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W. H. Cummings F.S.A.
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JUNE 8, 1897.

THOMAS LEA SOUTHGATE, Esq.,
IN THE CHAIR.

MUSIC DURING THE QUEEN'S REIGN.

By W. H. CUMMINGS, F.S.A.

BEFORE speaking of the music of the Queen's reign, it may be well to produce some account of it when our beloved Queen was a girl: and here we can fortunately produce the testimony of a competent authority, Thomas Oliphant, commonly known as Tommy Oliphant, the genial and accomplished secretary of the Madrigal Society. He was born in 1799 and died in 1873, and although an amateur, cultivated music with an ardour and enthusiasm not always found, even amongst professional musicians. He sang bass in the chorus at the great Musical Festival held in Westminster Abbey in June and July, 1834. The Princess Victoria was then fifteen years of age.

I have here an interesting volume containing the programmes of that festival, together with a set of admission tickets and also a pamphlet, probably unknown to most of you, entitled "Comments of a Chorus Singer at the Royal Musical Festival in Westminster Abbey, 1834, by Solomon Sackbut." This Solomon Sackbut was our old friend Thomas Oliphant.

At that festival the patrons were the King and Queen, and the list of vice-patrons, presidents, and directors includes the names of the noblest in the land.

The orchestra, or band as it was called, numbered eighty violins, thirty-two violas, eighteen violoncelli, eighteen double-basses, ten flutes, twelve oboes, eight clarinets, twelve bassoons, ten horns, eight trumpets, eight trombones (divided into canto, alto, tenor, and bass), two ophicleides, two serpents, and three sets of drums. There was also a semi-chorus of picked voices: twelve sopranos (ladies and boys), eight male altos, eight tenors, and twelve basses; in this semi-chorus we find the well known names of Miss Birch, Miss Maria B. Hawes, John Goss (afterwards Sir John),

Hawes, and Walmisley the glee composer. The large chorus, exclusive of semi-chorus, consisted of 112 sopranos (eighty-four ladies and twenty-eight boys), sixty male altos, fifty-six tenors, and eighty-eight basses. You will note that no female altos were to be found in either chorus. A striking contrast to the arrangement of our own day, when lady contraltis are the rule and male altos the exception—indeed, in many choral performances there are no male altos. Of course I am referring to concert, not to church choirs. There were forty-five principal vocalists, including Miss Clara Novello, happily still living in Rome, honoured and beloved by her family and all who are privileged to know her.

I note also, as a matter of personal interest to myself, that my wife's father, John Hobbs, was one of the principal tenors, and that his father, a singing man of St. George's Royal Chapel, Windsor, was one of the alto chorus.

The grand total of the performers (forty-five principals, seven organists, 205 instrumentalists, 356 chorus) was 613. Imagine the effect of these combined forces in a building with the magnificent acoustic properties of Westminster Abbey, and I think you will agree with me that we of to-day are absolutely unable to show any musical festival which can be compared with that of 1834.

And now we can turn to Solomon Sackbut for valuable criticism on the music selected and of its performance. Sackbut has prefaced his criticisms with some remarks which seem to be applicable to our own time, and I venture to quote them. He says: "When a man sits down to write a critique, he ought to examine his own mind as to whether his opinions are likely to be influenced by any motive save that of setting forth to the world a true and impartial account, nothing extenuating, nor setting down aught in malice; but endeavouring as far as possible to render unto all their due. This, I fear, can rarely be the case with those who are in the habit of writing accounts of public performances. One can generally detect in their remarks a lurking partiality for some particular party (for, unfortunately, party spirit runs as high in music as in politics), which of course leads to the inference that there is a secret interest in upholding certain individuals and lowering others."

Now let us examine the programmes; we find they were of a very miscellaneous character, commencing with Handel's noble Coronation anthem "Zadok the Priest," including selections from Haydn's "Creation," Handel's "Samson," Mozart's "Davidde Penitente" and Masses, Haydn's Masses, a recit. and air by Sir J. Stevenson, Handel's "Israel in Egypt," with interpolated vocal solos, Haydn's "Hymn to the Emperor," the so-called Luther's Hymn, Handel's "Judas Maccabæus," Beethoven's "Mount of Olives," an Anthem by

Purcell with orchestra—these, and other pieces, with "The Messiah" to close the festival, made up a somewhat exhaustive four days' work, for which there appears to have been seven days' rehearsal, three at Wornum's Rooms in Store Street, and four in the Abbey. Solomon Sackbut, in criticising the "Creation," says that there is little of dignity or grandeur about the choruses, and if it had followed (instead of preceding) "Israel in Egypt" would have appeared very tame. He speaks of the folly of engaging foreign singers for such a festival; of Madame Stockhausen, "a first-rate singer in her way, that is, if it had been requisite to have Swiss airs with variations at the festival; and I take the opportunity of remarking how very unnecessary it appears to me to have gone to the expense of having Italian singers at all." Of Braham we read: "To this succeeded 'Total Eclipse,' one of the masterpieces of that mighty master, Braham. The person, whether man, woman, or child, who can hear this unmoved, must have the heart of a nether millstone. It is usually said Braham is a stick of an actor; 'tis true his figure is bad, and his movements on the stage are not very graceful; but give him a dramatic scene, like the one in question, and show me the actor who will infuse a tithe of Braham's spirit into what he represents, or who will embody so completely before an audience the ideas of the author. Here we see Samson led forth blind, a spectacle to the assembled multitude, complaining in the bitterness of his soul of the loss of sight, that first of blessings. The conception of the singer is, throughout, the most perfect that can be imagined. The writer of these remarks has wept over the tragedy of Siddons and O'Neil; has sympathised nearly to suffocation with the almost too natural acting of Miss Kelly, and has blubbered like a child at Matthews' personification of Monsieur Mallet; but never does he experience the same intensity of feeling as during Braham's performance of this song, and 'Jephtha's vow.'" Of "Jephtha's vow," Solomon Sackbut says: "During the last twenty years I have heard Braham sing it scores of times, but never better than now. The best criterion of his undiminished excellence was the deep attention of the audience, and the tears which might have been observed, not only in the eyes of the fair sex, but also trickling down the rougher cheeks of the lords of the creation. Like Jephtha himself, *I can no more*; the rest must be left to imagination."

