time table has been attributed to an Englishman, Walter Odington, a simple monk of the fertile Vale of Evesham, and therefore we may claim through him a discovery which was of the highest importance in the development of art.

In later ages Dr. Fayrfax, Redford, Tallis, Tye, Birde, John Bull, Orlando Gibbons, William and Henry Lawes, Pelham Humfrey, Henry Purcell,

John Blow, William Croft, John Weldon, Maurice Greene, John Travers, Thomas Augustine Arne, Samuel Webbe, Henry Bishop, and scores of other worthies have carried on the work of advancement in a manner which has earned and even commanded the respect of foreign nations, and would have helped ere now to have established a permanent school of English art, had they been honoured and trusted to the like extent by their own countrymen as they would have been had they been born in other nations.

We have been told so often that we are not a musical people, by those whose chief object would seem to be a desire to profit by our stated deficiencies, that we have full confidence in the assertion, and make no effort to refute the statement.

The witnesses for music in England are numerous and indisputable. The popular love for music throughout all ages has excited the observation and admiration of foreigners, who have never failed to be struck with a peculiarity which would scarcely have excited their remarks had their own nations possessed the like gifts.

The fact that in the golden age of the madrigal period, in the reign of Queen Elizabeth, our own composers were able to bring forth works which are

acknowledged to be equal with, if not superior to, some of the best works by foreign writers, ought to be quoted as a proof of the high state of cultivation which the art of music had reached in those days. It is altogether unlikely that the power had been suddenly acquired by a desire to emulate the patterns brought under notice. Music must have been in a very flourishing condition when every man of education was expected to sing his part at sight, when the weavers sang catches, the servants warbled ditties in two-part harmony, when the cobblers sang psalms in parts, and the lowest kind trolled songs at the plough, and the waggoner whistled impromptu music, which they called his 'fancies.'

The nation that could produce a Purcell at a time when the science of music was still in a rudimentary condition must have been musical.

How did so-called musical Germany treat Bach, Haydn, Mozart, Beethoven, or Schubert?

How did England treat Handel?

What country in the world can point to so long a line of inspired melodists such as may be represented by a few names like Henry Carey, Dr. Arne, Sir Henry Bishop, and scores of others?

Can it therefore with truth be said any longer

that England is not a musical nation? Can it be asserted with any safe ground of foundation that the people who excelled in the composition of the madrigal, who possess thousands of the most beautiful popular melodies, who invented the anthem, and the glee, and carried the part-song to so great a degree of perfection, are not musical?

If Englishmen are urged to undertake the study of the history of music, even if it is only by that section which relates to the acts and deeds of their own countrymen, they will be provided with the most powerful and convincing answers to these questions. There is scarcely a period in musical art in which an Englishman's name is not prominent if not paramount. There is scarcely a discovery of importance which was not helped and fostered by a member of this most unmusical nation.

It is, therefore, time that these statements of the deficiency of musical capacity in Englishmen, often so sweetly and complacently made, should be strenuously opposed with counter statements in vindication of facts. These facts can be acquired by a careful and earnestly directed study of the history of music.

The field is wide and extensive, and the student

may be embarrassed at the outset by the magnitude of the task such a recommendation imposes. For Englishmen and searchers after truth there will be found no greater incentive to a patriotic defence of their musical qualifications as members of a great nation which has borne no inconsiderable part in the cultivation and encouragement of music, than in the examination of a particular branch in which their countrymen hold a position entirely unique. Such a theme is offered in the Historical Development of Glees and Part-Songs.

The study of the subject will insensibly lead to the accumulation of other knowledge, and if rightly used will be found available for the highest purposes. Limited as the subject may seem to be, it practically covers the greater part of the area of musical history; an earnest acquisition of the facts advanced in the course of the examination into the rise and progress of the subject will form a nucleus round which it will not be difficult to gather much other knowledge, all interesting, and possibly valuable, to the student. 'Every kind of mental power, once evoked and applied to a worthy purpose, becomes available for other purposes, and is capable of being transformed into power of another kind.'

It is hoped that one of the powers may be that which shall be transformed into a defence of our possessions and qualification in the region of musical art. Knowledge is both a sword and shield, it is capable of being used for attack and defence. What English musicians may do can be inferred from the history of what they have done. How they have helped and fostered their art in various ways may be gathered from this attempt to trace the Historical Development of Glees and Part-Songs.



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