Dr. D. F. Scheurleer: His Writings and Collections

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Of course, one does not say that two harmonies in a bar should be used on every conceivable occasion, but such a procedure in combined counterpoint is no more a licence than to use a different chord for each accent in a hymn-tune, for the semibreve covers two accents.

It is not, as some people imagine, an easy way out of a difficulty. It is the only musical means of combining first, second, and fourth species. Someone will say that if in combining these species you use two chords you are not doing what you set out to do. The reply to this is: (1) I did not set out to write second and fourth species against a semibreve which necessarily implied one chord; (2) Strict counterpoint is a principle of horizontal movement, not of chords at all. If I get my second species adequately conjunct, I achieve my aim, no matter whether I use two chords in a bar or one. This confusion of argument would all disappear if we got back to the original principles.

The more one teaches, the more one is convinced that strict counterpoint must be taught exactly as it was, including the use of the modes. The only other alternative is to devise something entirely new.

DR. D. F. SCHEURLEER: HIS WRITINGS AND COLLECTIONS.

BY JEFFREY PULVER.

The prospector walks over many a gold-mine and is ignorant of its existence; gold seldom sets up a signboard bearing the legend 'Dig here.' Nor do the treasures of musical palæography and bibliography; and many a research worker has passed through or near The Hague without suspecting the almost priceless collections possessed by Dr. Daniel François Scheurleer, banker and amateur. It was only after working in the libraries connected with the Amsterdam University that I became aware of the fact that an enormous amount of useful material was lying in Holland's social capital; a hint from the librarian, Dr. C. P. Burger, sent me to seek the *entrée* to the collector of The Hague, and this courteous and learned gentleman was immediately ready to assist me in every way. A chat on matters of musical history and bibliography in the banker's office in the Spui-straat, and a visit to his bookshelves in the Laan van Meerdervoort were experiences that will remain long in my memory.

It will of course be impossible to describe the contents of the Scheurleer library in an article of this kind; such an undertaking would necessitate a shelf-full of volumes, and an idea of the magnitude of the collection may be formed from the remark that the catalogue alone requires three volumes. But the catalogue, fortunately, is easily accessible to readers who use the British Museum libraries, and from it all the information required, short of the actual text of the works, can be obtained. A few of the gems of this collection, chosen almost at random, deserve especial mention. Here we find works of every description; from the histories and dictionaries common to almost every library, to some of the earliest and rarest examples of the printer's art as applied to music. Several copies and facsimiles of rare books are also included, and although these do not please the collector so well as originals would, they are of immense use to the historian who has to do only with the contents. Among the foreign publications that have been brought together by Dr. Scheurleer, I must name the 'Theorica Musice' of Gafurius, 1492, and the 'Arithmetica, Geometria, et Musica Boetii' of