Whilst speaking of Braham, whom I knew personally, but never heard sing, it may be interesting if I narrate a conversation I had with the late Sir Michael Costa. He told me that when sent over to England by his master, Zingarelli, to be present at a performance of some new music by that composer, at Birmingham, he was quite unable to speak

English, but he heard Braham at one of the performances singing "Deeper and deeper still," and was immensely struck by the sensation produced at the conclusion of the recitative, and asked a friend, who spoke Italian and English, what was the matter. His friend replied: "He has just sung 'I can no more.'" "Poor fellow!" said Costa, "I thought so, when he left off." Costa related this to me in proof of the extraordinary dramatic genius of Braham.

Of Rubini and the foreign singers, Sackbut does not give a favourable account. Speaking of the aria from Mozart's "Davidde Penitente," he says: "I cannot with truth say that Rubini's execution of it was at all remarkable. Italians of the present day are surely the least general musicians of the world. They appear unable to discriminate between the lackadaisical lover-like style of the opera and the reverential style of the Church; both requiring pathos, but of quite a different kind. Everything with them is theatrical and exaggerated, tending solely to an exhibition of their own individual qualifications, generally at a sacrifice of common sense. Grisi's attempt at singing a movement from one of Haydn's Masses was a regular failure on the rehearsal day. She most probably expected the rehearsal to be similar to that of one of Pacini's operas, where a *prima donna* may take what liberty she pleases, and seemed much astonished at the strictness of time observed by the band. To say truth, what she had to execute was more like a hornpipe than a mass. What Haydn could have been thinking of when he wrote it I know not; but it would puzzle any one to form a connection between such music and the words 'Thou, Christ, alone art Holy.'"

There is an interesting reference to "Old Lindley, the prince of violoncello players, who ought not to introduce such a cadence as he did (in 'O Liberty'), except in his own solos, where of course he may do as he pleases. If he knew as well as I do the general feeling of an audience as to his genuine playing and his cadences, he would never make another—at all events in a song."

I am afraid Lindley never saw this criticism; at all events, he did not heed it, for I well remember his performance of the *obbligato* to this same air in Exeter Hall, in later years, and my utter astonishment at the length and diffuseness of his cadences. Of Beethoven's "Mount of Olives" Sackbut says: "The grand feature was the 'Hallelujah' chorus. If Handel had never written the one in 'The Messiah,' this might have been considered the finest thing of the kind; but it will not bear comparison with that masterpiece. There is too much difficulty of execution in the fugue, owing to the rapidity of the time, for performers ever to sing it with comfort to themselves."

Here we may take credit for this generation ; now a-days a chorus makes very little difficulty over that " Hallelujah," and many far more elaborate movements.

The performance of " The Messiah," on the last day, seems to have been particularly successful. Braham, however, was out of tune in " Comfort ye," but recovered himself and sang as well as ever in " Ev'ry valley." Of Mozart's additional accompaniments Sackbut says : " My own opinion in this particular instance is that, beautiful and elaborate though they be, they rather mar the simplicity of Handel's ideas by their constant motion." It is noteworthy that " He shall feed His flock," and the second part, " Come unto Him," were allotted to two singers, the first, Miss Masson, with distinguished success, the second, Madame Stockhausen, not so effectively.

Of the " Hallelujah" we read : " The winding up, where all the voices join together with the stringed instruments, sackbuts, psalteries, and all kinds of music, is overwhelming. My blood ran cold, and I felt as if I could have died with pleasure the next moment."

So much for the festival of 1834.

I shall not enter into details of music of 1837, the year of the Queen's Accession ; that has already been done by several writers. Nor need I speak of the music of the Coronation, that too has been sufficiently discussed ; but I shall introduce to your notice the work of a worthy resident in London in 1839, the year after the Coronation. His book is entitled " Geoffry Shortbow, or the country amateur in London ; giving an account of the musical movements in the Metropolis during the season of 1839." This work is a reprint of letters which appeared in the " Cheltenham Looker-on" during that year, and Geoffry Shortbow, the author, was John Parry, the elder, who, by the way, was Secretary of the Royal Musical Festival in Westminster Abbey in 1834, Treasurer of the Royal Society of Musicians, an excellent and an efficient musician and antiquary. This gentleman was described by Mr. Curwen in his paper " Music at the Queen's Accession," read before the Society of Arts in March last, as being " the Grossmith of the day and taking his farewell in 1837." A curious error, for the popular performer and humorist, John Parry, the younger (son of the man who retired in 1837), had not at that time even commenced his career in the particular line which made him famous as pianist and entertainer.

