A Visit to Boston

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of city life will furnish some idea of the artistic personality of one so esteemed and honoured as Edward Alexander MacDowell.

DR. MACDOWELL'S COMPOSITIONS.

OPUS.

- 1 to 8. All in MS.
9. Two old Songs.
 10. First Suite, for pianoforte. To Frau Joachim Raff.
 - 11 and 12. An Album of five Songs.
 13. Prelude and Fugue, for pianoforte.
 14. Second Suite, for pianoforte. To Camille Saint-Saëns.
 15. Pianoforte Concerto, No. 1, in A minor. To Liszt.
 16. Serenata, for pianoforte.
 17. Two fantastic Pieces for concert use (pianoforte).
 18. Barcarolle in F and Humoresque in A (pianoforte).
 19. Forest Idyls, four pieces for pianoforte.
 20. Three Poems, for pianoforte duet.
 21. Moon Pictures, after Hans Andersen, for pianoforte duet.
 22. Hamlet and Ophelia. Symphonic poem for full orchestra. To Sir Henry Irving and Miss Ellen Terry.
 23. Pianoforte Concerto, No. 2, in D minor. To Teresa Carreño.
 24. Four Compositions, for pianoforte.
 25. Lancelot and Elaine, second symphonic poem for full orchestra. To Templeton Strong.
 26. From an Old Garden, six Songs.
 27. Three choruses, for male voices.
 28. Six Idyls, after Goethe, for pianoforte.
 29. Lamia, third symphonic poem for full orchestra.
 30. Saracens and Lovely Alda. Two fragments from the Song of Roland, for full orchestra.
 31. Six Poems after Heine, for pianoforte.
 32. Four little Poems, for pianoforte.
 33. Three Songs, for soprano and tenor.
 34. Two Songs.
 35. Romance, for violoncello with orchestral accompaniment. To David Popper.
 36. Concert Study in F sharp, for pianoforte.
 37. Les Orientales. Three pieces for pianoforte.
 38. Marionettes. Six little pieces for pianoforte.
 39. Twelve Studies, for pianoforte.
 40. Six Love Songs.
 41. Three Choruses, for male voices.
 42. Suite (No. 1), for full orchestra.
 43. Two Northern Songs, for mixed voices.
 44. Barcarolle, for mixed voices with pianoforte duet accompaniment.
 45. Sonata (Tragica), for pianoforte.
 46. Twelve Virtuoso-Studies, for pianoforte.
 47. Eight Songs, with pianoforte accompaniment.
 48. Suite No. 2 (Indian), for full orchestra. To Emil Paur.
 - 49.
 50. Sonata No. 2 (Eroica), for pianoforte To Dr. Mason.
 51. Woodland Sketches, for pianoforte.
 52. Three Choruses } for male voices. To the Mendelssohn
 53. Two Choruses } Glee Club.
 54. Two Choruses }
 55. Sea Pieces, for pianoforte.
 56. Four Songs, high or low voice.
 57. Third Sonata (Norse), for pianoforte. To Edvard Grieg.
 58. Three Songs.
 59. Fourth Sonata (Keltic), for pianoforte. To Edvard Grieg.
 60. Three Songs.
 61. Fireside Tales }
 62. New England Idyls } for pianoforte solo.

WITHOUT OPUS NUMBERS.

Six little pieces for pianoforte, after sketches by J. S. Bach.
 Technical exercises (2 books), for pianoforte.
 Two songs from the 13th century, for male voices.
 Columbia College Songs (male voices).
 Many transcriptions of clavichord music of the 18th century.

A VISIT TO BOSTON.

ST. BOTOLPH'S TOWN ! Hither across the plains
 And fens of Lincolnshire, in garb austere,
 There came a Saxon monk, and founded here
 A Priory, pillaged by marauding Danes,
 So that thereof no vestige now remains ;
 Only a name, that, spoken loud and clear,
 And echoed in another hemisphere,
 Survives the sculptured walls and painted panes.
 St. Botolph's town ! Far over leagues of land
 And leagues of sea looks forth its noble tower,
 And far around the chiming bells are heard :
 So may that sacred name for ever stand
 A landmark, and a symbol of the power
 That lies concentrated in a single word.

