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DECEMBER 11, 1906.

J. A. FULLER MAITLAND, Esq., M.A.,

IN THE CHAIR.

SPANISH MUSIC.

BY REV. HENRY CART DE LAFONTAINE.

THE *Gaceta Musical de Madrid* published, thirty years ago, in its number of March 18, a quotation from M. Adrian de la Fage, in which he says: "How numerous are the difficulties and how obscure is the history of music, and how many points remain yet to be cleared up! . . . A proof of this is the almost complete ignorance which we are in concerning the ancient school of Spanish music before Palestrina."

Riano, in his interesting book on "Early Spanish Music," comments on this as follows: "These words of the French critic are applicable to the present day, for modern authors who have written on the subject barely allude to musical annotation or compositions by Spanish authors. This causes a sad break in the history of musical art; it is justified in a measure by the silence of the Spaniards themselves, who have hitherto shown little interest in collecting materials for a complete history of Spanish music from the earliest times."

As a prelude to any discussion of this tortuous question, the Spanish school of music, I think we ought to try for a moment and comprehend what Spain and the Spaniards really mean. We must always remember that Spain is to a large extent a country apart; both from its physical configuration and its warlike history it has not had the civilised advantages which so many other nations have for long enjoyed. You can go to Spain to-day and in some parts be at once transported back to a mediævalism which is in these times an almost unique possession of the Iberian peninsula. And then the Spanish character is and

always has been reserved to a degree, proud even to haughtiness, well content with its own things and desiring no traffic with outsiders. Many people seem to imagine that Spaniards are always executing wild national dances or strumming on the guitar and singing love-ditties to their mistress's eye-brow, but I fancy they would be surprised at the actual sedateness and steady monotony of many Spanish towns. Spain wants to be freed from existing burdens before she can rise up and take her proud and proper place amongst the nations of the world; above all it is necessary that she should have, if such a thing were possible, a stable and secure form of government. The mention of government reminds me of an amusing story told by Mrs. Elliot in her "Diary of an idle woman in Spain." It is said that one day God called in assembly the patron saints of the various countries, and asked them what gifts would most benefit their lands and peoples, and then granted to all their desire. But finally "le Bon Dieu" said, "Where is that lazy Spaniard St. James? What a fellow he is, always putting everything off to *mañana*!" (to-morrow). Santiago then clatters in with much noise of horse-hoofs, and, prostrating himself, demands for Spain wit and beauty, which "le Bon Dieu," being in the best of moods, promises. St. James, turning to leave, thinks suddenly of another request, that Spain may have the best government, to which request, when proffered, came the answer, "Now this is too much! To all the other saints I have only granted one wish; you have already two. To punish you, I declare that Spain shall never have any government at all!"

I think one may say without hesitation that Spain has a great heritage in her national music, and the richness and variety of this section of her tone-colour is unknown to, because unsuspected by, most of the peoples of Europe. There is no knowing how old may be the songs sung and the dances danced in the various provinces of Spain; there is no doubt that some go back to a remote antiquity, and it is characteristic of the people that the music to them has not been written down, but transmitted through generations by wandering minstrel or blind beggar. I have used the phrase "the various provinces of Spain," and I would beg you to remember that these provinces are each in themselves as separated by racial characteristics and traditions as the whole land is itself separated from the rest of Europe. And this strange remoteness in the various types of the race is now in force, and is still demonstrated by the fact that the ruling monarch is described as the king or queen, not "of Spain," but "of the Spains." This dividedness is further emphasized by the quasi-supremacy of the provinces of Old and New Castile. "*Castellano a las derechas*" means a

Spaniard to the backbone, and "*Hablar Castellano*," to speak Castilian, is the correct expression for speaking the Spanish language.

Now to come to our subject, the first name that looms forth very large in the beginning of the Middle Ages is that of San Isidoro, Archbishop of Seville, who is claimed as being a theoretical musician because in the third book of his great work, "*Originum sive etymologium*" (which was in twenty books), he makes mention of harmony as composed of consonances, and diaphony as composed of dissonances, grouping them under the generic term "polyphony."

You must not be surprised in such a country as Spain to find music in these early days almost entirely in the hands of the priests and monks, and whether it be as executants, theorists, or composers, you will generally notice that if not already priests, they make themselves so later in life, and one is fairly astonished at the number of bishops and archbishops who engage in the heavenly science. Immediately after San Isidoro, we find his successor, San Leandro, engaging with San Braulio, Bishop of Tarragona, in composing mozarabic hymns, whilst San Ildefonso, of Toledo, the celebrated saint to whom the Virgin presented a chasuble, a circumstance pictorially dear to artists—this good man is composing masses which bear his name.