Boethius, 1492: works that in spite of their necessary shortcomings have become landmarks in musical history. Sebastian Virdung, comparatively reliable, is represented by his 'Musica getutscht und aussgezogen,' Strassburg, 1511. A Paris Missal with music, dated 1515, is interesting; so is Martin Luther's 'Deutsche Messe' (also containing music), published at Wittenberg in 1526. Continuing to adhere to chronological order regardless of place of publication, the next interesting works to merit mention above the countless others that must remain unnamed are Pierre Attaignant's 'Trente et une Chansons' (1529), Martin Agricola's 'Musica figuralis Deudsch' (1532), and Sebaldo Heyden's interesting and useful 'De Arte Canendi,' Nürnberg (1540). Glareanus, so often quoted, has his monument in the Scheurleer collection in 'Dodekachordon' (1547). Zarlino, the teacher of Sweelinck, can be read in two works dated 1571 and 1573, and Baltazar de Beaujoyeux in his 'Balet Comique de la Royne' (1582). 'Il Primo Libro de Madrigali,' Venice, 1586, is the interesting work of the great madrigalist, Luca Marenzio, and another book of the same class of composition is 'Il vago alboreto di Madrigali et Canzoni,' published by Peter Phalese in his Antwerp days (1597). An interesting copy of the Abbé Jean Tabourot's (Thoinot Arbeau) 'Orchésographie' (1589) is contained in the collection; it is the book that was in the possession of J. B. Despréaux, dancing-master to the Empress Marie Louise, and contains some notes in his handwriting. Published works of Salomone Rossi are not frequently met with, but a copy of his 'Il Primo Libro de Madrigali à cinque voci' (Venice, 1600) is in the Scheurleer library. The collector's illustrious countryman, Jan Sweelinck, is represented (among other works) by his 'Rimes françoises et italiennes mises en musique,' Leyden, 1612. Especially noticeable is the fine collection of works by Orlando di Lasso, elegant and most distinguished son of the Low Countries. We find his 'Novem quiritationes Divi Job. Quaternis vocibus,' Paris, 1565 (Superius), and five other works dated 1585, 1587, and 1604. There are also the 1565, 1566, and 1567 'Libri di Madrigali,' and the 'Thrésor de Musique,' 1582 (the British Museum copies are dated 1576 and 1594). The last-named work has a title-page reading 'Orlando de Lassus, Prince de Musiciens de nostre Temps,' and which states that the book is 'augmenté de plus de la moitié en ceste seconde édition.' The library also possesses Lasso's 'Neue Teutsche Lieder' (1583). Very entertaining was the squabble over the proposed engagement of a dancing-master for the now no longer existent University of Franeker in Friesland. Dr. Scheurleer has most of the different books and pamphlets that appeared (1682 and 1683) giving the arguments for and against the innovation. Worthy of note, too, are several of the early 16th century publications of the works of Georg Rhau, and a wonderful collection of 'Souterliedekens' (Psalms with texts in the vernacular) goes further to enrich this magnificent library. It would be impossible even to name the many works of Froberger, Frescobaldi, Mattheson, Marpurg, Corelli, Geminiani, Graun, Hasse, Handel, Arne, Campra, Collasse, Lully, Desmarests, &c., &c., that are included in the catalogue. Some first editions of Bach and Beethoven are interesting.

Of the English works represented in the collection a few taken haphazard will show the nature and extent of Dr. Scheurleer's possessions. John Dowland's translation of 'Andreas Ornithoparcus his Micrologus' (1609) is there, a few notes respecting this quaint and entertaining work being given in my article on John Dowland in *Musical News* (January 25 and

February 1, 1913). Another interesting English publication is 'The whole Booke of Psalmes: collected into English Meeter by Thomas Sternhold, John Hopkins, and others, conferred with the Hebrew, with apt notes to sing them with all,' London, 1628. The editions of 'The whole Booke of Psalmes,' by the same editors, published in 1565 and 1632, are also in the collection. 'The English Dancing-Master' is represented in four editions: 1651, 1686 (seventh edition), and the fourteenth and seventeenth editions. Christopher Simpson's 'Chelys, &c. . . or The Division Viol' is present in its second edition (1667), and the same writer's 'Compendium of Practical Musick in five parts' in its third edition (1678). Matthew Locke's 'Melothesia' (J. Carr, 1673), Thomas Mace's 'Musick's Monument' (1676), and Henry Playford's 'Theater of Music' (1685), are also to be found among a very large quantity of English music published during the 17th century. Dr. Scheurleer owns, besides these, several books of songs and instrumental music by Henry Purcell, Dr. Blow, and other composers of that period, and also interesting specimens of the 'Catch Club' music. Illustrative of the fact that English music of the Stuart era was still highly appreciated on the Continent, there is a book of Fancies copied from English sources: 'T. Lupo, J. Coprario, W. Daman. XX Konincklycke Fantasien, om op 3 fioolen de Gamba en ander speel-tuigh te gebruycken. Gestelt door de Kunstige Engelse speelmeesters. En noch IX Fantasien om met 3 Fioolen de Gamba te gebruycken, door Orlando Gibbons' (20 Royal Fancies for three Viols da Gamba and other instruments. Set by the most cunning English virtuosi. And besides, 9 Fancies for three Gambas by O. G.).