LONGFELLOW.

'A Paroche Chirce the befte and fayrest of al
Lincolnshire, and fervid fo with fingging, and that of
 cunning Men, as no Paroche is in all *England*. . . .
 The Stepil being *quadrata turris*, and a Lanterne
 on it, is both very hy and faire, and a Marke bothe
 by Se and Lande for all the Quarters thereabout.'

THE ARMS OF BOSTON.

Thus, in the pages of his 'Itinerary,' wrote John Leland concerning Boston in or about the year 1540. This testimony of the famous antiquary would alone tempt one to visit the old town, even if the place were destitute of other associations, be they of old-world or present-day interest. The name of Boston is said to be derived from Botolph, or Botulf, a Saxon saint who founded a monastery at that spot in the year 654 : hence we get Botolph's town, and, in its reduced form, Boston. We learn that St. Botolph built his monastery in an 'untilled place where none dwelt, called Ikanho : it was a wilderness unfrequented by men.' Pishey Thompson, in his monumental history of the neighbourhood, says, 'Boston, at the time of the Danish invasion, probably consisted of nothing more than the monastic buildings erected by St. Botolph and the usual appendages of such institutions.' After they had been swept away (A.D. 870)

by the Danes—under Inguar and Hubba, sons of Ragnor Lodbrog, the Sea-King—‘Icanhoe, as it was then called, relapsed into its former desolate state, and in this condition, or something approaching thereto, it was in all probability at the time of the Norman survey.’

The non-mention of Boston in Domesday Book is probably accounted for by the fact that it formed part of the adjoining parish of Skirbeck. Early in the 12th century, however, we find that one

through fire and through water, but Thou broughtest us out into a wealthy place.’ For what reason? Because Boston became a great commercial port during the 13th and 14th centuries: indeed, at one time it was next in importance to London in regard to import duties, the relative assessments being £836 and £780. In the 15th and 16th centuries, owing to the continued silting up of the river, the trade of the port steadily declined, to such an extent, in fact, that the Corporation actually

BOSTON PARISH CHURCH.

(Photograph by Mr. G. E. Hackford, Boston.)

‘Fergus the coppersmith, of Botolph’s town,’ presented the Abbey of Croyland with two bells, which, by inference, shows Boston to have been a place of some importance. The town received its first charter in 1204 from the hands of King John. It suffered severely from the ravages of fire in 1281, and, five years later, from an inundation; these and subsequent events would have justified those old-time Bostonians in singing with emphasised significance the words of the Psalmist: ‘We went

petitioned that ‘their borough might be put among the decayed towns.’ But the Boston of to-day, with its 21,000 inhabitants, shows no signs of collapse, a condition of things due not only to the engineering skill which has kept open its waterway, but to the enterprise of its citizens in their commercial activities and dock-constructive achievements.

One of the most distinguished natives of Boston was John Foxe, author of the ‘Book of Martyrs’ as it is popularly called, though its real title is

'Actes and Monuments.' John Foxe—born at Boston in 1517 of parents 'well reputed of, and of good estate'—gives us an amusing account of the proceedings connected with an expedition to the Pope for the purpose of obtaining a renewal of the 'greater and the lesser pardons' of Boston. This event took place about the year 1510, when Boston's chief emissary to the Vatican was Thomas Cromwell, afterwards Earl of Essex. It is interesting to learn from Foxe that Cromwell and his colleagues obtained the favour and ear of the Pontiff by means of 'English presents, brought in with "a three man's song" (as we call it) in the English tongue, and all after the English fashion.' Furthermore, knowing that the Pope had 'a sweet tooth,' Cromwell and his men took with them, for presentation to his Holiness, 'certain fine dishes of jelly!' The sequel to this vocal and gastronomic piece of diplomacy may best be told in the words of the old martyrologist himself:—

Cromwell, showing his obedience and offering his jolly junkets—'such as kings and princes only,' said he, 'in the realm of England use to feed upon'—desired the same to be accepted in benevolent part, which he and his companions, as poor suitors unto his holiness, had there brought and presented, as novelties meet for his recreation, etc.