In writing of this epoch, Fuertes, in his interesting "*History of Spanish Music*," mentions that the Irish, knowing that music was being cultivated in Spain, asked for Spanish musicians to come and teach them an art which they considered as one of the principal adornments of a proper education. Pope Vitalianus eventually sent over a Greek, Theodore, and an African, Adrian, and it is said they were much struck with the music and dancing, the food, the clothing, and the military exercises of the Irish.

Alphonso X., nicknamed the Wise, King of Castile and Leon, created at Salamanca the first public professorship that in Europe had ever been dedicated to musical instruction. This was the prince who in truly Spanish manner maintained that if God had, at the time of the Creation, called on him for advice, this world would have been in all respects better ordered. His father, Ferdinand III., was the founder of the "*Fetes*" of "*Gay Saber*" (*Gai Savoir*), assemblages of artists summoned as to a Court of Love.

It was in Alphonso's time that William Adhemar wandered about, under his patronage, with a troop of artists, being himself a notable troubadour, from one castle to another, composing and singing love-songs, and reciting wittily satirical poems. Alphonso had a regular entourage of troubadours, jesters, and lute players. But he could be serious on occasion, as is proved by his musical compositions contained

in the collection "*Cantigas o Loores de Nuestra Señora.*"¹ In many of these he incorporated the then prevalent songs of the people. The "*Cantigas*" consist of 401 poems written on devotional subjects in Gallego dialect.² There are unkind persons who say that they are simply a compilation of songs of the 13th century, written by different composers, but even should this be true, there is no doubt that it was done under the inspiration and with the patronage of this enlightened monarch.

Another Spanish prince, Don Sancho, who ascended the throne towards the end of the 13th century, gave food and clothing to fifteen drummers, seven trumpeters, and a large number of players of the tamboret, the ayabeba, the anafil, and the rota, as well as to the organ-players and the other musicians and singers.

Save the tamboret, which will easily be recognised by its likeness to "tambour," these instruments are not easy to identify, and Dr. Pedrell, in his "*Technical Dictionary*," simply says that ayabeba is mentioned by the celebrated arch-priest of Hita, Juan Ruiz, in his famous poem, in which he passes in review all the musical instruments in use in his day. The particular passage in which such mention occurs is far too long to be here quoted, but it is certainly of a most peculiar interest. Fuertes identifies the anafil with the trombone, and the rota he makes out to be a species of "vielle." Here I might mention, glancing retrospectively at the able lecture we heard last month from Mr. Galpin, that because of the use by these bands of minstrels of the instrument called by the Italians "trombon," and generally by the Spaniards "sacabuches" or "trombon," it is believed that the said instrument, which I suppose is the sackbut, had its origin in Spain. The "*Churumbelas*" or "*Chirimias*" were used from the most ancient times in Portugal, Galicia, Castile and Catalonia, by the minstrels. This instrument is certainly of Spanish origin, and seems to be a species of roughly contrived oboe. There are four varieties, and when played together, they are called collectively "*copla*," but are severally distinguished by the names of "*tiple*," "*alto*," "*tenor*," and "*bajo*." It is said that the "*chirimia*" is still used in the province of Valencia, and also largely by the lower classes in Mexico. Fuertes says, "We had the pleasure to hear these instruments at Toledo Cathedral in 1837 at the Vespers of S. Peter." In the sacred dramas of Calderon, of whom I shall speak later, we find constantly the direction "let the *chirimias* sound and the actor enter, accompanied by" so-and-so.

¹ Chants or praises of our Lady.

² Gallego = Galician, or Portuguese.

In the 14th century we are not allowed to forget the Arabian occupation and its consequent influence on the arts and sciences, for we find a certain Mohammed Ben Ahmed Ben Haber, writing a sort of handbook on the principles of secular music, and in the next century, Alschabi, a fellow-countryman, puts forth a work, "*Opus de licito instrumentorum usu*."¹ The manuscript of Mohammed's handbook exists, or is said to exist, at the Escorial, that palace-tomb, a veritable death-trap to the tourist or student, erected by the fanatical Philip the Second, our Mary's husband, in the neighbourhood of Madrid.

