Review

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Purcell's and his wife's coat of arms, a portrait of the composer, and a sketch of the house in Pye Street, which until now had been regarded as the composer's birthplace, were amongst the exhibits.

The second Lecture was devoted to "Early Organ Music," the composers mentioned being Claudio Merulo the "player of the second organ in St. Mark's, Venice," in 1533, and the earliest composer to write music that displayed the distinctive genius of the organ; Giovanni Gabrieli, who succeeded Merulo at St. Mark's, Venice; Jan Pieterzoon Sweelinck, of Amsterdam, whose compositions contained the first examples of the use of the pedals independently; Samuel Scheidt, a native of Halle, and the pioneer to improve organ music in the Lutheran Church; and the Italian, Frescobaldi, the first musician to make one idea generate others, and one of the originators of the fugue form. The work of the three last-named culminated in Bach. Some amusing anecdotes were also told concerning Froberger, who came to London in 1662, and in such poverty as to be glad to accept the position of organ-blower to Dr. Gibbons at Westminster Abbey. Specimens of the writings of some of the above-named organists were excellently played on the organ in the hall by Mr. Davan Wetton, the last piece being a Toccata in A, by Purcell, a brilliant and masterly composition, which it was difficult to believe had not emanated from the illustrious Bach.

The final Lecture, delivered on the 18th ult., dealt with the life and writings of Arcangelo Corelli, the choice of this excellent old master as a subject for discourse being peculiarly appropriate by reason of the influence his writings exercised on English music in Purcell's time, and also by his having died on January 18, 1681. The Professor bore eloquent testimony to the artistic character of the works of Corelli, which laid the foundation of modern violin music. The examples played included a delightful Sonata for violin solo, most sympathetically played by Miss Lilian M. Wright, and a Concerto Grosso, or triple concerto, with accompaniment for stringed orchestra, also admirably played. A most capable string quartet was provided at the Lectures in Miss L. M. Wright, and Messrs. Hopkinson, Hobday, and Werger, who at the last Lecture were assisted by a small orchestra, under the direction of Mr. J. E. Borland; and the vocal excerpts were most effectively sung by Messrs. W. Fell, E. J. Bell, D. Price, and chorister boys from Westminster Abbey.

"IS SECULAR MUSIC SACRED?"

This was the title of an address delivered by the Rev. E. Husband, incumbent of St. Michael's, Folkestone, at his 119th monthly "Sunday Afternoon for the People," on the 6th ult. Mr. Husband prefaced his remarks by Henry Ward Beecher's saying: "All good music is sacred if it is heard sacredly, and all poor music is execrably unsacred." "What was secular music?" he asked, and answered: "There is no such thing, in reality, as 'secular' music." Music could not be divided into sacred and secular—it was one. Music was music or it was not. If music were divisible into sacred and secular, then to keep the secular part on earth and send only the sacred half up to Heaven was to send an incomplete and imperfect thing to Heaven. But just as in jewellery there was real gold and imitation gold, so under the name of music there was real music and imitation music. But we could not call imitation gold "gold," nor a piece of glass in a ring a "diamond." So, bad music was not really music, but a horrible insipid imitation—a desecration of a divine thing.

To many the question whether a piece of music was sacred or secular was decided by the fact whether it was used in a church or upon the opera stage; others (a large number) decided by the printed title. If, for example, a march were called "The May Day March," it was "secular"; but if the same piece had its title altered to "The Cathedral March," then it would instantly become "sacred." Mr. Husband here played three hymn tunes—one from "The tune book as used at St. Alban's, Holborn," the others from a work entitled "Hymns and tunes carefully selected from all sources, both old and new, and of the most spiritual character," and, in contrast to

these, a few bars from Wagner's "Tannhäuser," and said: "The hymn tunes are termed 'sacred.' I cannot, myself, allow that they are 'music' at all; but, using popular language, I will say that they are 'secular' to the very core, while the example from 'Tannhäuser' is, I maintain, thoroughly sacred music, because it is true, pure, inspired music." Surely, the speaker continued, it was an insult to human intelligence to call these hymn tunes "sacred" and the excerpt from "Tannhäuser" "secular." If two coins appearing to be sovereigns were to be tested, their value was not decided by the fact that both were stamped with a like image, but whether they were made of real gold. So, he maintained, the sacredness of a musical composition was not decided by its title, or whether it were the music of a mass or an opera, but simply by the test whether the composition was really inspired music or only that worthless imitation of real music that often went by the name of "sacred music," just because it was so-called "Church music," or had a name connected with sacred things on its title-page. Music was sacred wherever it was played, be it in church or theatre.

REVIEWS.

Six Easy Pieces for the Violin, with Pianoforte Accompaniment. Composed and Illustrated with Original Drawings on the Stone, by Hubert Herkomer, R.A. [Novello, Ewer and Co.]