Geoffry Shortbow, writing on the 16th January, 1839, describes a visit to Dragonetti in Leicester Square, where he found his sitting-room filled with half-a-dozen double-basses, several violins, violoncellos, harps, guitars, innumerable curiosities, antique furniture, pictures, prints, and, above

all, some dozens of dolls dressed in the costumes of various countries. In the midst of this sat "Il Drago," as he is called, in his morning gown and wearing a velvet cap. Dragonetti's English was somewhat difficult to comprehend; when speaking of another person he always, regardless of sex, used the pronoun *he*, and equally erroneously described himself as she. Speaking of the Queen he said "He tont like de English moosick—but she like de English moosick vere much." Meaning "the Queen does not like English music, but I do."

Shortbow also attended the "Ninety-eighth Anniversary Festival of the Madrigal Society, in the Freemasons' Hall, Sir John Rogers, a Devonshire amateur (composer), was in the chair, with the Duke of Cambridge on his right hand and Lord Saltoun on his left, the former a good performer on the violin and the latter a superior guitar player, both excellent judges of music. About 150 persons dined, and when the cloth was removed the different voices were thus arranged—twenty-five trebles in the centre, with Mr. Hawes the conductor on an elevated platform, twenty-five tenors and fifteen altos on the right of the Chairman, and about thirty basses at the president's table and on his left hand; the guests who were not singers were seated at the back of the president on a platform. The sublime canon 'Non nobis Domine' was sung by this host of human voices, with a grandeur of effect and solemnity that it caused me to shed tears. About fifteen compositions, mostly two centuries old, were sung with a prodigious fine effect; the Duke of Cambridge sang out of the alto or counter-tenor book with Sir George Smart."

There is also an account of a visit to the English Opera House, where he found sixty-two first-rate performers in the band, who played on this occasion the overtures "La Gazza Ladra," "Clemenza di Tito," "Guillaume Tell," "La Dame Blanche," and "Fra Diavolo," besides a number of waltzes and quadrilles.

He also mentions his attendance at the Orchestral Concerts, in Hanover Square, which he says will not compare with those at the English Opera House, where, moreover, the price of admission is only one shilling.

In a letter dated the 31st of January, he tells us that the Society of British Musicians (established in 1834) had just given their inaugural concert of the season. The first thing performed was a Symphony by a young man of the name of Macfarren—a Miss Calkin played the pianoforte very capitally, and Mr. Willey gave us a most brilliant solo on the violin. These, with three clever overtures by Bennett, Hopkins, and Griesbach, constituted the instrumental portion of the concert, which was performed in a very spirited

manner by a numerous band, led by Dando. The vocal part was well sustained by Miss Rainforth, Miss Dolby, Miss Horton, Messrs. H. Gear, Stokes, and C. Purday.

On the 5th February, Shortbow writes an account of the first "Classical Concert," given by Mori and Lindley. Dragonetti exhibited astounding skill in a Corelli Trio, with Lindley and Lavenu as his coadjutors. The rest of the instrumental performance consisted of a Nonetto by Spohr, Quartets by Beethoven and Haydn, and a splendid Quintet by Mozart for piano, oboe, clarinet, horn, and bassoon, most exquisitely played by Anderson, Barrett, Lazarus, Platt, and Baumann. The other artists were Mori, Tolbecque, Moralt, and Card. The singers, Miss Birch, Mr. Bennett, and Mr. Stretton, who acquitted themselves well.

The same letter tells of a visit to "The Melodists' Club," founded in 1825, where some forty amateurs and professors of music dined together. "After dinner 'Non nobis' was finely sung, and then a splendid grand pianoforte of Broadwood's was placed in the centre, on which Moscheles, who is decidedly one of the first musicians of the age, performed an extemporaneous Fantasia most inimitably; he took for his leading motivo a few bars from Weber's overture to 'Euryanthe,' which he varied in the most masterly manner, now in the right hand, now in the left, then in both, and working the subject into a climax that quite electrified the company." A solo on the violin, by the younger Mori, followed, then one on the flute by Richardson—songs and glees were sung by John Parry, jun., Fraser, Ransford, Fitzwilliam, Bellamy, and Blewitt. This club gave annual prizes for the encouragement of the composition of songs, duets, and other vocal music, and, after a useful career, ceased to exist sometime in the fifties. Its motto, however, should survive for the instruction of those that come after—

The soul of music, melody.