The golden age of Spanish music may be said to begin with Ramis de Pareja, who was born in 1440. He taught music at Salamanca in Spain and, later, at Bologna in Italy, and his Bolognese lessons have been summarised by him in his work, "*De Musica Tractatus, sive Musica Practica*."²

So far as secular music is at present concerned, the most ancient document of the Spanish school is the composition for four voices, "*Versos fechos en loor del Condestable*."³ This high and mighty personage, the Constable, was Miguel Lucas de Iranzo. This romance is found in his Chronicle, which, besides relating his political and military exploits, also sets down the magnificent festivals held by him in honour of music and poetry. The composer is quite a mystery, so far as name is concerned, though some have mentioned a certain Juan de Oli, or Olid, and others a Diego Gamez. The date, according to the original manuscript, would place this work in the year 1466.

About this time Cardinal Ximenes re-established or re-ordered the Isidorian or mozarabic chant in the Cathedral of Toledo. At the irruption of the Netherland folk in the days of Philippe le Beau, the husband of Jeanne la Folle, there were in Spain music schools with a regular system of instruction in every cathedral. The royal chapel of Isabella la Catolica (she was the mother of "La Folle") was very complete in its musical appointments; the list of singers containing the following names, Pedro de Palacio, Diego de Segovia, Francisco de Morales, Pero Ruiz Velasco, Pedro de Siruela, Diego de Casamieños, Alonso de Vama, and Juan de Santillana. It is said that this queen, in the midst of the arduous affairs of State, and in the intervals between enforced journeys, had always at her command a troop of poets and musicians who comforted and consoled her in her chapel with motetts and "*plegarias*," and in the royal apartments with "*canciones*" and "*villancicos*."

¹ A work on the proper use of instruments.

² A Treatise on Music, or Music made Practical.

³ Verses made in praise of the Constable.

The "plegaria" is a composition religious in sentiment and form, and corresponds to the French "prière," and the Italian "preghiera." "Canciones" may be grouped under the general term "songs," inclining towards the ballad form, and "villancicos" are songs in the old Spanish measure. These latter received their name from their rustic character, and were believed to have been first composed by the "villanos," or peasants, for the Nativity and other festivals of the Church. You will understand how simple and artless these people's songs were when I quote just one stanza selected from amongst the many to be found in a book dedicated to their consideration:—

" Los pastores daban saltos
Y bailaban de contente,
Al par que los angelitos
Tocaban los instrumentos."¹

The "Ars Musicorum" of Guillaume de Podio was the first book on music printed in Spain, and Valencia claims the honour.

It was now that the more celebrated composers began to emerge from shadowy gloom. Peñalosa, "Cantor" in the chapel of Pope Leo X. and "maitre de chapelle" to Ferdinand the Catholic, wrote motetts and "cantarcillos," or court-songs, in the style of the madrigal. Eslava says that of the many works he composed there have been preserved only ten motetts, which are to be found in Toledo, but Barbieri is certain that he has seen a manuscript copy of a Mass by Peñalosa.

Juan del Encina, the true founder of the secular theatre in Spain, was a priest, and one much skilled in the art of music. Like most Spanish composers of his time he made his way to the Pope's Chapel, and after leaving Rome a priory in Leon was given him, and on his death he was buried in the cathedral at Salamanca. His dramatic compositions attract naturally the most attention. They are generally in the nature of eclogues, based on the Virgilian model. They are all in some form of the old Spanish verse; in all there is singing; and in one there is a dance.

The 16th century was marked in Spain by a recrudescence of theoretical works on music, a stream we can only spare one moment to sip at, and our refreshment comes in the form of a quotation, curious I think, from a certain work written by a Father Bermudo, and called "L'Arte Trifaria." It was roughly thus: "There are three sorts of instruments in music. The first are called *natural*; these are men, whose song is called *musical harmony*. The

¹ The shepherds jumped about and danced with joy, whilst the little angels played their instruments.

second are artificial, and are played by the sense of touch, such as the harp, the vihuela (or ancient guitar) and their like; the music of these is called *artificial* or *rhythmic*. The third are pneumatic—to wit, the flute, the douçaine, and the organ." The "douçaine" or "dulzania" seems to be a species of oboe, for its other name, and a more modern one, is "Tenor de oboe."

Escobedo and Galvez were both in the Papal Chapel at Rome, and from one of the motetts composed by the latter, Palestrina is said to have drawn some ideas for one of his masses. Amongst so many who left their own country to perfect their musical studies, I think there ought to be mention made of Tapia, who, when at Naples, founded the Conservatoire "della Madonna di Loreto," an institution which served as a model for future training-schools in music. This you may think not uncommon, but it is not everyone who would go, as he did, from door to door to solicit subscriptions for the carrying out of this work.

