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to-day already a half-century old, but still glowing as effulgently as ever :

Composers ! mighty maestros !
And you sweet singers of old lands, soprani, tenori, bassi,
To you a new bard carolling in the West,
Obeisant sends his love.

(Such led to thee, O soul,
All senses, shows, and objects, lead to thee,
But now it seems to me sound leads o'er all the rest.)

THE EIGHTEENTH AND THE EARLY NINETEENTH CENTURY IN ENGLISH MUSIC.

By F. A. HADLAND.

(Continued from May number, page 210.)

A little-known composer is John Christian Mantel, who was organist at Great Yarmouth, and in 1730 of the Parish Church of South Benfleet, Essex. The dictionaries are silent about him, with the exception of Eitner, who Germanises his first name and calls him Johann. The same authority names only his 'Six Lessons for the Harpsichord,' but the Concertos for organ or harpsichord are at least worth mentioning. A Larghetto and Allegro for violin and pianoforte attracted the attention of another German, Otto Peiniger, who edited it some years ago.

Richard Jones, who succeeded Stefano Carbonelli as leader of the band at Drury Lane Theatre about 1730, appears to be almost ignored, at any rate as far as any real acquaintance goes with his music ; but both Peiniger and Moffatt found it worth while to edit some pieces of his composition. An Air and Jigg and a Preludio e Vivace deserve attention. Mr. Moffatt, who developed a strong affection for German publishers, due no doubt to his long residence in Germany, arranged a Sonata for Violin and Pianoforte, and also two Gavots. There is little of Jones's music extant, but such as there is is distinctly worth preserving. The two Gavots are excellent.

Mr. Barclay Squire remarks that Jones displays a violin technique which for its period may be considered advanced.

William Russell, who was organist of the Foundling Hospital and of St. Anne's, Limehouse, composed a fine Mass in C minor. There are twelve Voluntaries of his for organ or pianoforte which do not appear to be well known. They contain some capital preludes and fugues. No. 10 has a fugue the subject of which is 'from Haydn.'

Dr. Blow is too well known to require much addition to the existing stock of information about him in the possession of most musicians, but it would not be good to allow his Harpsichord Lessons to be forgotten. An interesting MS. volume in the library of the Royal College of Music contains an Almand, Tune, Jigg, Ground, Minuet, Almand, Corant, Saraband, Gigg, Corant, Saraband, and Gavatt.

Burney's elaborate judgment on Dr. Blow's 'crudities' has long since reacted on his own reputation as a critic, and, as Sir Hubert Parry remarks, Blow's works sometimes evince a power in advance of his contemporaries. It might be added that they are also in advance of Burney.

Dr. Croft's Six Sonatas or Solos in the library of the Royal College of Music are excellent specimens of the composer's genius.

The 'Musicus Apparatus Academicus,' two odes which were composed for Croft's exercise for his Doctor's degree at Oxford, performed July 13, 1713, the words by Joseph Trapp, A.M., are, as far as the

words are concerned, a fulsome eulogy of Queen Anne, and are out of date even *mutatis mutandis*, but the two Overtures deserve revival.

The first movement of No. 1 consists largely of trumpet fanfares with imitative accompaniments for strings. The Overture to the second Ode is also in two movements, the second being a sprightly *Allegro*. This is also for strings. It is worth consideration whether the inclusion of some old English music would not form a very suitable feature of the coming Peace observances, and if so the 'Musicus Apparatus' of Croft would be very well adapted, as the subjects of both Odes are the triumphal close of a long war and the establishment of Peace. If, as may be expected, music is to form a leading feature, it should to some extent be historical and illustrative of the past glories of Britain, and Croft's Exercise is specially appropriate, as it breathes the soul of patriotism.

Of William Bates, the dates of whose birth and death may be approximately 1720-90, an opera remains, 'Pharnaces,' with an overture in two movements, *Allegro con spirito* and *Andante*. Violins, oboes, and horns are employed, and the key of D predominates through the work. In the course of the opera there is a March worthy the attention of military bandmasters for parade purposes.