But Dr. Scheurleer is not content with collecting the works of others; he has himself added much interesting and instructive matter useful to the student of musical history. Only a few of his works can be mentioned. Very useful and well-informed are his writings dealing with Mozart and his times, the first work on this subject being 'Mozart's Verblif in Nederland en het Muziekleven aldaar in de laatste helft der achttiende eeuw' (M.'s sojourn in Holland and musical life there in the second half of the 18th century), published by Martinus Nijhoff at The Hague in 1883. This book has been cited in my article on Otto Jahn (*Musical Times*, April, 1913). It goes through the story of Mozart's life and work in the Low Countries, and gives a realistic picture of the state of music there and then. In 1906, Dr. Scheurleer published (Nijhoff, The Hague), 'Portretten van Mozart,' an interesting little pamphlet giving a summary of the activity of the master-symphonist, drawing especial attention to the various portraits and pictures made of him; the booklet contains twenty-three plates showing Mozart in as many different epochs. The culmination of the doctor's studies in Mozartiana was reached with the publication of his 'Het Muziekleven in Nederland in de Tweede Helft der 18e eeuw, &c.' (Nijhoff, The Hague, 1909). This sumptuous volume, containing more than two hundred illustrations copied from old portraits, etchings, and prints, gives an excellent idea of Holland, from the musical point of view, during the period treated. The work is enriched by the substance of Leopold Mozart's letters, written while on tour, for which the author owes thanks to Prof. Dr. Max Seiffert, of Berlin. A work that must have cost its author very much labour is the excellent catalogue of the Scheurleer collection, published in three volumes 1893, 1903, and 1910. It gives occasional bibliographical notes, and facsimiles of some title-pages make the work more interesting

than catalogues usually are. Only 120 copies were printed, and the book is not on the market. Another useful work of Dr. Scheurleer's is 'Een deuot ende Profitelyck Boecxken,' a reprint, with copious notes and instructive introduction, of 'a sacred song-book with melodies of 1539.' Facsimiles of the title-page and the types used for text and music in the original (Simon Cock, Antwerp, 1539) make it entertaining, and a thematic index renders it useful (The Hague, Nijhoff, 1889. 350 numbered copies). Further works are 'De Souterliedekens. Contributions to the History of the oldest Dutch Psalm-rhyming' (100 numbered copies, Leiden, 1898), published also in German in the same year; 'Niederlandsche Liedboeken,' a list of song-books published in Holland before 1800 (Nijhoff, The Hague, 1912), an index of writers, publishers, and printers, making the contents easily accessible; and 'Twee Titanen der Negentiende Eeuw, Hector Berlioz en Antoine Wiertz' (Two Titans of the 19th century, Berlioz and Wiertz), published at Haarlem in 1878. In 1898, Dr. Scheurleer published his 'Ecclesiasticus,' a collection of hymns, prayers, and psalms from ancient sources, with texts in several languages; in 1877 his 'Richard Wagner's "Meistersinger von Nürnberg";' and in 1909 his 'Jean Marie Leclair in Holland.' The foregoing represent only a part of the collector's musico-literary activity, the complete list of his works containing many more books, pamphlets, and articles.

Daniel François Scheurleer was born November 13, 1855, is a doctor, *honoris causa* (1910), president of the North Holland Musical Association, member of many other learned societies, and is descended from our old adversary, Admiral von Tromp, and also from Prof. Tulp, of the Rembrandt 'Anatomy lesson.' He possesses, besides his books, a huge collection of ancient musical instruments. His book-plate is:

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from July number, p. 454.)

VIII.—OF OLD ENGLISH ORGAN MUSIC (*continued*).

Thomas Adams is represented by an Overture in C (No. 14), an 'Air varied' (No. 11), and a Fantasia in C minor (No. 32). The Overture is by way of being well known, and seems to have kept its place as a recital piece since the composer's day. While it contains many effective points, and has a notably bold harmonic scheme, there is too much 'padding' of the kind all too familiar in Haydn and Mozart when those great men nodded. Adams appears to much better advantage in the 'Air varied'—a pleasant tune, with four admirably-written Variations (the fourth being specially good), and only needing a somewhat better *Coda* to make it above reproach. This work would make a good study for a fairly advanced pupil, and would be useful in impressing on him the fact that the most elementary form of variation—by figuration—may be employed without triviality. Adams shows his ability to provide us with strong meat in his Fantasia in C minor. It consists of three movements,—a four-part Fugue, ending on a half-close in the dominant, an Andante

* On the Continent the E flat is called Es.

† The numbers in brackets refer to the 'Old English Organ Music Series.' (Novello & Co.)