We now come to a very familiar name, and as it is so familiar, I shall be correspondingly brief in speaking of him. The works of Cristoforo Morales placed him in high favour at Rome, where he was one of the singers in the Papal Chapel during the pontificate of Paul III. When Morales' first work was published, Palestrina had attained the age of twelve years. Fétis gives a long list of his works, and Eslava says there exist at Toledo eight masses, sixteen Magnificats, and thirteen motetts, written by him. Better known in Italy and Germany than here, his works, though essentially severe in tone and sometimes too rigid in treatment, merit the attention which any great composer is entitled to, whatever his nationality. There is put forward oftentimes, and there is even now, I believe, sung in S. Peter's at Rome, what has been thought to be one of the best examples of his style, the motett, "Lamentabatur Jacob."

Francisco Guerrero next comes before us. His talent seems early to have asserted itself, for at the age of eighteen he was made Maestro de Capilla at Jaen. A French writer speaking of this man, after describing his talent and beautiful character, says: "We are sometimes inclined to believe that one must go to the Spaniards to find the most authentic expression of Christian sentiment in music." Guerrero benefited much by the teaching of Morales. His collection of "villanescas" are notable amongst his secular compositions. I explained what a "villancico" is; a "villanesca" is only a variant on the other term, signifying a difference in the versification. Guerrero wrote, as did Bach, two settings of the Passion, one for St. Matthew's account, one for St. John's; a mass for four voices, "Simile est regnum coelorum"; his Magnificats he dedicated to Philip II.

There is some sort of lingering tradition that he was for a time at Yuste with the great emperor Charles V. in his claustral life there, but the tradition lacks backbone; if only it could be proved, it would be a fact of no small interest. The emperor was a great patron of music, and besides his royal chapel at Madrid, he kept similar chapels, with bodies of singers attached thereto, at Vienna, Brussels, the Hague, and Naples.

Cabezón was in the service both of the emperor and of his son Philip. He was a great organist and harpsichord player; indeed, so famous was he in his day that Pedrell names him "the Spanish Bach," while Fuertes says he was justly hailed as the Orpheus of his time. Unfortunately nearly all his works have disappeared, as have also two works on the organ, which contained some compositions by himself and his son.

Now appears another world-illustrious name, and about which little, I suppose, can be said that is not already known. It is disputed whether Tomás Luis de Victoria was a pupil of Escobedo or Morales, but I notice that Fuertes, to settle the matter, makes him a pupil of both these musicians. He was master of the music at the German College in Rome, and afterwards "*maestro di capella*" at the church of Saint Apollinare in the same city, and on his return to Spain he found a place ready for him in the Royal Chapel. He was the first composer to set to music hymns for the whole of the Church's year, and this work he dedicated to Pope Gregory XIII. Whilst it has been slyly hinted that he drew largely on the musical knowledge, as displayed in his wonderful compositions, of Palestrina, Spaniards declare that he was the equal of that master, and indeed in many cases overstepped the fame of his Italian competitor. His long residence abroad had the necessary result, as in the case of Morales, of making his works better known and more appreciated in Germany and Italy than in Spain. He is, for his epoch, the most thoroughly characteristic of all the great Spanish composers, and his individual style was not affected, as in so many cases, by the traditions of the Italian school. His praises are sung in an ultra-fervid manner by a Frenchman, and as the criticism opens up new possibilities for those engaged in such work, I cannot forbear from quoting it. "One might almost say that on his musical palette he has entirely at his disposition, in some sort, the gloomy colour of Zurbarán, the realistic and transparent tones of Velásquez, the ideal shades of Juan de Juanes and Murillo. His mysticism is that of Santa Theresa and San Juan de la Cruz." An Italian critic, not to be outdone by this bathos, speaks of Victoria's "*Iberian cloak*" and of the "*Moorish blood* which courses through his veins."

It must, however, be said in all seriousness that the names of such composers as Morales, Guerrero, Cabezón, and Victoria, —and these stand forward amongst a crowd of others, who in a smaller way are all worthy of attention and study— prove most conclusively from the known worth of the individuals who bear them that Spain during her period of musical magnificence, which would seem to have attained its height in the 16th century, can claim to take a place, and an honourable place, with other nations at this time, if indeed she does not lead the way. I have pointed out that Spanish church music was at this time known through these composers both in Germany and Italy; I should also have indicated that it filtered through to France, for we are told that at Rouen the masses of Morales and the motetts of Guerrero were frequently performed.