On the 7th of February our author attended the quartet concert given by Blagrove, Gattie, Dando, and Lucas. "A new quartet, by Mendelssohn (the modern Mozart), was performed for the first time; the second movement is in the Turkish style and is exceedingly lively and pretty. The company evinced a strong disposition to encore it, on which Blagrove, the leader, looked up towards the Royal box, which was occupied by the Duke of Cambridge and suite, to ascertain whether it was His Royal Highness's pleasure that the movement should be repeated, when the Duke, with that kindly feeling which he inherits from his revered sire, the good old King, cried out 'Let's have it over again'; this courtesy was followed by a round of applause. In the course of the evening John Bull took an opportunity of showing his independent spirit. The Duke of Cambridge re-entered the

box at the commencement of the second part, with Sir W. Curtis, while the Misses Broadhurst were playing a duet of Onslow's, and he spoke, unthinkingly, rather *forte*, when a general 'Hush! hush! hush!' was heard in the body of the room; on which His Royal Highness smiled and bowed. The singers were Miss Mason and Balfe, who acquitted themselves well in some classical compositions. The performance concluded with a splendid Quintet by Beethoven in C major, Op. 29, capitally played by the four artists already named and Mr. Willey, the leader of the promenade concerts."

"Barnett's opera '*Farinelli*' was brought out at Drury Lane on Friday, the 8th February. Of course I went, and was pleased with the instrumentation, but there was a lack of the soul of music, *melody*, that was felt by all present. It is a thousand pities that our modern composers will mar their works by imitating the German school in their accompaniments; if they introduce a pretty air, they so overload it with chromatic harmonies and florid passages for the wind instruments, that it becomes completely lost to the audience; for it can scarcely be expected that a single voice can make its way, in soft parts, through an orchestra of seventy instruments, all thundering out at once. Bishop, who is considered the first of our dramatic composers, wrote some lovely things while he depended on his own resources; but when Rossini and then Weber's music became popular in this country, he must fain imitate their style, and the consequence was a falling off, if not a decided failure, in all he produced, when he departed from his own beautiful style. But to return to Barnett's opera, it is the opinion of all the musical men who were present on Friday evening that, as a composition, it does honour to our country; the concerted pieces and choruses are most masterly in their construction, and will improve on acquaintance—but the libretto was poor in the extreme, the character of *Farinelli* was represented by Balfe instead of a soprano as the original was; it should have been such a representative as *Don Giovanni* had in *Madame Vestris* some years ago. Poor Balfe did all he could for the composer, but he became quite hoarse, and was incapable of finishing what he had begun so well, owing to a long rehearsal which had taken place in the morning, at which he had to sing fifteen pieces of music, and a very long part to speak, so that before the labours of the evening commenced he was completely exhausted."

I select another letter, dated 19th February, for a description of Moscheles' *Matinée Musicale* at Hanover Square Rooms. He commenced with a Fantasia of three movements, composed by Orlando Gibbons; this was succeeded by two of Scarlatti's Harpsichord lessons, a Prelude by Sebastian

Bach, and Handel's "Overture" and * "Alexander's Feast." Moscheles also played three of his own characteristic studies, "Bacchanale, Affection, and Terpsichore." Beethoven's grand Trio in D, Op. 70, was splendidly played by Moscheles, Mori, and Lindley.

The Society of British Musicians gave another concert with a clever Symphony by Calkin and the first movement of a new Pianoforte Concerto by Brinley Richards. This gave promise of something superior hereafter and was loudly and deservedly applauded.

Shortbow tells us that the promenade concerts were removed to Store Street, the Lord Chamberlain having refused permission for giving concerts at Covent Garden Theatre on Wednesdays and Fridays during Lent. At the concert in February the programme included the Overtures to "Egmont," "Figaro," "Freischütz," "Guillaume Tell," "Le Prè aux Clercs," and "Fra Diavolo"; also compositions by Musard, Lanner, and Strauss. At a second *Matinée* we find Moscheles performed a fugue by Bach, another by Mozart, a duet by Mendelssohn for piano and violoncello, assisted by Hausmann, and concluding with a grand "Galop Chromatic" by Liszt, "which was a complete steeplechase sort of thing, that went over hedges and ditches, rivers and brooks, helter skelter, tremendously difficult, but Moscheles kept his seat and came off most triumphantly. Mr. Benedict accompanied the vocal pieces very well. His Royal Highness the Duke of Cambridge was present."

I now turn to a description of a Philharmonic concert. Shortbow says: "I had heard much of the far-famed Philharmonic band, but I had no idea that it was anything like what it really is until I heard it last night. As it may prove interesting to your musical readers, I will give you an enumeration of it: thirty-two violins, ten tenors, eight violoncellos, six double-basses, two flutes, one piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, and kettle-drum; seventy-five all first-rate performers, besides extra solo players on the pianoforte and various other instruments, and six conductors who direct in rotation. The Society was established in 1813 for the cultivation and performance of the higher order of instrumental compositions, and the programme for the first concert of the season was as follows: Beethoven's Symphony in D, No. 2; Mozart's Symphony in C, No. 1; Romberg's Overture in D, and W. S. Bennett's Overture 'Parisina'; Mendelssohn's Pianoforte Concerto, No. 2, exquisitely played by Madame Dulcken; and a Fantasia on the flute charmingly executed by Mr. Richardson. The vocal portion was ably sustained by Miss Birch, Miss Hawes, Mr. Manvers, and Mr. Phillips.

* "And" is probably a misprint for "to"

Mori led the band, and Sir George Smart conducted. I really can scarcely find words to express both my astonishment and delight ; for here it is not the quantity but the quality of the component parts of the orchestra which constitutes its superiority over all others. I have heard Dragonetti declare that the Philharmonic band, composed as it now is, would produce a more powerful and a finer effect than an orchestra of double the number composed of indifferent artists, for there is scarcely a violin player engaged at these concerts who is not capable of leading an orchestra."