Pope Julius, seeing the strangeness of the dishes, commanded by and by his cardinal to take the assay; who, in tasting thereof, liked it so well, and so likewise the pope after him, that knowing of them what their suits were, and requiring them to make known the making of that meat, he, incontinent, without any more ado, stamped both their pardons, as well the greater as the lesser.

Jean Ingelow is another literary native of Boston. The town is still further honoured in being the birthplace of John Conington, one of the greatest of English classical scholars, and of Herbert Ingram, the founder of the *Illustrated London News*; moreover, the Hallams were originally Bostonians. The Grammar School is one of the interesting antiquities of the place. There is evidence of its existence so far back as the year 1327; but the present building (of brick) was erected in 1567-8 at a cost of £195 os. 11d. At the opening of the School it was agreed—

That a Dictionary shall be bought for the Scollers of the Free Scoole, and the same boke be *tyed in a cheyne*, and set upon a deske in the scoole, whereunto any scoller may have accesse as occasion shall serve.

Some of the Pilgrim Fathers doubtless received their early education at this ancient seat of learning, and in the identical room wherein the rising generation of Bostonians are now being educated. The past successes of the School have been principally in classics and mathematics; but the present Governors, in their desire to keep their trust in the front rank of educational progress, are building science and physical laboratories at an outlay of some £2,000. The headmaster, Mr. William White, M.A., in showing us over the premises, calls attention to an adornment of the main gateway, a beautiful piece of Flemish ironwork taken from a screen which formerly extended across the Parish Church. The old Town Hall—originally the habitation of one of the several Guilds for which

Boston was formerly famous—is not without interest to the antiquary. In the basement are the old-world kitchens, and in close proximity the dungeons wherein prisoners were confined, and where they, condemned to a bread-and-water diet, could hear the bubble and squeak of savoury dishes being prepared for the sumptuous banquets in the hall above.

Of much interest is the connecting-link between our Boston and the Boston—'the Hub of the Universe'—of the New World. Let us briefly set forth its history. The peninsula on which Boston (Mass.) stands was originally named by the Indians Shawmut. The early settlers somewhat clumsily re-named it Trimountain. But in September, 1630, the Court of Assistants of the Massachusetts Bay Company (who had gone out from England) decided that Trimountain should thenceforth be called Boston. Mr. Justin Winsor, in his valuable and exhaustive 'Memorial History of Boston' (Mass.), tells us:—

The name of Boston was specially dear to the Massachusetts colonists from its association with the old St. Botolph's town, or Boston, of Lincolnshire, England, from which Lady Arbella Johnson and her husband had come, and where John Cotton was still preaching in its noble parish church.*

The Lady Arbella Johnson above referred to was a daughter of the Earl of Lincoln and the wife of Isaac Johnson, one of the Court of Assistants, while John Cotton was the famous Puritan vicar of Boston in the 17th century. In some books of reference it is stated that the change of name (from Trimountain to Boston) took place on the arrival in Massachusetts of the Rev. John Cotton in 1633, but documentary evidence entirely disposes of this piece of misinformation. John Cotton, perhaps the most celebrated vicar of Boston, issued a book bearing the following title:—

SINGING OF PSALMES a gospel ordinance, or a treatise wherein are handled thefe foure Particulars:

1. Touching the Duty it selfe
2. Touching the Matter to be Sung
3. Touching the Singers
4. Touching the Manner of Singing

By JOHN COTTON, Teacher of the Church at *Boston* in New-England. London. . . . 1647.

It will be observed that while Cotton described himself as 'Teacher' (not minister) 'of the Church at Boston in New-England,' his tract was published in London. In the seventy pages of this publication—one that is quite sermonic in its prolixity, dogmatism and argumentativeness—Cotton refers to the congregation singing with 'lively voyce.' Under the third head 'Touching the Singers,' he asks:—

If vocal finging may be allowed.

Who must
fing?	{	1. Whether one for all the reft, the reft onely saying Amen? or the whole Congregation?
		2. Whether women as well as men, or men alone?
		3. Whether carnall men and Pagans, as well as Church-members and Chriftians?

