Professor Macfarren's Address and Mr. Corder

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than a generation since will suffice to show that the English glee held a far higher position in musical estimation than at present. I have before me as I write the programmes of the Antient Concerts, from 1820 to 1830, from which I note that such compositions as Dr. Callcott's "With sighs, sweet rose," Spofforth's "Mark'd you her eye?" Webbe's "Glorious Apollo," Paxton's "Breathe soft, ye winds," and many other male-voice gems were deemed not unworthy to be placed side by side with the immortal choruses of Handel, and the more classical effusions of Gluck, Spohr, Spontini, &c.

Being passionately fond of, and particularly interested in, these essentially English ornaments to the grand pillar of music, I have been at some pains to ascertain the present state of affairs in many large provincial towns with regard to male-voice singing, though the result is, I grieve to say, far from encouraging—Manchester and Bristol being, as far as I am aware, the only two towns in which periodical concerts are given of male-voice glees, albeit a faint musical flicker is occasionally perceptible in Birmingham, Liverpool, and one or two other places. In the latter city, indeed, one or two old musical glee clubs still exist—notably the Apollo, established in 1798—which, while possessing the finest library, perhaps, in the provinces, can rarely muster an attendance of more than six or seven at each fortnightly meeting during the season (October to March). These, although only private societies, may be safely taken as an index of the state of male-voice singing in the present generation.

To me it appears simply astounding that, whilst mixed-voice societies are being so rapidly formed in almost every part of England, more importance is not given to the fact that there exists an almost untold mine of wealth in the male-voice music of this country, which the enterprise of Messrs. Novello and other leading publishers has rendered accessible to the most slender purse. As if this were not enough, we are enabled to cull the choicest treasures of the German school of part-music at an equally reasonable figure. Surely, then, with such advantages, some powerful effort might be made to revive in the breasts of all musically inclined Englishmen that love for the "glee and catch" which our forefathers so frequently evinced. "'Tis a consummation devoutly to be wish'd," though, as his Royal Highness the Duke of Albany remarked in his admirable speech on English music at Manchester yesterday, "such a result can only be obtained by the enlisting of the combined sympathies of all lovers of good music."

Any movement tending in this direction must receive the commendation of all who have the welfare of English music at heart.—Yours faithfully,
28, Church Street, Liverpool,
December 13, 1881.

JOSEF CANTOR.

MUSIC IN THE UNITED STATES OF COLOMBIA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The United States of Colombia are evidently determined not to rest on their laurels. I read in the "Official Diary" of that Republic that the Consejo Academico have passed a resolution to recommend the publication in the "Annals of Public Instruction" of a "New System of Musical Notation" invented by Señor Diego Fallon. This system appears to consist of the employment of certain letters of the alphabet (consonants) to represent sounds, with the addition of vowels to represent duration. It is not stated whether it has anything in common with the Tonic Sol-fa method. With the sanguine expressions common to the Spanish Americans, the member of the Council deputed to report on the scheme thinks that if it can be popularised and caused to take root in Colombia, the system will extend throughout the civilised world, and will become an honour to its inventor and to that country which first lent itself to its propagation. He adds, rather naively, that the invention can only *germinate and blossom* in a new country like Colombia, where an extensive professorhood accustomed to the system *in present use* and a large publishing industry have not created great vested interests which would unite in smothering an invention which casts aside as unnecessary much of the science and skill hitherto acquired and renders valueless large stocks on hand; and he calls on the

Government on that account to give the invention greater attention, and warns them against the "egotism" of certain professors.

The resolution of the Council is as follows: "The Consejo Academico believe that the system of musical notation invented by Señor Diego Fallon, on account of the ease which it introduces into the study, as well as the reading and publication of music, is intended to replace that actually in use; that it ought to be taught in the schools side by side with that system, and they recommend that the proposed contract be entered into. The Council congratulate Señor Fallon, and recommend his system to all lovers of music and education in general."

The contract above referred to is for the purpose of assisting in the dissemination of the new method.—I remain, sir, yours faithfully,

London, December 14, 1881.

C. B.

PROFESSOR MACFARREN'S ADDRESS AND MR. CORDER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly permit me space for a few words concerning Professor Macfarren's recent address to the students of the Royal Academy?

Being myself a student at the Royal Academy of Music, and possessing a copy of his address exactly as it was delivered to the students, I should like to correct one or two misunderstandings of which Mr. F. Corder has availed himself somewhat freely. Professor Macfarren distinctly said that he desired no wilful disregard of present art, but merely that students should be *cautious* in accepting innovations upon established principles. Surely this is only the mild and natural advice which every wise and discreet artist of every age would give. He also stated that in order to arrive at a just appreciation of present art, and to understand *thoroughly* the productions of modern times, we need a sound knowledge of bygone masterpieces. Truly if any man has the ambition to compose an oratorio, we expect that he possesses also the ability to carry out his intentions; and if Mr. Corder wishes specially to impress on our minds the fact that we cannot compose a modern oratorio merely on the strength of our acquaintance with such works as the "Messiah," "Creation," "Elijah," &c., I may remind him, or perhaps inform him, that still more impossible would all our attempts be if we relied solely on our knowledge of present works.

If Mr. Corder so soon grows weary of such a master as Mendelssohn, he may indeed soon get to the end of art, even before he has reached the beginning.

I am, sir, yours truly,

FREDERICK K. HATTERSLEY.

48, Fitzroy Road, N.W., December 3, 1881.

SECULAR TUNES TO HYMNS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is impossible to draw a rigid line which shall separate music into the two classes of sacred and secular. But "O. H." deserves sympathy in his protest against the use in church of tunes which have been unfitted for it by secular association. This use is one of the ways in which the efforts, good in themselves, to "popularise" our services have overreached their object; and, so far as it goes, must tend to degrade music from its highest function in the worship of God to an expression of nothing but the liking for a pretty tune. Perhaps "O. H." may think himself fortunate if he escapes being asked to play "Believe me, if all those endearing young charms," which I heard in a church not long ago.

It is true that there are some "secular" tunes in "Hymns Ancient and Modern"; but, not having a copy at hand, I cannot refer "O. H." to the numbers. Besides, they are not *familiarly* associated with other words, and therefore stand on a different footing from that of tunes which are; but he might learn something about the source of them and of some other tunes in common use from the music of the "Crown of Jesus," published by Richardson, of Paternoster Row.—I am, faithfully yours,

H. E. P.