Folk Songs

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into one of the objects which many of the clergy have at heart, and think even of popular chants and hymns in terms of four voices and organ, so long must they not be surprised to find these same clergymen suspicious of the organist's ideals and unsympathetic towards the choir; so long, too, must they expect to find the unmusical clergy disposed to discourage the use of anthems which they are not themselves able to appreciate.—Believe me, your obedient servant,

CLERICUS.

FOLK SONGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I was brought up at a country town in Scotland, and have a vivid recollection of one of the folk-songs in your March number. But my version differs considerably from that given by Mr. Edmondstoune Duncan. I may add that the song and melody as I have written them were much in use by street singers in my younger days, some forty years ago:

It's for the want of pock-et mon-ey, And
for the want of cash, . . . Gars mo-ny a bon-ny
lad-die For-sake his bon-ny lass. . .
CHORUS.
For I am bound to go, my love, Where
no one shall me know: . . . But the bon-ny las-sie's
an-swer Was aye "No, no!" . . .
J. MACFARLANE.

MUSIC IN PREPARATORY SCHOOLS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Allow me to endorse what was written in your March number by a Farnborough schoolmaster.

In our School here we have a choir of twenty-six boys and some ten or twelve adults. We do a cathedral service every Sunday, and we give some of the most valuable singing scholarships to boys in England. Thirty per cent. of the boys learn the pianoforte and other instruments.

We consider our music one of the features of the School.

G. C. HODGSON.

Mostyn House School, Parkgate, Cheshire.

Obituary.

We regret to announce the following deaths:

In March, M^{lle}. MARIE CHASSEVANT, at Geneva. She was known, mainly in Switzerland, in connection with the elementary system of teaching music which bore her name. She was about seventy-eight years of age at the time of her death. For many years she taught at the Geneva Conservatoire. The basis of her system is an appeal to the ear and the appreciative faculties. Some progress has been made in the establishment of the method in this country. An English edition translated by Miss Marian P. Gibb has just been published by Mr. William Heinemann.

Mr. WILLIAM FREDERICK BAILEY, who passed away on February 21, in his eighty-fourth year. Mr. Bailey will be well remembered by very many in his long connection with the Royal Albert Hall, which commenced before the opening of the Hall in 1871 and terminated in September, 1901, by his retirement. In his early life Mr. Bailey was well known as a skilful trumpet and cornet player.

GIUSEPPE BUONAMICI, suddenly, at Florence, on March 18, aged sixty-eight. He was one of the most distinguished of Italian pianists, and a great favourite with all who knew him as an artist and a man. He was a pupil of Liszt and Bülow. His last appearance in this country was at a London Philharmonic Concert given on July 5, 1890, on which occasion he played Beethoven's E flat Concerto.

Mrs. H. W. YOUNG, on March 5, at the age of eighty-eight, who sixty years ago was well known to the musical public as Madame Helen Percy.

We regret also to announce that on February 26, the death of Mr. PUTMAN GRISWOLD, the well-known bass vocalist, occurred at New York. Mr. Griswold studied at the Royal College of Music.

'PROGRESS AND PEDANTRY.'

The above was the title of a paper read before the Musical Association on March 17. Written by Mr. Thomas F. Dunhill, it was read by Mr. John Ireland in the author's absence, due to ill-health. The paper said it had been stated that the music of the day had reached a stage where everything we had learned to reject was made an important ingredient; if so, we had to believe either that modern music was perverse or that what we had been taught was something insecure and futile in the face of modern developments. The great masters of the past were experimenters, seizing upon what the builders before them had rejected, and making of it a new kind of beauty. Conventions seldom became conventions without good reason, and to assume that what was conventional was of necessity bad was a hopelessly wrong attitude. Nothing wholly mischievous secured prolonged general acceptance, and though many conventions were often brushed aside, they survived and were alive again when the 'fashions' that banished them were forgotten. The standards of beauty of the past were not overthrown by any new developments that occurred. However beautiful Strauss and Stravinsky may prove to be, Bach and Mozart were still beautiful, and the laws they obeyed mean something.

Strict counterpoint was in every way the finest training for a musician that had yet been devised. The value of harmony was less certain: it was not governed by rules which were perfect in themselves. Mr. Dunhill suggested that for the advanced student there should be a considerable relaxation of the rules with regard to the resolutions of discords. Just as in former days all discords had to be prepared, so he thought the necessity for rendering chords in certain definite ways was becoming less and less insistent. A good many chords might be better understood also if the ordinary theory of appoggiaturas could very greatly be extended.

By way of reaction against the formal teaching of the past, the excellent idea of training pupils to listen more attentively had been brought into prominence. Special stress, however, had been laid upon the dry features of the old-fashioned music, and the half-closes and cadences, and the tiresome stock modulations, were dilated upon. These, which fell into their natural places in the music of Haydn and Mozart, did not constitute the main merits of the music, and to recognise them did not imply musical appreciation of any kind. Its result was to centre the listener's attention upon the things that mattered least in music, and only an infinitesimal proportion of those who were trained in this way would reach any stage beyond the power of recognising elementary stock progressions and quite obvious key-relationships in old-fashioned scores. The really musical child would hear these things for himself, if he wanted to. The child with an ordinary hearing faculty would be in very great danger of losing some of the power of appreciation which he might possess. We should be chary of displacing a natural source of beauty and pleasure in art. It were better to appreciate the secret loveliness of something which one understood only vaguely, and remain in awe of it, than to pull it to shreds in order to distinguish one by one the ingredients of which it was compounded. A musician should be trained through his ears and not only through his