* 'The Memorial History of Boston, including Suffolk County, Massachusetts, 1630-1880.' By Justin Winsor, Librarian of Harvard University. Boston: James R. Osgood and Company, 1882. The author gives in vol. I., p. 116, a facsimile of the Order which changed the name of the place from Trimountain to Boston.

Those who wish to follow the thread of Cotton's argument may betake themselves to his dissertation. We may however refer to the ingenious way in which, under the heading on the 'Manner of Singing,' Cotton answers the question 'Whether it be lawful to sing Psalmes in tunes invented?' In reply thereto he says:—

If God have given us liberty and warrant to sing *Psalmes and Hymnes and spiritual songs*, then we must sing them in some Tunes. Now the Tunes of the Temple are loft and hidden from us, so that we cannot sing them at all; and therefore we must sing such other Tunes, as are suitable to the matter, though invented by men.

The glory of Boston is its noble church, dedicated to St. Botolph and built upon the site of an old Norman sanctuary. The tower thereof is in very truth the outstanding feature of the town and can be seen for many miles round. Although the foundations of the tower were laid in the year 1309, this elevated part of the sacred edifice—called 'the Boston stump'—was literally the final touch in the

from 1400 to 1450, comprise one of the most interesting collections of the kind in the Kingdom. The usual quaint designs are here to be found, e.g.:—

A dragon and griffin kissing each other.

Two men in a boat, listening to a mermaid piping.

A schoolmaster birching a boy; the young delinquent is trying to protect himself with his book, while two of his schoolfellows look on.

An angry wife chastising her husband.

A bear playing upon an organ; another bear blowing the bellows. *Supporters*: a bear playing a bagpipe, and a bear beating a drum.

The last named—the four bears devoted to music—forms the illustration given below. It will be noticed that the blower bear is *chained* to his post! The pulpit, from which John Cotton preached, is a fine specimen of Renaissance work dating from early in the reign of James I. The restoration of the church—which lasted from 1844 to 1853—was followed (in 1856) by that of the Founder's Chapel, restored at a cost of £650,

A MUSICAL MISERERE IN BOSTON PARISH CHURCH.

(Photograph by Mr. G. E. Hackford, Boston.)

building of the church, which was completed about the year 1460. The nave, aisles and chancel are in the Decorated style, but the two easternmost bays of the chancel (added later) and the tower, crowned by its beautiful octagonal lantern, are of the Perpendicular period. The exterior height of the tower is 272 feet; but one of the most extraordinary features of the church is the *interior* height of this imposing erection, it being no less than 156 feet from the floor to the vaulted ceiling. A mere statement of so many feet utterly fails however to give any idea of the height which so deeply impresses the spell-bound visitor as he gazes upwards to the far-away roof of that beautiful creation in stone.

Boston church, though transeptless, is one of the largest Parish Churches in England. Its nave is ninety-eight feet wide—that is to say, four feet wider than the nave of St. Paul's Cathedral. The chancel is extremely rich in the possession of no fewer than sixty-four stalls, of which thirty-eight are richly canopied like those in some great cathedral. The misereres, sixty-four in number, and dating

mainly contributed by Americans in memory of John Cotton, vicar from 1612-33, who, as aforesaid, emigrated to Boston in the New World.

The library of the church occupies a chamber over the south porch. This parvise was in olden times used as a schoolroom 'for petty scholars.' In the year 1635 the vicar petitioned the Archbishop of Canterbury (Laud), then on his visitation tour, that a library should be formed in the church, with the result that the Archbishop ordered—

that the roome over the porch of the saide church shall be repaired and decently fitted up to make a librarye, to the end that, in case any well and charitably disposed person shall hereafter bestow any books to the use of the parish, they may be there safely preserved and kept.

Several 'well and charitably disposed persons' responded to this call in gifts of money; but the practical value of the library to the parishioners seems to have been doubtful. Its volumes were evidently shelfless, as, in 1766, it was ordered that 'the books should be thoroughly cleaned and regularly piled up again,' from which it may be inferred that they were lying in heaps on the floor!