A writer in the *Quarterly Musical Review* in 1821 remarks that "the Spaniards have been placed much lower amongst the musical European nations of the 16th century than they deserve, by those who imagine that Morales was their most distinguished musician, and that Salinas was the only theorist of the age. In fact, little is known of the state of music in the interior of the kingdom, but to judge by the musicians, singers as well as composers, that were sent to the pontifical chapel, it may be supposed that so powerful and rich a nation preserved many for its own service, and did not educate them all for this new species of exportation. Far from having neglected music, the Spaniards not only appear always to have had a taste for the art, but to have included it amongst the sciences taught at their universities."

The mention of Salinas prompts me to say one or two words about that remarkable man, who, though he lost the precious gift of sight, pursued his classical and musical studies with so much ability that he was in due time appointed professor of music at the University of Salamanca, where he had been a student. Besides being a remarkable organist, he published a collection of his lectures, in seven books, under the title "*De Musica*." I frequently hear it said, "Oh, the Spaniards, they are a good-for-nothing, lazy people!" and yet here we have an example of brave and noble perseverance in the face of almost indomitable difficulties, for it seems certain that in addition to his bodily affliction, Salinas was not born with a silver spoon in his mouth.

Before leaving this section of our subject, I suppose some mention will be expected of Cerone, but as he is an Italian and not a Spaniard he does not properly belong to our subject. I notice that he was alluded to by Sir Gore Ouseley in an admirable lecture given to this Association and published in the *Transactions* of 1878-9. Sir Gore Ouseley on two occasions took as his subject Italian and Spanish musicians,

in the palmy days of their success, but he especially confined himself to those who wrote on the theory and construction of music. I can tell you I have been very careful about treading on the toes of so illustrious and learned a musician, and only in very few cases have I allowed my remarks to overlap what he has so ably stated. As regards Cerone, I must say, as Sir Gore said, that I do not feel ardently impelled to read his 1,160 pages of curious musical disquisition. Sir Gore, I am glad to see, points out that he was not so original as would at first seem likely, but set out under his own name a mass of facts that had been got together by a fellow-countryman, who died before he could publish the result of his research. Yet I am always filled with envy when I take out my friend Mr. Matthew's copy of the "*Melopeo*," so regally bound, and so handsome in production, and ponder with delight its musical oddities. I believe there are very few copies now existing; this one was printed at Naples in MDCXIII. It is characteristic of the man and his age that in the very forefront of the work there are a series of short prayers or collects to be used by readers before studying the contents of this ponderous tome. There are likewise two dedications; one to "the most holy child, Jesus, and his mother, Mary the Virgin, the empress of heaven, and most efficacious advocate of sinners"; and the other to "the Majesty of the King Don Philippe III., king of the Spains." In the fifty-third chapter of the first book in the "*Melopeo*" Cerone inquires into the reasons why there are more professors of music in Italy than in Spain, and discovers that the cause is the great number of academies in Italy for the study of music, whilst in Spain there is only one, founded by Don Juan de Borja, major-domo to the Empress of Austria. I think this a fitting moment to express my obligation to Mr. Matthew for so kindly allowing me the run of his splendid musical library, an amateur collection hard to beat, presided over by a man to whom musical students owe a deep debt of gratitude.

We must not forget that this 16th century saw the birth, besides the eminent musicians who have been mentioned, of two men who by their writings brought honour and greatness to Spain, as indeed they would have done to any country. I refer to Cervantes, who was born in 1547, and Lope de Vega, who saw the light in 1562. Calderon shone as brightly as these other two, but as he became an inhabitant of this world in 1600, you will see that he belongs to the 17th century. The advent of this triad gave a great impulse to the dramatic form of music, which had previously existed in Spain, though in a somewhat vague, hesitating manner, but this wealth of literature for the stage gave rise to the want of a corresponding series of musical compositions,