In March our "Shortbow" notes that at the concert of ancient music, at the conclusion of Handel's Coronation anthem, "The King shall rejoice," in the final fugue on the word "Hallelujah," all the company, among whom were the Duke and Duchess of Cambridge and their daughter, the Duchess of Gloucester, the Duke of Wellington stood up. The principal singers were Miss Romer, Miss Woodyatt, Miss F. Wyndham, Messrs. Hobbs, Terrail, Allen, Stretton, and Phillips, who sang a number of classical songs with much success, with the exception of Allen, who with a very little high tenor voice made choice of "Why does the God of Israel sleep," a song that even Braham, in his most palmy days, could scarcely accomplish. "Why will these young men commit themselves in this manner? I could almost find in my heart to apply the last line in Gibbons's madrigal, 'More geese than swans now live—more fools than wise.' Lindley in the accompaniment to 'Softly sweet in Lydian measures,' well sung by Mr. Hobbs, delighted everyone."

In April Shortbow writes of Mr. Anderson's glorious performance of Beethoven's Concerto in E flat, and Mr. Blagrove's splendid skill in Spohr's Dramatic Concerto for the violin, at a Philharmonic Concert. In the same month he attended a concert given by a German pianist, Fräulein Bott, who, amongst other items, performed a Fantasia in E flat minor with the left hand only. Shortbow very sensibly says, "As providence has blessed Miss Bott with two hands, she ought to use them both ; for wonderful and dexterous as her performance on this occasion was, it was lost upon those who could not see her movements ; she sat close to the right hand corner of the instrument, so as to have a full command of the whole of the keyboard ; she played a long introduction, sweeping in arpeggio from the bottom to the top, and back again ; then commenced a subject with her thumb, touching a bass note with the little finger, then playing an accompaniment with her first, second, and third fingers ; but Döhler has done all this, although Miss Bott said in her programme that it was the first attempt made of the kind. All that can be said of it is that, as far as ingenuity and strength of wrist went, it was all very well, and when the old

pensioners at Greenwich and Chelsea hear of it, they may set to and practise the pianoforte."

I note that Shortbow attended the annual festival of the Royal Society of Musicians, and that he refers to the fact that they expended in the course of the year £2,381 in charity. I am happy to say that last year this noble society exceeded that amount by more than a thousand pounds.

On the 1st of May our Shortbow was present at an "Ancient Concert"—it was the seventieth anniversary of the Duke of Wellington's birthday. Lord Burghersh had selected for performance, as appropriate for the occasion, "'See the Conquering Hero comes,' when the well known music commenced the whole audience rose in a body, simultaneously, and among them the noble Duke himself; but the Duke of Cambridge took him by the hand and requested him to be seated, while around him stood the Duchess of Gloucester, the Duke and Duchess of Cambridge, the Duke and Duchess of Beaufort, the Archbishop of York and family, Lord and Lady Burghersh, the Earls of Cawdor, Bandon, and Devon, the Archbishop of Armagh, Lord and Lady Maryborough, Lord Littleton, Lord Wrothesley, and about 400 persons of rank and fashion."

In this month Rooke's new opera, "Henrique, or the Love Pilgrim," was produced, when Mr. Harrison, the tenor, made his first appearance. Shortbow says: "Harrison possesses a high clear tenor voice, a good figure, and a pleasing countenance, and will, with study and stage practice, be a valuable acquisition to our dramatic singers." An opinion fully justified in after years.

On the 28th May Shortbrow writes: "All the world and his wife attended Benedict's concert on Wednesday morning. The boxes in the great room at the Opera House were all occupied, the body of the room was filled, and the orchestra was crowded with ladies and gentlemen who had paid 15/- each, instead of a band, so that there were in and about the saloon (including seats in the windows) upwards of 1,300 persons. All the opera singers assisted, also several others, and the performance, as far as I could judge, afforded satisfaction. I was much pleased with Pauline Garcia, whose voice is a splendid one, and her style is good; but, unfortunately, her face is by no means prepossessing—in short, she is the reverse of pretty."

This latter quotation should serve as an encouragement to young artists; Madame Garcia, in spite of natural disadvantages, has by her indomitable perseverance and well cultivated talents made a name second to none on the operatic stage.

In June we have records of the first appearance of Mario in this country. He had been announced to sing at a

Philharmonic Concert, but a rumour was spread abroad that he would not do so on account of sore throat, and he failed to attend the rehearsal. Shortbow hints that as he was engaged by Laporte for the opera—who was anxious to have the prestige of his first appearance—"Mario was not suffering from sore throat, but from Laporte influenza"—possibly he was right, for Mario did sing at the concert after all, and gave a French romance for which he was encored; he also sang in a duet from Rossini's "Comte Ory" with Dorus Gras. Shortbow says: "He is a good looking young man, possessing a high tenor voice of a powerful and firm quality."

