Origin of the Tune 'Monkland' ('Hymns A. & M.', 1904, No. 513)

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two 'contra-passi' given by Caroso was for two dancers, consequently there was no ring, and the counter-passing of the partners was produced by first taking one another by the right hand as when one shakes hands, and passing each to his left, then turning back, changing hands and passing each to his right. This contra-passo is described as a 'ballo d'incerto,' the origin being unknown. The other is called 'contra-passo nuova' (new contrapasso). When a similar counterpassing movement of the partners occurs in some other dance, as in the Coranto described by Cesare Negri (1604), the word 'contrapassando' is applied in explanation. In the 'contra-passo nuova' the dancers instead of retracing their steps, pass on round the ring, the women one way and the men the other, but at every third partner they stop to do some sideways steps, in contrary motion, like 'setting to partners.'

As regards the reverence at the beginning of the 'contra-passo nuova,' all the Italian dances of this epoch begin and end with a formal reverence which forms part of the dance. If the partners are facing one another as in the 'cascarda' they make it towards one another; if standing in a circle they make it towards the centre of the circle; if side by side, and facing the spectators, then towards the spectators.—Yours faithfully,

MABEL DOLMETSCH.

4, Tanza Road, Hampstead.
December 6, 1915.

THE INTERPRETATION OF OLD MUSIC.

(See p. 724, December number.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The article on my book, in the current issue of the *Musical Times*, brings out very felicitously a point that I might have made myself, had I thought of it, for there was an old flute player in my native town in France who embroidered his pieces in the 18th century manner. He used to say that the written text was only a canvas for the performer to decorate. That style of playing died with his generation, and no tradition of it could have survived, for we young students and our up-to-date teachers derided him. The very idea of imitating him would have seemed to us quite ludicrous. I had forgotten this old man; the article brought his memory back to me. But, in this excellent article there are two points of fundamental importance which I hope I may be allowed to put in their true light.

The first concerns Diruta's shakes. If the reader will look at page 156 of my book, he will see that Diruta did *not* begin his shakes with the principal. It is true that at page 197 the examples seem to show that he did; but, in this case the ornaments are not shakes. They are Tremoli and Tremoletti. In Sections II. and III., Chapter iv., I have tried to explain the differences between the shake and the tremolo, and the confusion brought about by loosely calling these ornaments, and many others, shakes, trills, &c., &c. I need not repeat this here; I must refer the reader to my book, asking him to give sufficient study to this point, which is too intricate to be mastered after a mere reading.

The second point concerns Dannreuther's assertion that J. S. Bach's shakes should, in some cases, begin on the principal. The article says: 'probably on good authority.' My answer is that I know of no such authority, and that Dannreuther does not allude to any. He headed his chapter on J. S. Bach's Ornamentation by a set of rules of his own. A careful analysis of the whole chapter will reveal how far these rules repose on contemporary evidence, and that there is no foundation for the one which advocates the beginning of shakes on the principal, in certain cases. Dannreuther, in compiling materials for his 'Ornamentation,' stumbled continually on evidence which went against his own carefully studied and set practice. He tried to reconcile the two; hence the contradictions and obscurities which deprive his book of the authority it would otherwise have possessed.

ARNOLD DOLMETSCH.

4, Tanza Road, Hampstead.
December, 1915.

ORIGIN OF THE TUNE 'MONKLAND' (‘HYMNS A. & M.’, 1904, No. 513).

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The editors of tune-books do not, as far as is known to me, appear to have been able to trace 'Monkland' to any earlier source than the first edition of 'Hymns Ancient and Modern,' 1861. The tune is to be found, however, in 'Hymn-tunes . . . of the United Brethren' [Moravians], published in 1824, and edited by John Lees. There the tune appears in the form given below, the alto and tenor parts being printed on separate staves, and for the convenience of those who cannot play from score, the inner parts are indicated by small crotchets without tails. The arrangement, which is a simplification of the original, is stated in the 1868 edition of 'Hymns A. & M.' to be by J. Wilkes, who was organist of Sir H. W. Baker's church at Monkland; hence the name. At Leominster, a few miles from Monkland, there is a Moravian Chapel, where Lees's book may have been in use. As to the composer, or earlier source, if such there be, one is still in the dark. Lees composed a little himself, but nowhere in his book is any information given either as to composers or sources of the tunes. As nearly all the tunes given by Lees are German chorales, it is not unreasonable to assign to 'Monkland' some German origin. But, so far, I have failed to find any mention of the tune in Zahn's standard collection of German Chorales. Lees's book is not to be found in the British Museum Library.—I am, Yours sincerely,

J. H. BARLOW,

Secretary to Moravian Tune Book Committee.

Brockweir, Chepstow,
November 12, 1915.

Tune 11c.

'What good news the Angels bring.'

Obituary.

We regret to record the following deaths:

(In our last issue we recorded briefly the death of Mr. Henry R. Bird, and of Theodor Leschetizky. We now give some details of the lives of these well-known musicians.)

HENRY RICHARD BIRD, who died on November 21 of heart failure. He was born at Walthamstow, Essex, in November, 1842, and was thus seventy-three years of age. He was a pupil of Turler for the organ, but his special talent for accompanying on the pianoforte soon found vent. In 1891 he was appointed permanent accompanist at the Monday and Saturday Popular Classical Concerts held in St. James's Hall. In this capacity he co-operated with Joachim and many other artists. As an accompanist he was unique, and his services were greatly in demand. He