Among the valuable books and manuscripts now preserved in this church library are a beautiful MS. commentary, in excellent condition, on Genesis, by St. Augustine (*circa* 1100). Here are also to be seen the Prayer Book of Edward VI. (1549), Foxe's 'Book of Martyrs' (1576), two 16th century editions of Chaucer (folio), all in black letter, &c. The registers date from 1564.

The earliest mention of an organ in Boston Church is about the year 1480.* Later on, in 1552, the inventory of the 'Church Goods' included 'a payre of organs.' In 1589 the Corporation of the town—who then had the sole control of the sacred edifice—ordered 'that the

chamber built on the north side, as shown in the photograph. Of excellent tone-quality, the organ at present consists of 41 sounding stops—13 each on the Great and Swell, 8 on the Choir, and 7 on the Pedal organ.

Turning now to the organists we find that only two names are recorded of those who held that important office in pre-Reformation times. One of these, *circa* 1520, is no less distinguished a person than John Taverner—a musician whom old Thomas Morley classes as among 'famous Englishmen which have been nothing inferior to the best composers on the continent.' In this connection we may quote the interesting biographical notice of

THE CHANCEL OF BOSTON PARISH CHURCH.

(Photographed specially for this article by Mr. G. E. Hackford, Boston.)

Great Orgaynes shall be sold, for the benefit of the Church'! The church therefore remained without an organ for 128 years, until a new instrument (completed in 1717) was built by Christian Smith, nephew and fellow-workman of the celebrated Father Smith. The organ has been successively enlarged and rebuilt by W. A. A. Nicholls (son-in-law and successor to G. P. England), in 1820; Hill, in 1853; and Brindley, in 1871. Previous to the restoration of 1853 the organ stood on a screen at the entrance to the chancel; it now occupies a

Taverner written by Anthony à Wood, set forth in all its quaint and abbreviated phraseology:—

TAVERNER JOHN of Boston in Lincolnsh., but descended originally, as I conceive from the Taverners of North Elmham in Norfolk, was promoted from being an Organist at Boston before mention'd, to be Organist of Cardinal Wolsey's Coll. in Oxon [Christ Church] at its first erection an. 1525 (17 H. 8) but he with some of the junior canons being corrupted with Heresie, (i.e. Lutherisme) as 'twas then called, they were cast into a prison within a deep cave under the ground of the same coll. wher the salt Fish was layd, so y^t by the stench thereof being infected, some of them shortly after their release, died in their chambers. As for Taverner, tho he was accused for hiding certaine Lutheran books, (wch Joh. Clarke one of ye said Canons had by stealth gotten into his hands) under the bords of his musick school, yet the Cardinal for ye sake of his musick excused

* For much interesting and valuable information in regard to the organ and organists of Boston Church we are indebted to an article on the subject contributed to *The Lincolnshire Herald*, August 31, 1869, by Dr. W. B. Gilbert, a former organist of the church, and subsequently organist of Trinity Episcopal Chapel, New York.

him, saying *yt he was but a musitian*, & so he escaped. This John Taverner, who, after he had turned Lutheran *repented him very much yt he had made songes to popish Ditties*, hath composed several church services, wch were sung in several churches in England, particularly in yt of Cardinal Coll. two of wch of six parts a piece I have seen, one of wch begins *Gloria tibi Trinita*, &c and another *O Michael* &c. I have seen also some compositions of his making to be plaid on Instruments, wch were much valued when first playd; but whether any of them are printed I know not, nor whether he lived beyond the raigne of K. Hen. 8.

Another pre-Reformation organist at Boston was one John Wendon (*circa* 1538), who is described as 'Organista et in Musico et Medicinus experto.' Was this Dr. John Wendon a man of more than local repute?

For a period of 128 years Boston Church was organistless as well as organless. In 1717, upon the erection of Christian Smith's organ, the Corporation proceeded to elect an organist, to whom they agreed to pay a salary of £20, in addition to the yearly remuneration of £15 provided by the Vestry. Here are the conditions of the appointment as laid down by the Corporation on April 29, 1717:—

Ye Organist who shall be chosen to serve in ye Parish Chh. of Boston shall play:—

Upon Sundays, Holydaies, and as often as there shall happen to be a Sermon or Homily.