The last record I shall refer to is the performance of "The Messiah" in June, for the benefit of the Royal Society of Musicians, at Hanover Square Rooms. It was produced by an orchestra and chorus of 130 first-rate vocal and instrumental performers. The soloists were Madame Stockhausen, Miss Birch, Miss Hawes, Mrs. A. Toulmin, Miss Wyndham, Mrs. W. Knyvett, Messrs. Braham, Bennett, Stretton, and Phillips, and was rendered *without* Mozart's additional accompaniments. Shortbow says "that a short time previously a performance of 'The Messiah' had been given with Mozart's additional accompaniments, and that a London paper commenting on the fact said 'that the oratorio was always long and tedious, and to make it still longer they had added Mozart's accompaniments to it.'"

I have come to an end of this account of music in London in 1839. In that year orchestral concerts were given by the Ancient Concerts—now defunct.

Philharmonic—still vigorous and progressive.

Società Armonica—defunct.

The British Musicians—defunct.

Classical Concerts—defunct.

Quartet Concerts (Mori and Lindley)—defunct.

Neate's Soirées—defunct.

Look at the advertisements of the Jubilee year and make a comparison: orchestral concerts, quartet concerts, Monday and Saturday popular, pianoforte and violin recitals abound—indeed, it seems that we get more music now in one month than they had in the whole of the year 1839. Of choral societies there were the Choral Harmonists, the Cecilian Society, and others, but above all the Sacred Harmonic Society, founded in 1832, which probably did more to popularise and diffuse a knowledge of oratorio music than all the other associations put together. As a boy I sang at the Choral Harmonists, as a man I sang solos at the Cecilian Society, and I have a similar pleasant association with the "Sacred Harmonic Society"—the dispersion and break up of which must be deeply deplored by every true musician; but we must bow to the inevitable, and gratefully recognise the fact that oratorio

is now given a hearing at the Albert Hall, the Queen's Hall, and in numberless suburban centres; it is much to be wished that societies for the practice of combined choral and instrumental music should increase and multiply—indeed, we may reasonably hope that the time is not far off when every town and village of moderate dimensions will have its flourishing and vigorous musical society.

It is imperative that I should say something of Cathedral and Church music. My own recollection of that in St. Paul's Cathedral dates not very long after the Queen's coronation, and I should like to correct an impression which has obtained considerable publicity, that the music in the Cathedral was rendered by a diminutive choir of four male voices and full organ; as a matter of fact—and remember I was choirboy in St. Paul's—the lay choir consisted of six men and eight boys, ridiculously few in all conscience, but it must be borne in mind that there were also twelve minor canons, all of whom were selected because of their skill in music, who were expected and were prepared to take their part in the music of the services. I well remember fifty odd years ago Dr. Vivian, the succentor, singing the bass in Weldon's anthem "In Thee, O Lord," and doing it with fair skill and voice. I could adduce other instances of the singing of the minor canons if it were necessary, but I only desire to point to the fact that weak as the music was, the accounts given are terribly exaggerated. Happily the choir at St. Paul's, and indeed at most of our Cathedral establishments, is now worthy of our church and nation.

Church music in our parochial establishments has passed through some curious phases—sixty years ago tunes were dragged at such a slow pace that it was difficult to recognise accent or rhythm—they frequently were florid and in triple time, with more than one note to a syllable; then came a period when some enthusiasts told us that tunes should be syllabic, and nothing composed later than the seventeenth century should be heard in church; then we had the Gregorian or dry Psalter period, and seemed to be approaching that happy time desired by some good folk, when the Church would have only *one* creed, *one* chant, and *one* hymn tune. A reaction set in with Hymns Ancient and Modern, and folks who gave up drawling took to singing the hymns faster than they would comic songs; and we were provided with music (and sometimes words) of the super-sentimental kind. A happy medium, and a wholesome book of words and tunes is still a need for churches and congregations.

Sixty years ago organ playing was not what it is to-day; in the first place, there were no organs duly supplied with pedals and the necessary mechanism; all were tuned to unequal temperament, which restricted the natural development of

organ-playing, and players were obliged to confine themselves to the harmonies of the simpler keys, and had moreover to crowd chords into the right hand part, playing octaves when required with the left hand. Now all that is changed, we have not only some of the finest organs in the world, but also, as is universally conceded, the most accomplished organists.

And what of the theatre and the opera? Frequent and earnest efforts have been made during Her Majesty's reign to establish a national opera—all have failed, but we are not defeated; our English musicians are gifted and well educated, and will make further efforts—perhaps, more failures; but their endeavours must eventually be crowned with success. Have you ever seen a salmon ascending stream confronted by a high waterfall; have you noticed how he leaps and fails, and leaps again, but nothing daunted makes further and more vigorous attempts, until he conquers the obstacle; so will it be with our young and rising composers. There is only one thing which can absolutely prevent success, a bad libretto—our English folk demand and will have a good book; with Shakespeare they believe that "the play is the thing." Wagner has shown, by his genius, that the opera of the future must be a composite of good things—good music, good words, good situations, and good dramatic action. Moreover, are we native Britons asking too much if we plead for a little encouragement from rank, wealth, and fashion? In Germany the people are patriotic, and support and encourage their own flesh and blood and their native language; in France we find a similar condition of things; but here in England, although there are signs of improvement, there still is too much predisposition to patronise foreign products, because they are foreign.