and Spanish musical history shows that these were forthcoming both for religious and secular plays. I suspect that the masterpiece of Cervantes is familiar to all, but it may not be matter of common knowledge that Weber took his opera "*Preciosa*" from one of Cervantes' plays. By the kind permission of Señor Arbos I have been able to look over a very interesting pamphlet that was written, on the occasion of the tercentenary of the publication of "*Don Quixote*," by a clever and learned musician, Señor Cecilio de Roda, a member of the Spanish Academy and the Fuller Maitland of Spain. He takes as his subject the musical references in the work itself, and shows with much brilliancy of writing their actual relation to the known usages and customs of Cervantes' day. I beg leave to direct your attention for a moment to this document, quite a "*pièce justificative*," as the French would say. After showing how Cervantes divides the instruments mentioned into four classes, viz., pastoral, military, popular, and aristocratic, and after detailing their manner and use, our author comes to speak of harps, *vihuelas*, "*laudes*," and guitars, of which, he says, "more complete notice can be given." "The harp was, as to-day, the aristocratic instrument most favoured by women, and it would appear to be regarded in the '*Quixote*' as the feminine instrument '*par excellence*.' The harp figures amongst the favourite instruments of our composers of the 16th century, and it is minutely described in the '*Declaracion de instrumentos musicos*' of Fray Juan Bermudo, printed in 1555." "The '*vihuela*,' the prototype of the actual guitar, was much in favour in Spain in the 16th century," and during that epoch a perfect crowd of composers illustrated the capabilities of the instrument by writing for it pavaues, galliards, and other dances, and accompaniments for various kinds of songs. The guitar ousted from public favour the "*vihuela*," but it is remarkable that from the year 1586 till full a century later no publication concerning either of these instruments appeared in Spain, thus causing, as says our author, "an immense hiatus in our musical art." I might go on to quote much that is most interesting concerning this instrument, and the differentiation of the Spanish from those guitars known in other countries, but as you will perceive, time does not allow me to do so. I must content myself with remarking that the "*laud*" here mentioned is identified with the "*liuto Italiano*" or "*luth*" of the French nation. Lope de Vega, whose "unique renown is based upon the fact that he created a national theatre, that he did for Spain what Shakespeare did for England, became, after many adventures, a priest, as also did Calderon, whose full name was in grandiloquent Spanish, Pedro Calderon de la Barca Henao de la Barreda y Riaño.

Both Vega and Calderon wrote, amongst a host of other things, "autos." The word "auto" was at first applied to any and every play; then the meaning became narrowed to a religious play, and finally an "auto sacramental" came to mean a dramatised exposition of the Blessed Sacrament to be played in the open on Corpus Christi Day. These "autos" may really be regarded as sacred operas, or acted oratorios. In an important work published at Madrid in 1881, entitled "Hommage à Calderon," I find the following remarks: "We understand by zarzuela a drama interspersed with songs, and by an opera a production which is set entirely to music—we cannot then say that Calderon was the first to create the genre of the zarzuela, unless we abide by this definition, for in 1629 was produced "La Selva Sin Amor," by de Vega, only in this case there was singing throughout the play. Therefore, though we may say that Lope de Vega introduced what was really opera, yet it must be admitted that even before Calderon's time there were plays associated with music, though they had not quite set in that concrete form known as the "zarzuela." "In Calderon's time music was cultivated with great assiduity in Spain, and no one could be said to have a good education who had no knowledge of music as also of dancing. One consequence of this enthusiasm for music was the formation of bands of comedians, of whom the greater part were sufficiently acquainted with singing, with dancing, and with the playing of some instrument, such as the vihuela, the harp, the guitar, or the bandurria. In these companies there was always one called 'musico,' who was generally the composer, master, or director of the musical part of the show, and on him and his leadership the rest depended." "At this time were to be found in the Royal apartments and the Royal chapel at Madrid the most famous musicians of Spain, and not only of Spain, but also of Portugal, Flanders, Italy, and even England, especially instrumentalists." "As to its form, the music in the 17th century exhibited a certain tendency to preserve a more or less religious character in the serious form of drama, whilst on the other hand, in the native joyousness of the 'entremeses'¹ and sung dances, the spirit of the popular songs asserted itself, and the airs heard in other countries were quizzically treated, even to the point of ridicule." A motett or madrigal known as being of the "tono humano," was so named to distinguish it from a religious song or motett, which was classed as "tono divino." Of the instruments used in Calderon's time, a list is given which includes "organos, claviorganos, clavicimbals, arpas,

¹ The "entremeses" were very short pieces containing music and dancing, which filled up lengthy "entr'actes"—"a sort of crutches that were given to the heavy comedias to keep them from falling."

laudes, torbas, vihuelas de mano,¹ guitarras, bandurrias, rabeles, vihuelas de arco, violines, pifanos, flautas, chirimias, orlos, cornetas-mutas, dulzainas, bajoncillos, bajones, trompetas y sacabuches," besides instruments of percussion. No wonder that Calderon quaintly describes the effect of the orchestra as an amazing mouthful of sound! Before quitting this part of our subject, it may be interesting to note the names of those who wrote music for the plays of these times. The most prominent were Hidalgo, Peyro, Miquel Ferrer, Juan de Navas, Sebastian de Navas, and Geronimo de la Torre.