THIS is a sumptuous publication, most creditable to all who have had to do with it. The musical man, if he be in any degree a bibliophile, will give it a place in the most honourable and best cared-for part of his library, as representing within one cover a notable union of arts and crafts. Professor Herkomer does not now appear for the first time as composer and illustrator. His "Idyll," published a few years ago, was an even more important demonstration of varied powers than the "Six Easy Pieces." That work, however, was costly; its successor, being moderate in price, stands a good chance of achieving popularity, and of preparing the way for other examples in which the union of the Professor's pen and pencil shall be happily exemplified. The solos, respectively entitled "Frühlingslied," "Klagelied," "Liebeslied," "Herbstlied," "Wanderlied," and "Abendlied," carry out the promise of the title in being "easy." They are, for the most part, simple pieces in aria form; but the diversity of the subjects has enabled the composer to secure ample variety of effect, and, therefore, needful contrast. The entire book might be played through at a sitting without weariness, not only for the reason just stated, but also because Professor Herkomer shows in most instances a fine sense of melodic propriety in relation to the subject dealt with. No purpose would be served by an examination of the pieces in detail. They tell their own unaffected story in a manner that needs no interpreter. There are as many full-page illustrations as songs, all of them boldly drawn and strikingly effective. The artist has secured a certain unity by making, in every case save one, the same female figure representative of the idea expressed by the titles. In the "Frühlingslied" this graceful, lightly-draped form gathers flowers on a bank. In the "Klagelied" it stands out from a black background with covered head and drooping face, the arms thrown up in abandonment of grief. In the "Herbstlied" the autumn wind is blowing the garments and hair into wild confusion. So with the others, the happiest use being made of the significant, even eloquent figure. We commend this publication to amateurs of taste. A limited number of copies are issued with the illustrations on vellum and signed by the artist.

Studies in Modern Music. (Second Series.) Frederick Chopin, Antonin Dvorák, and Johannes Brahms. By W. H. Hadow, M.A. [Seeley and Co.]

MR. HADOW's earlier volume of essays—so elegant in style and so acute in perception—inspired the grateful reader with an agreeable anticipation of further favours from the same pen—anticipations which have been fully realised in the volume before us. We are not prepared to say that the book is without faults. One encounters, for example,

a certain intellectual intolerance which leads the writer at times to indulge in such exaggerations as the statement that "there is no more melancholy spectacle of human infirmity than a so-called 'Ballad Concert' of the present day." And, again, Mr. Hadow's excessive fondness for literary parallels—often exceedingly felicitous—occasionally leads him into disputable comparisons, as, for example, when he calls Goldmark a musical Meredith. But such blemishes as these may be readily overlooked in view of the general sanity of his critical attitude, and the happy mixture of wide culture and special training which he invariably contrives to focus on the matter in hand. The amount of labour and research condensed into these pages is really remarkable. Thus the study of Dvorák is not only by far the most exhaustive account of the Bohemian composer and his works which has yet appeared in the English language, but includes the results of a pilgrimage to Prague, where Mr. Hadow consulted the scores of Dvorák's unpublished operas. Dvorák is treated not as an isolated figure, but in relation to his antecedents and environment, and in particular to the remarkable renaissance of art in Bohemia, of which Mr. Hadow gives a succinct but vivid historical sketch. In proof of Mr. Hadow's impartiality and immunity from partisan spirit, we can give no more striking instance than the way in which he deals with the burning question of the relations of Chopin with George Sand. His ardent sympathy with and admiration for Chopin as an artist never blinds him to his shortcomings as a man, and whether we agree with the view advanced in these pages or not, there can be no doubt as to the skill with which he collects and marshals his evidence to rebut the charges of callousness and heartlessness brought against the great novelist. By way of a general introduction Mr. Hadow prefixes to his biographical studies a preliminary section, in which he has added a superstructure to the essay on Musical Criticism in his former volume. After discussing the faculty of appreciation, and the three "main types of affection" under which the mode in which we are influenced by music may be classified, Mr. Hadow arrives at the conclusion that while Art "contains sensuous and emotional elements, the importance of which there is no need to undervalue, it is only artistic if it subordinate them to the paramount claims of reason. Even the purest and noblest emotions," he continues, "do not constitute a sufficient response. We are only in a position to criticise those when we have passed through the emotional stage and emerged into the intellectual region beyond. To judge a composition simply from the manner in which it works upon our feelings, is no better than judging a picture or poem merely from our sympathy with its subject." Into Mr. Hadow's elaborate and interesting analysis of formal beauty—in other words, of the intellectual laws on which artistic perfection ultimately depends, exigencies of space will not permit us to enter. But we may call special attention to the valuable sketch of the evolution of the complex organism of the sonata form. As regards the future, Mr. Hadow holds that while there will be new methods in the days to come, the principles of Art will remain unaltered. "No doubt," as he puts it, "there will be further modification of detail—some 'Shakespearian convention' abandoned, some scheme of artistic composition revised; but every step that brings greater freedom will bring greater responsibility, and will shift the issue from artificial laws to the great code of human intelligence." In the concluding pages on Function, Mr. Hadow pronounces unhesitatingly against the opinion that music has any *immediate* moral bearing. He is very happy in his condemnation of the quest of the recondite or of "musical euphuism," as he calls it, and he dwells with much force on the futility of that carping criticism which rejects a work because it is not great or flawless. To quote his words: "It is only conceit and dishonesty, and self-conscious artifice, that merit absolute and unqualified reprobation." In the essay on Chopin, apart from the question on which we have already adverted, we may note the sound sense which Mr. Hadow displays in dealing with the legendary treatment of Chopin's youth by his biographers; his spirited defence of Chopin in his character of the "exquisite" and carpet-knight; his happy explanation of Chopin's conflicting attitudes towards his work before and after it was in proof; and the very acute remarks on the effect on Chopin's style of the tonality of his native music.