Time will not permit me to touch on many points in connection with my subject I should like to introduce, but there is one which may not be omitted—musical education. Sixty years ago most of the good old-fashioned folk looked upon music as a luxury, somewhat effeminate, and only to be studied by professors or wealthy and idle dilettante—the people could, in their estimation, have no need for musical education. Happily a few strong-minded men thought otherwise, notably Lord Brougham, and endeavours were made to include music amongst the subjects to be taught in our national schools. The time was ripe for action, the people were beginning to feel their need for music—but alas! professional musicians, as a class, were too much engrossed in their own daily routine of duties to recognise the splendid opportunity which was presented to them, and so partial and tentative efforts were made to bring music within the reach of the multitude. Joseph Mainzer,

a teacher of vocal music in Paris, was induced by Chorley to come over here, and he lectured and gave singing lessons to classes. I well remember his appearance at the City of London School, where I received my general education, being at the time a chorister in the Temple Church; and I was present at several of his lecture singing-lessons. Finally, John Hullah, in 1840, having become enamoured, from personal inspection, of the Wilhem teaching in Paris, introduced that system of singing from a fixed tonic-name into this country. Hullah had the warm support of the government, and his system had a long trial, but from its scientific falseness it was bound to fail, and, notwithstanding the enthusiasm of the Hullah-ists, it did fail lamentably, affording an opportunity for the late Mr. Curwen to reintroduce the ancient, right, and only true method of singing from a movable tonic and tonal relationship. The skill and vigour of the tonic sol-faists cannot but be admired by all honest musicians, and we can only regret that they should have engrafted on a perfect system the parasite of a new notation. Let us hope that wise and far-seeing as the present leaders of that system are, they will soon recognise the drag which the letter notation imposes on the progress of school singing and musical education generally.

I have as yet only spoken of people's music as connected with general school education, and if we consider special music schools for professors and experts we have indeed cause for rejoicing. At the commencement of the Queen's reign the Royal Academy of Music was the only establishment in this country where a student could obtain a professional training. All honour to that old institution, which has nurtured so many of our prominent musicians, past and present. The Academy has had its periods of shade as well as sunshine, and but for the noble and disinterested efforts of its professors some years since would have ceased to exist; happily it weathered the storm and still survives, green, hale, and hearty. *Then* it stood alone, *now* it has many rivals in London: the Royal College, the Guildhall School of Music, and others in the metropolis and the provinces. I am disposed to say the more the merrier. We ought never to rest satisfied until music, and the power of reading and appreciating music, becomes universal; people ought to feel the need of, and require daily supplies of music, just as much as they require their daily budget of news in the morning and evening papers. You will perhaps think me too enthusiastic, that I estimate too highly the value of the art I progress and live by—listen then to the words of Gladstone: "They who think music ranks amongst the trifles of existence are in gross error, because from the beginning of the world down to the present time it has been one of the most forcible instruments of training, both fo

arousing and for governing the mind of man. There was a time when letters and civilisation had but begun to dawn upon the world. In that day music was not unknown. On the contrary, it was so far from being a mere servant and handmaid of common and light amusement, that the great and noble art of poetry was essentially wedded to that of music, so that there was no poet who was not a musician; there was no verse spoken in the early ages of the world but that music was adapted as its vehicle, showing thereby the universal consciousness that in that way the straightest and most effectual road would be found to the heart and affections of man."

We have, in the year of jubilee, great cause for congratulation as to the advance of music, not only in the estimation of the lettered class, but also as an art which has come within the grasp of the horny-handed sons of toil. Its beneficent operations are surely destined to a yet wider expansion; the juniors amongst us who will see something of the youthful years of the twentieth century will undoubtedly witness a development of music in this country undreamt of by our grandfathers and grandmothers; only the other day, shortly before he died, Brahms said to a friend: "The future musical country is England, there music is being studied in a thorough and right manner." That was of course said in reference to our music schools, but I am looking for the effects of true music teaching in our common schools. Who knows what dormant genius is lying there only awaiting the magic touch of the teacher! As the poet says—

The soul of music slumbers in the shell
Till waked and kindled by the master's spell.

DISCUSSION.

THE CHAIRMAN.—Ladies and Gentlemen, it will be our first duty and pleasure to heartily return a vote of thanks to Mr. Cummings for his excellent paper. He has poured out the result of his wide reading for our service; I have no doubt we shall benefit by it, and still more so when we read the paper in our volume of the year's "Transactions." He has given us a graphic picture of music during the Queen's reign. It has been historical, critical, and ethical, and has been of so wide a character that it is impossible to discuss the many phases of the art with which it dealt. I will first ask you for a vote of thanks to him for the paper, and then make some brief observations.

(The vote of thanks was then passed.)