We must now turn our eyes to Spain of to-day and its musical aspect. We here make a rapid descent, but the situation is not so discouraging as many seem to think. It must be remembered that Spain, that extraordinary and fascinating land, is rousing herself, is awakening from a little slumber, and though, like Rip Van Winkle, she finds many things changed, especially in surrounding nations, yet, in spite of the forms of her mountains being still the same, she begins to perceive the truth of the maxim "*autres temps, autres mœurs.*" And, from what I am told, a school of musicians is again arising, many of whom are fitted to take their places with other great artists of to-day. I shall not trouble you with a long list of names, but there are some that really ought to be mentioned. I am not going to speak about the Spanish artists here present, as it would be an invidious task, and not pleasing to them. I only here tender to them and their English confrères—I am sure in the name of you all—a cordial welcome and a most hearty appreciation of their kind support, even before we have tasted of their quality. Señor Arbos now conducts every year in the Royal Opera House at Madrid, a series of concerts of first-class music, and I think we should feel proud in the fact that Miss May Harrison appeared at these concerts last year and was hugely appreciated by what is really a critical audience. For a Spanish audience is not the feeble, inanimate body usually to be found in an English theatre or concert-room; on the contrary, they have more than the courage of their opinions, and express approval or dislike in the most startling and forcible manner. Under the Bourbon rule music, as so many other arts, became demoralized in Spain, and Italian opera invaded the stage, and has remained ever since, except of course that at most of the Spanish theatres not given up to opera you have the zarzuela, which is really much like our present musical plays, though sometimes possessing far more

¹ "Vihuela" is more or less a generic term; but "Vihuela de mano" would here seem to mean a guitar; "vihuela de arco," a kind of violin. Rabel, a form of Eastern "rabab." "Orlos," a sort of Roman "lituus." The "bajoncillo" and "bajon" belong to the bassoon family.

merit, both from a musical and literary point of view, and engaging the attention of notable Spanish musicians. As to opera, the idea is that it must be in Italian, as giving the necessary tone to that form of entertainment; it would be considered vulgar if in Spanish; the proper province for the conveyance to the spectator of Spanish life and music is the "zarzuela." I have heard that there is a sad lack of musical criticism in Spain, I mean criticism of any worth, the only critic of genuine ability being the Señor de Roda, whom I have already mentioned. I do feel myself, and I should like to express it most strongly, that it is matter for regret that concerning a nation so remarkable, so historical, so brave, with such splendid traditions in the past, and such high hopes for the future, we know so little either musically or in any other way. So far as national song is concerned, Señor Arbos fully confirms what I have already said—that there is no nation that has so rich, so varied, and so characteristic a collection, whilst as to the dances of the country, who that has ever been in Spain can forget their haunting rhythm, their vocabulary of motion, their alluring languorousness, their fascinating enthrallment of the senses! The gipsy dances are the oldest and most characteristic; everything that is gipsy is in Spain classed under the heading of "Flamenco"—why or wherefore the use of this term no one seems to know. One more item under this head, and that one full of suggestion, as you will perceive, when I tell you that the songs the nurses to-day sing to their little ones as they croon over them are based on the old Gregorian tones, and these in turn with peculiar rhythmic additions become dances.

Amongst Spanish composers of to-day, the names of Chapi and Breton are well known, and need I remind you that Spain has in these latter years produced that remarkable man Manuel Garcia, and his so gifted daughter Madame Malibran; and Spain has sent to us with his wealth of artistic talent Señor Sarasate. And how many are behind these, all working hard to rehabilitate the Spanish school of music in its old splendour! Consider what a gift from a native to any nation is that splendid collection put together by Miguil Hilarion Eslava in the "*Lira Sacro-Hispana*," a series of extracts from the religious works of Spanish musicians from the 16th to the 19th century, with biographical sketches of the composers! And how absorbing is the story of the growth and gradual development of the Spanish school by that distinguished son of this southern land, Mariano Soriano Fuertes, who in his "*History*" has laid a good foundation whereon others may build. I trust that I have faintly indicated that music is by no means in a moribund condition in the Peninsula; melody is in the veins of every

Spaniard, music is in his blood, and whether it expresses itself in song or dance, the national heirlooms, or whether it betake itself to higher flights, this divine gift will never decay in a nation which has the memory of so great a past.

I think now I have said enough and more than enough ; I much regret that I have only covered half the ground that I had originally surveyed ; I can only add that if at some future time the Association will allow me to give another lecture, I will certainly endeavour to make good my deficiencies. It only remains now for me to speak a few words about the music we are to listen to, a feature which will, I hope, prove to be of far more abiding interest than this too imperfect discourse.