One Short Voluntary before ye Service begins, and another immediately before ye First Lesson: also ye singing Psalms; and a Voluntary immediately ye Service is finished.

Also on Communion daies, a Voluntary between ye Sermon & ye beginning of ye Communion Service.

And during ye singing Psalms at ye Communion.

A short Voluntary at ye finishing of ye Communion.

The Organist shall have liberty to appoint a sufficient Deputy to play for him (if occasion be) on ye week daies, with consent of ye Vicar.

Mr. John Webber, of Chelsea, was thereupon elected, and so became the first post-Reformation organist of Boston Parish Church. He died in 1741, at the age of forty-six, after having held the office for twenty-four years, and was buried in the church, wherein is placed a marble tablet 'erected to his memory by his musical friends.'

It would not be of general interest to give the names of all the succeeding organists of Boston, but before making mention of one or two well-known men among its 'chief musicians,' we may refer to an entry in the Vestry records which gives evidence of the low ebb to which the church music had fallen in the year 1786. The Minute reads thus:—

1786.—Whether any allowance shall be made to instruct a number of children to join with, and assist the congregation in singing the Psalms, Hymns, and other parts of Divine Service, in this Church. It passed in the negative.

In 1804 however the Vestry seem to have become a little more enlightened, as they resolved—

That £5 be paid to the Parish Clerk to instruct the children of the Blue Schools [which then consisted of thirty boys and six girls] in Psalmody.

The conditions under which former organists of Boston were appointed caused no little friction between the Corporation and the Vestry, who did not always see eye to eye in this matter. In

1832 these differences became so acute that the Corporation—who contributed towards the stipend of the organist—'were very indignant,' and they resolved—

That the Mayor be requested to write to the Bishop to represent the state in which the town is placed in consequence of the Vestry refusing to appoint an Organist, and the Vicar permitting an incompetent person to officiate in that capacity.

Dr. William Richard Bexfield—composer of the oratorio 'Israel restored' and other music—was organist from 1845 to 1848, he being appointed at the age of twenty-one. A score of years later Dr. Walter Bond Gilbert—the veteran composer of the hymn-tune 'Maidstone'—held the post for a year previous to his departure for New York. Dr. D. J. Wood,

MR. G. H. GREGORY,
ORGANIST AND CHOIRMASTER OF BOSTON PARISH CHURCH.
(Photograph by Mr. G. E. Hackford, Boston.)

the present organist of Exeter Cathedral, officiated for six years—1869 to 1875. To him succeeded Mr. George Herbert Gregory, Mus.B., Oxon., one of a family of three brothers who are all graduates in music of English Universities. Mr. Gregory was born at Clewer, December 6, 1853, and studied under Mr. Samuel Reay; he had held organistships at Holy Trinity Episcopal Church, Melrose, and Tamworth Parish Church previous to his settlement at Boston nearly thirty years ago. As conductor of the Boston Choral Society, a teacher in much request, and man of genial temperament, he is held in great respect in Boston and the surrounding neighbourhood. The possessor of a good tenor voice he has made his mark as an excellent choir

trainer. By-the-way, the choir of Boston Church—which consists of forty voices—has an endowment of £60 a year, resulting from Richard Briggs's charity (1558), whereby four Choral Bedesmen (now four members of the church choir) are paid a salary of £15 a year each. The manner in which the service is rendered at Boston Parish Church bears full testimony to the capabilities of the choir and to Mr. Gregory's musicianship—in a word, he is the right man in the right place.

For help kindly rendered in the preparation of this article, thanks are due to Mr. G. E. Hackford, the acting clerk of the Church, for much information and the use of his photographs; and to Mr. G. H. Gregory, the organist and choirmaster.

DOTTED CROCHET.

PROGRAMME MUSIC.

BY PROFESSOR NIECKS.

(Concluded from page 165.)