'Pharnaces' is entitled 'An English Opera performed at Theatre Royal, Drury Lane, composed by William Bates, London, printed by Welcher, Gerrard Street, Soho.'

The secular instrumental compositions of Dr. Greene are of considerable importance. They include collections of Lessons for the Harpsichord, and six Overtures for violins, flutes, and hoboys. There are also twelve fine voluntaries for organ or harpsichord. The Royal College library has a small volume of 'Select Minuets,' melody only. Articles on Greene's life and works appeared in the *Musical Times* for June, 1888, and February, 1903.

There are many Suites of Dr. Greene's in MS. at the British Museum.

Joseph Gibbs, organist of Dedham, Essex, is ignored by Grove. He was organist of St. Mary-at-Tower, Ipswich, in 1748. He composed 'Eight Solos for a Violin with a thorough Bass for the Harpsichord or Bass Violin,' published, without date, by Peter Thompson at the Violin and Hautboy in St. Paul's Churchyard, with an imposing list of a hundred and sixty subscribers, including Boyce and Greene.

Eitner ('Quellen Lexicon') gives his name and mentions these works, which appear to be all that are accessible.

Francis Piggott.—In a small printed book in the British Museum there is a 'Set' by Mr. Francis Piggott, consisting of a Prelude, Almand, Corant, Saraband, Jigg, and a March followed by a Minuet, all in the key of C. Piggott was appointed organist of the Temple Church in 1688, after filling a similar post at Magdalen College, Oxford, for twelve years. He died in 1704.

A Suite in MS. in the British Museum by John Weldon is worth attention. It is in four movements: Almand, Courant, Minuet, Jigg. Weldon's name as a Church composer is too well known to require much comment. He died in 1736.

Dr. Arne, although known far and wide as the composer of many songs which seem destined to enjoy a perennial reputation, is hardly noticed at the present day, and the proportion of his compositions which are now heard in relation to the full list is indeed small. But it is interesting to open the score of 'Alfred,' and to scan the work from the Overture—which is written for two horns, two oboes, two violins, viola, bassoon, and bass, and is a very spirited move-

ment—to the final chorus, 'Rule, Britannia.' There is a fine March which may be known to some of our military bandmasters, but I have never heard it. The Guards are fond of old marches, such as the March in 'Scipio' and the 'Duke of York's March,' which are constantly in use. Arne's March would be a good addition to their repertoire. The Overture to the Masque 'Britannia' is fine. It is in three sections—Largo, Allegro (a Fugue), ending with a charming Gavot. The Overture to 'Comus' is somewhat longer than most such movements of the period, and would form an effective item in a concert programme.

The suggestion as to the revival of a good deal of old English music in connection with Peace Celebrations may be repeated here. Arne's flow of melody is unfailing, and is peculiarly English. The patriotic vein of the 18th century is not out of date in the 20th.

(To be continued.)

THE LEAGUE OF ARTS.

As we frequently receive inquiries regarding the work of the League, it may be useful to give some account of the arrangements so far made. The League is publishing immediately a book on the management of public processions. It will be finely-printed, and will contain examples of appropriate music and illustrations (in colour) of flags, costumes, and decorations generally. There will be articles on 'Street Decoration' by Profs. Anning Bell and N. MacDermott, 'Flags and Heraldry' by Prof. Kruger Gray, 'The Organization of Processions' by Sir Frank Benson, 'Music' by Mr. C. Kennedy Scott, and 'Dancing' by Mr. Cecil Sharp. Other articles will deal with costume, lettering, &c. The book will cost about 5s., and will be a valuable work of reference for all who have to do at any time with public celebrations.

The League has been asked to undertake the decorative work and to provide music in connection with the River Pageant in honour of the Mercantile Marine on a date not yet fixed. They are engaging twenty-five military bands, and choirs will also take part. Vol. ii. of 'The Motherland Song-Book' has been issued by Messrs. Stainer & Bell. It contains twelve sea-songs and chancies, arranged simply for four voices. A further collection of chancies, edited by Dr. Vaughan Williams, is in the Press. These books will be used at the River Pageant. Band parts (orchestral, military, and brass), for vol. i. of 'The Motherland Song-Book' are now ready.