The CHAIRMAN.—I want to say a few words on one particular phase of the subject—namely, its educational side. Mr. Cummings, in the latter part of the subject, touched upon this. I may possibly be charged with talking “shop,” but it is not quite so. Mr. Cummings has been showing us the difference which existed before the Queen’s reign and that which subsists now. He has led us through a long period in a very masterly way up to the present time, with its music and popular opportunities. The most hopeful feature is the general spread of education and love of music which is growing upon us all. I want to say a word as to the culture of music now going on in the Universities. Many of you present are graduates, and before I came here I looked up the old rolls for information as to the number of gentlemen graduates (for there were no ladies then in the Universities) at the commencement of the Queen’s reign, and who were alive then. There were but nineteen of these when the Queen came to the throne. I wrote the names down and will read them to you. The first name is Dr. Crotch, who composed an oratorio at eight years of age, and was Principal of the Royal Academy of Music; Dr. G. Baker, organist of some important churches in the Midlands; Wm. Horsley, organist of Charterhouse and a friend of Mendelssohn; W. Vicary, at Magdalen College, Oxford; Mr. B. T. Essex, of whom I know nothing; Dr. Joseph Pring, a vicar-choral of Bangor, who was in a way notable for taking action against the Dean and Canon of the Cathedral—the money allocated to the choir went wrong, and he brought an action against the authorities which was carried on for years before settlement; Mr. McMurdie, a Professor at the Royal Academy of Music and director of the Philharmonic, born in 1814 and died in 1878; Mr. B. W. Marshall, organist of Christ Church, St. John’s, and All Saints’, Oxford; Dr. Stephen Elvey, who many of us knew, organist of New College and Choragus, who pedalled very well despite his wooden leg; Dr. T. Busby, an eminent classical scholar and writer born as far ago as 1755; Dr. W. Carnaby, organist of Hanover Chapel; P. A. P. Bridgetower, a mulatto, and for whom Beethoven wrote the “Kreutzer” Sonata; Dr. T. A. Walmisley, of King’s College University Church, Trinity and St. John’s Colleges, Cambridge, Professor at the University and a great friend of Mendelssohn. He declared that Bach’s B minor Mass was the greatest work that had ever been written, and that the time would come when Bach’s music would be played by organists and sung by choirs to the delight of the people, a prophecy which has been fulfilled; Dr. John Jay, a violinist and composer; B. I. Camidge, organist of York Minster, a member of a singularly musical family—father, son, and grandson were organists of the Minster; Dr. G. U. Chard, of St. Paul’s, and organist of Winchester Cathedral; Dr. C. Hodges, a Bristol musician,

organist of Trinity Church, New York—the present organist, Dr. Bennett Gilbert, also an English graduate, I may say, is coming back to England; Dr. Jno. Smith, of Cambridge, and Professor at Dublin University. Mr. Cummings dwelt upon the fact of wider education, and what I have just read is significant of the wider and higher culture of music, for now there are 520 members on the roll of the Union of Graduates in Music. This says something for the extension of the study of music during the Queen's reign.

MR. F. G. EDWARDS, referring to the Westminster Abbey performances of 1834, said that among the tenor players in the orchestra appears the name of W. S. Bennett. John Hullah and G. A. Macfarren sang amongst the basses, and Henry Smart, then of Blackburn, was one of the alto singers.

MR. PRENDERGAST.—I think you are mistaken in saying that Walmisley was organist at King's College. He was Professor of Music at Cambridge, organist of Trinity and St. John's, and also University organist, but I am tolerably certain he was never at King's, where Pratt was succeeded by Amps. I might mention that in the days of the fifties there were only one set of professional choirmen of Cambridge, who on Sundays did duty at the following services—viz., Trinity at 8; King's at 10 and again at 3.15; John's at 5; Trinity at 6.15, and on certain Sundays the New and King's boys sang an anthem in St. Mary's Church at 2 o'clock. The lecturer did not say anything about the state of music in the Universities.

MR. CUMMINGS.—I was obliged to say nothing about that as it would take an hour of itself.

MRS. WEBSTER.—Mr. Chairman, Ladies, and Gentlemen, I would like to say a few words on behalf of the ladies. Mr. Cummings has hardly touched upon them, and during the Queen's reign they have made great strides in the musical profession. Ladies form a large factor in the educational question of music, and many of them are exceedingly suitable for this work because they know so well about child life, and the great field woman will have is in elementary teaching. In 1886 a lady gave a paper at this Association, then Miss Oliveria Prescott, and some others, and now that University degrees are to be given to women this sphere will be more widely extended. In the Edinburgh University I understand that ladies sit side by side with gentlemen in the music classes, and that they are working up for degrees. Last April we heard at this Association a paper from the only lady who has taken, by examination, the degree of Doctor of Music. Others have taken the degree of Bachelor of Music and I hope that some day ladies will rank well as composers.

Mr. CUMMINGS.—I only had to deal with facts and therefore could not touch that point.

Mr. WALTER MACFARREN.—I wish to add my thanks to Mr. Cummings for his interesting paper. I was a chorister at Westminster Abbey when the Queen ascended the throne. There were then ten boys and nominally six men, but it was rarely these six gentlemen were present. I have known many a time when the services have been performed by one or two only. If they could not attend they were supposed to send deputies, which they often omitted to do. The music at the Coronation of Her Majesty, in which I assisted, was very grand, and its grandeur was considerably augmented to my youthful imagination by the fact that all the orchestral performers wore red coats; Sir George Smart, the conductor, had in addition enormous epaulets on his shoulders, and the leader, François Cramer, one epaulet, being, I suppose, in accordance with etiquette. I could go on hour after hour recounting my musical experiences of sixty years, but must not further detain my hearers. I must, however, mention the name of one lady musician; I allude to Mrs. Bartholomew, who throughout this reign has done such valuable work. One remark she once made to me was very humorous. She said: "I was organist of St. Vedas for fifty years and served high, low, and middling clergymen, but that which pleased me the best was when the Rev. Pelham Dale was inhibited, and I received a year's salary for doing nothing."