Programmes are very diverse in their natures, that is, the subjects chosen by composers are approached by them from different standpoints, and dealt with in different ways. A programmatic composition may be a general impression of a complex subject, a series of pictures, or a portraiture of one character or several characters. It may be purely emotional, to a more or less extent descriptive, and even allegorical. The examination of the works of a single composer, say of Liszt, would sufficiently exemplify this variety, and a wider range of examination would lead to results still more astonishing. Beethoven's 'Pastoral' Symphony, and his 'Leonore,' 'Egmont,' and 'Coriolan' Overtures; Mendelssohn's 'Midsummer Night's Dream,' 'Hebrides,' 'Melusine,' and 'Calm Sea and Prosperous Voyage' Overtures; Berlioz's 'Fantastic,' 'Harold,' and 'Romeo and Juliet' Symphonies, and 'King Lear,' 'Waverley,' 'Benvenuto Cellini,' and 'Roman Carinval' Overtures; Liszt's 'Faust,' and 'Dante' Symphonies, and the Symphonic Poems 'Ce qu'on entend sur la Montagne,' 'Prometheus,' 'Mazeppa,' 'Die Ideale,' and the 'Battle of the Huns'; Saint-Saëns's 'Phaëton' and 'Rouet d'Omphale'; César Franck's 'Les Eolides,' and 'Le Chasseur Maudit'; and Richard Strauss's 'Death and Transfiguration,' 'Don Juan,' 'Don Quixote,' 'Zarathustra,' and 'Ein Heldenleben,' may be recalled as well-known examples of programme music, and will display in a striking manner the varied nature and treatment of the programme. The works named are complex conceptions on a large scale. But there exists also an immense quantity of short, simple, and even miniature programme music—song-like lyrical outpourings, mood pictures, landscape sketches, *genre* pieces, &c. We meet with titles like 'Chanson d'amour,' 'Abends,' 'Whims,' 'Forest Scenes,' 'The Mill Stream,' 'La vallée d'Obermann,' 'La Source,' 'Dance of the Sylphs,' 'Dance of the Gnomes,' 'The Butterfly' and 'The Mignonette.' Of course many titles have no meanings, are mere non-connotative names to distinguish the pieces that

bear them from others, or to give to them artificial attractiveness. But it is not so with all titles.

At one time or another there must present itself to the thinking musician and music-lover, the question whether music can really express, as programmes and titles seem to pretend that it can, the soul-life of man, and things visible as well as things audible. That music can imitate things audible—the song of birds, the roll of thunder, the murmuring of the brook, &c.—is not likely to surprise anyone. But that music can imitate things visible—the flight of birds, the flash of lightning, the undulation of water, &c.—may stagger many who have not thought deeply on the nature and capacity of the art. The explanation however is neither far to seek nor difficult to understand. In most cases where the musician aims at the imitation of the visible, he deals with it by analogy, substituting audible for visible motion, and audible for visible light and darkness and its degrees and gradations. The analogy between audible and visible motion is obvious and perfect, and consequently need not further be considered. The less obvious and less perfect analogy between audible and visible light and darkness requires a few words showing how light and darkness can be audibly rendered in music. The means used for this purpose are highness and lowness of pitch, the major and minor of tonality, the bright and dull character of the intervals, and the close and extended distribution of the constituents in the harmonic combinations, and lastly, the colouring of the instrumentation.

We approach a more important and difficult problem when we ask ourselves what means the composer has at his disposal for the expression of the emotions. First presents itself to our notice the imitation of the accents of speech and the human cries, the infinitely differentiated ejaculations and exhalations of joys and sorrows, pleasures and pains, fears and longings, inarticulate but instinctively understood by everyone. The imitation of these accents and cries forms an essential and large part of the musician's expressive power. Another important part is the imitation of the physical movements corresponding to the psychical states—the process of breathing, the beating of heart and pulse, the circulation of the blood, and the action of the limbs, all of which give, as it were, the tempo and rhythm of the emotions. In addition to the two sources mentioned, there is the extension of these means of emotional expression by the imitation of the sounds and movements in nature which man feels sympathetically to be the counterpart of his emotional states—of calm and turbulence, of peace and war, of love and hate, of attraction and repulsion, of benevolence and malignancy. And there is yet a further extension of the means of emotional expression—namely, by the suggestion of the supernatural, and the fear, awe, and rapture it inspires, by unusual melodic, harmonic, and instrumental combinations.

In programme music, I said, things are possible both in regard to matter and form which, in absolute music, would be inadmissible. This is