The first item in our programme is a quartet by Arriaga, a work which has never before been heard in this country. Señor Arbos sent expressly to Bilbao for details concerning the life of this musician, and has kindly placed these details in my hands. Jean Chrysostome de Arriaga was born at Bilbao in 1808. He showed an extraordinary precocity in music, and, whilst almost a child, wrote an opera. At the age of thirteen he was sent to Paris to the Conservatoire, where he studied under Baillot for the violin and under Fétis for harmony and counterpoint. His remarkable progress can be best exemplified by his writing a fugue for eight voices on the words in the Credo, " Et vitam venturi," which Cherubini declared to be a veritable "chef-d'œuvre." Himself a virtuoso on the violin, Arriaga produced in 1824 three quartets which have excited immense admiration. These he dedicated to his father, and you will hear the first of them to-day. Then followed an overture, a symphony, a Mass, and some French cantatas and romances. But the end came too soon ; at the age of twenty Arriaga passed to the realm of eternal music, and was quickly forgotten.

In a letter addressed to his relatives, Señor Albeniz, the eminent Spanish pianist and composer, says that both Fétis, Reicha, Catel, Boieldieu, Berton, and Cherubini considered that, had he lived, he would have become one of the most distinguished professors of the Conservatoire, and they regard his early death as a heavy loss to musical art. Manuel Garcia was so struck with the possibilities of Arriaga's opera, " Los esclaves felices," that he attempted, I am afraid unsuccessfully, to get it represented in Paris. It has, however, been played with much success in Bilbao. M. Alana, the founder of the first society of chamber music at Bilbao, was the first to present to the public some years ago the quartets of Arriaga. I am glad to know that in his native town of Bilbao a monument is now being erected to his memory. At the beginning of this year a festival was held in Bilbao, when most of his works were performed. To-day we honour this

young genius by giving him a hearing, already too long delayed, in this country. The quartet to be played is written on the classic model, somewhat in the style of Mozart. It has four movements: *Allegro*, *Adagio con espressione*, *Menuetto-Allegro*, and *Adagio-Allegretto*. The composer does not betray his nationality except in the Trio of the Minuet. The executants are Señor Arbos, Señor Rubio, and Messrs. Frank Bridge and Thomas Morris.

The next item is the performance of three trios, written by Señor Arbos, the first entitled "Bolero," the second "Habanera," and the third "Seguidillas gitanas." These are based on dance measures, and coming from a Spaniard of such ability, we shall be able to appreciate the genuine article. In these trios Señor Arbos will have the assistance of Señor Rubio and Señor Sobrino. After that, more of the genuine article, for Señor Arbos will, with Señor Rubio, play some real unadulterated Spanish dances, the "Seguidillas manchegas," the "Habanera," perhaps known to you through "Carmen," and the Aragonese "Jota."

One word, in conclusion, as to the names of these dances. The Bolero is a comparatively modern dance, and may be said to have found its way to Spain from Italy. The "Seguidillas gitanas" are gipsy dances, belonging more especially to the south, whilst the "seguidillas manchegas" are the dances of the people who inhabit La Mancha, the region of Don Quixote. The "Seguidilla" has the same rhythmical movement and time-measure as the bolero, but is, you will notice, much more animated and stirring, almost inducing you to jump up and foot it yourself.

The "Habanera" is like a Creole dance and comes from Cuba, where it was evidently originally taken by those Spaniards who settled in the island.

The "Jota," as I have said, belongs to the province of Aragon as also to Navarre, and is found as well in Spanish America. It is really a waltz movement, and is usually accompanied with the guitar, the "bandurria" (an instrument similar to the guitar), the "pandereta" (or small drum), the castanets, and the triangle.

I can only thank you for the patience with which you have listened to these remarks.

DISCUSSION.

THE CHAIRMAN.—I am sure we must all agree to thank Mr. Cart most heartily for this very instructive lecture, and also those kind players who have given us these illustrations. I think that Ariaga quartet must be regarded as evidence of wonderfully advanced ideas on the part of the composer. To think of a master writing such an extraordinary quartet during the life of Beethoven! I think we must keep Mr. Cart to his kind promise of reading to us again, and I hope we shall then hear something more about that gipsy music and that extraordinary national music of Spain, which is so surprising to everyone who goes there.

(Votes of thanks were then passed to Mr. Cart and those artists, Señor Arbos, Señor Rubio, Señor Sobrino, Mr. Bridge and Mr. Morris, who had given the illustrations.)