The League hopes to issue shortly a selection of band-music for processional use. Arrangements are also being made for the manufacture of a series of flags designed by eminent artists. The flags will be ready by the end of June. About a third of the London boroughs have their musical and other organizations complete, and others are in the inquiry stage. Apropos inquiries, some idea of the extent of the appeal made by the League may be gathered from the fact that during the past six weeks over three thousand letters have been dealt with. The only department in which there is no feverish activity is the treasury. The expenses are very heavy, and we hope that the public, which shows itself so ready to use the organization, will do its duty in regard to finance.

It is hoped that a large permanent choir will be formed, to be called 'The London National Choir,' which will be available for any kind of public function. The nucleus of such a choir already exists, and made its first public appearance at Trafalgar Square on 'Lifeboat Saturday,' when sea-songs and chancies were sung. Full particulars as to member-

ship of the choir are to be had from the secretary, Mr. J. S. Ardley, 124, Grosvenor Road, Pimlico, S.W.1.

Messrs. Adrian Boulton, W. W. Hedgcock, Allen Gill, and other well-known conductors will be in charge.

All inquiries as to League matters should be addressed to the secretary, Captain J. F. Thisleton, 36, Cornhill, E.C. 3.

SEA-SONGS IN TRAFALGAR SQUARE.

We quote the following from the *Daily Telegraph* of May 7:

At five o'clock Lifeboat Day was honoured in the Square by an open-air concert, arranged by the League of Arts. The League has great ideas for brightening our lives. It commands an excellent choir, which gathered on the plinth of Nelson's column, and four hundred male and female voices sang the old sea songs we all love. How well they sounded there in the open air—'The Bay of Biscay,' 'Heart of Oak,' 'The Mermaid,' 'Tom Bowling,' 'Spanish Ladies,' all the old favourites. Old Nelson up aloft on his column must have enjoyed it. The lilt of the songs created enthusiasm, and the thousands who gathered to listen clapped their applause, and coins for the lifeboats showered into the ring. Why cannot we have more of this simple open-air enjoyment? Is there adequate reason why Trafalgar Square should always be desolate as a wilderness? Perhaps the League of Arts will see to it. We are only beginning to learn to use London.

THE RUSSIANS AT THE ALHAMBRA.

It would be an injustice to the Russian season at the Alhambra to head an account of it with a title indicating only Russian Ballet. Not only has M. Diaghileff given us in profusion the creations of the older choregraphy of Fokine, and the newer choregraphy of Massine, but he has associated with them what is in substance the most ambitious scheme of symphony concerts given in London for many years. Before the War 'first performances' were not so rare as the costliness of rehearsals has since made them, but unfortunately many important works thus introduced were never made familiar to the public. The great advantage of the plan followed at the Alhambra is that each symphonic work included in the scheme is performed often enough to give it every chance of becoming known. Forty works were originally selected, and on a rough calculation four out of every five are 'first performances,' the remainder being works like Glazounov's 'Stenka Razin,' which, though their artistic worth is acknowledged on the Continent, have had but one hearing in London. The list is of course predominantly Russian, but it includes a large proportion of modern French works besides some Spanish and some English. The last consist of Goossens's 'Four Conceits,' three orchestral pieces by Lord Berners (Gerald Tyrwhitt), a Russian Suite by Arnold Bax—who is specially orchestrating his Gopak, Nocturne, and Vodka Shop—and a Suite by Herbert Howells. All these works, and probably more, will be heard at the Alhambra before the season is ended. The orchestra is by far the best that has been heard in a London theatre apart from those devoted to opera, and in M. Ernest Ansermet, the conductor of the Geneva Symphony Concerts, who has made these symphonic interludes his special care, M. Diaghileff has secured a very talented collaborator.

M. Ansermet, who is a personal friend of Stravinsky, also took charge of the latter's two ballets, 'Petroushka' and 'The Firebird,' on their revival after five years' interval. The performances were in both cases of the highest order. Madame Lopokova need fear no comparison with her predecessors in the part of the dancing-girl, and M. Massine's 'Petroushka' has, like all his interpreta-