Here is an excellent summary of the weaknesses of Chopin: "When he is at his strongest, we miss that sense of reserve power, that quiet irresistible force, 'too full for sound and foam,' which characterises the dignity of the noblest art. He can be passionate, vehement, impetuous, but he expends himself in the effort. He can express agitation, challenge, defiance, but he lacks the royal magnanimity that will never stoop to defy." The biographical sketch of Dvorák is not only full, but enlivened by much interesting and even diverting matter. The only disappointing thing about it is that Mr. Hadow should have treated the events of the last five years so perfunctorily, and shirked the burning question involved in the use of the negro melodies by Dvorák in his last Symphony and Quartet. The "appreciation" which concludes the chapter is admirably done. "He is always," writes Mr. Hadow, after some searching remarks on Dvorák's melody and rhythm, "rather hampered than aided by the collaboration of the poet; his chromatic style is better suited to strings and wind than to the peculiar limitations of the human voice; his vigorous rhythms are in some degree impeded by the slower articulation of the words; his sense of form finds its most natural expression in symphonic and concerted music." As in the case of Dvorák, Mr. Hadow has spared no pains in the compilation of the purely biographical part of his sketch of Brahms. We may cite, in illustration of the ingenuity of Mr. Hadow's literary analogues, his comment on the episode at Leipzig, when, at a performance of Brahms's E minor Symphony, the audience trooped out after the third movement and left the *Finale* to be played to empty benches: "It may be remembered that the subscribers to *Fraser's Magazine* once threatened to withdraw their patronage unless the editor discontinued a farrago of exasperating nonsense called by the unmeaning name of 'Sartor Resartus.'" In regard to the gradual growth of an appreciation of Brahms's works in this country—we may incidentally observe that Madame Schumann was the first to play one of his works in public in England, in the year 1856, on the occasion of her first visit—Mr. Hadow does well to recognise the services of Sir George Macfarren in his "admirable essay on the 'German Requiem.'" His view of Brahms is summed up in the sentence in which he observes that "he has completed, for present purposes, the emancipation of musical form, not by the false freedom of anarchy, but by the true freedom of a rational code"; and in answer to the possible objection that Brahms's music is circumscribed in its range of feeling and wanting in gaiety, he points out that "it is merely a relic of primitive barbarism that makes us look upon music as an adjunct to conviviality, as a pleasant emotional stimulus designed for the amusement of an idle hour. Music is an art of at least the same dignity as poetry or painting, it admits of similar distinctions, it appeals to similar faculties, and in it, also, the highest field is that occupied with the most serious issues." *Res severa est verum gaudium*, in short, is Mr. Hadow's motto, and his whole book testifies to the truth of the adage. It is the outcome of much earnest study and thought and cannot fail to refresh and stimulate any right-minded reader.

Chapters on Church Music. By the Rev. R. B. Daniel.
[Elliot Stock.]

"THE present volume is an attempt to treat Church music as considered not only from an artistic, but also from a devotional and a practical point of view." Such is the opening sentence of the preface of a thoughtful series of essays that will be read with profit by all, although the subject is one upon which there is little likelihood of there being common agreement. The author is well qualified to speak on this matter "as one having authority," for he is not only a clergyman of the Established Church, but has served as organist of the Parish Churches of St. Mary Bredin and St. Mary Bredman, Canterbury, and, moreover, has listened to the musical services of the Greek, Roman, and Lutheran churches. Very many of his remarks will meet with common acceptance; others, however, will excite protest. With regard to hymns, every thoughtful worshipper will agree "that words and music that do not come up to a high standard of excellence are unworthy to be used in divine service." Mr. Daniel's opinion on congregations participating in the rendering of the church service will,