Uppingham School

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The Musical Times.

JULY 1, 1906.

UPPINGHAM SCHOOL.

Ups and downs! How inevitably they enter into the existence of institutions no less than into the lives of individuals. And how true this is of schools. Yet for more than half a century, happily, the ups of Uppingham School have predominated. Not only has it lived up to its high position—500 feet above sea level—but this great school in the smallest county of England has entirely belied the name of Rutland, in that it has avoided ruts, and, under the wise regimes of Edward Thring and his able successor in the headmastership, has moved on along the broad road of enlightened education.

Let us take the pathway of history in seeking information concerning the foundation of the school. In the year 1574 one Robert Johnson (1540-1625) was inducted rector of North Luffenham in the county of Rutland. We are

UPPINGHAM SCHOOL CREST.

told that he 'preached painfully and kept good hospitality and was parson there some fifty years.' The possessor of ample private means Parson Johnson determined to devote part of his wealth to the furtherance of education in Rutland. 'Finding none,' says old Thomas Fuller, 'he left as many free schools in Rutland as there were market towns therein: one at Oakham, another at Uppingham, well faced with buildings and lined with endowments.' At the time of the foundation of these twin schools—in the latter part of the 16th century—Uppingham, according to Leland had 'but one meane strete, and but a very meane church.' The little town is not mentioned in Domesday Book, and its chief claim to fame seems to have been the making of trenchers—'as round as an Uppingham trencher' is still a proverb in the county. It was in the year 1584 that Robert Johnson, clerk, founded 'by God's grace,' the 'faire, free grammar school of Uppingham.' But this was not the extent of his benevolent

designs. In each town—Oakham and Uppingham—he at the same time founded a Hospital ('of Christ') for thirteen poor men, and 'one woman to wash their Buck Cloaths, they finding her things necessary thereunto as it shall be thought fit by the Governors, or the greater part of them, and every one of their stipends shall be per annum three Pounds.' The Hospital side of Robert Johnson's philanthropy has been altered, in that the 'Bede-House people' of olden times are now pensioners who reside in their own homes and whose habiliments are other than 'Buck Cloaths.'

Three years after the school was started and 'upon the entreaty of Robert Johnson,' the founder, Queen Elizabeth in 1587 granted a Charter for the due and proper government of the Schools and Hospitals. An eighteenth century printed copy of these Statutes in the British Museum is entitled:

The Statutes and ordinances of me ROBERT JOHNSON, clerk, Archdeacon of Leicester. For and concerning the Ordering, Governing, and Maintenance of my Schools and Hospitals of Christ in Oakham and Uppingham, in the County of Rutland, whereof I am Founder and Patron.

Stamford: Printed in the year of our Lord, 1753.

As a preamble to the Statutes the Founder ordains that

One book or original whereof shall be put into and kept in Christ's Hospital at Oakham, and the other in Christ's Hospital in Uppingham, each in a chest with three several [*i.e.*, separate] locks: the keys whereof, one to be in the custody of me, and after my decease, of my right heir male, from time to time patron and governor of the goods, possessions, and revenues of the said Schools and Hospitals; and the second of the Governor near dwelling that hospital, appointed by the major part; and the third of the School-master and Warden of that Hospital.

The effect of this was that the chest could only be opened when all three keys were used, a custom common in olden times and of which examples exist in some English cathedrals and elsewhere. To return to the Statutes. 'Cap. I. *Of the Governors*' need not detain us. 'Cap. II. *Of the School-masters*' begins thus:

I ordain also, that there shall be a School-master of each of my Free Grammar Schools of Oakham and Uppingham aforesaid, who shall be at the time of his Election, and so continue, an honest and discreet man, Master of Arts, and diligent in his place, painful in the educating of children in good learning and religion, such as can make a Greek or Latin verse. If he shall prove to be negligent in his place, and of lewd conversation, the major part of the Governors in the Diocese of Peterborough shall admonish him thrice, either *viva voce* or under their hands set in one paper; and if he do not reform himself, the major part of the Governors aforesaid shall deprive him of the place, and choose another in his stead. But otherwise if my School-masters be painful and careful in their places, I desire and hope that the Governors will encourage them, and mend their stipends, if they can conveniently. And I do ordain that their stipend shall be to each of them per annum twenty-four pounds, to be due unto them quarterly, and so to be paid, if it can be conveniently, otherwise at the half year's end.

I do also ordain that the School-master shall ever be the Warden in the Hospital of Christ in the town wherein he liveth, and have and use habitations and lodgings there, and shall have a special care of the well ordering of the poor people, and the houses, and have

an eye to their behaviour and disorders, so as he do nothing contrary to the direction of the major part of the Governors; and for his care and pains herein he shall have per annum Six Pounds.

The Usher and his duties are ordained in Cap. III. :

I do also ordain, that there shall be an Usher in each of my Schools, who shall be a godly, learned, and discreet man, one that can make true Latin, both in prose and verse. He shall carry himself reverently towards the School-master, and be ruled by him in his discipline, and for the matter and manner of teaching whom and when. He shall not disgrace the School-master or animate the scholars in undutifulness towards him, or seek to withdraw their or their parents' affections from him, but shall be diligent in his school. . . .

I further ordain, that he shall ever be during the time he is Usher, one of the number of my Hospital, there, where he is Usher, and be called Sub-warden or Confrater, and there at least twice in the week he shall read prayers with the poor people according as he shall be directed by the Governors, or the major part of them, and that he shall have for his Pains per Annum three Pounds.

THE REV. EDWARD CARUS SELWYN, D.D.
HEAD-MASTER OF UPPINGHAM SCHOOL.
(Photograph by Messrs. Gillman & Co., St. Aldates, Oxford.)

Passing over Cap. IV.—*Of the poor people*—a quotation may be made from Cap. V. *Of the Scholars* :

Further, I do ordain and constitute that there shall be in each of my said Schools from time to time some Scholars that are well fitted for the Universities, of civil conversation (if God so bless my Schools), chosen to receive Exhibition of forty shillings per annum, till the number of seven at least be filled up in each place; &c.

The remainder of the Statutes need not be quoted, as they refer to details of finance, &c.

Consideration may now be given to the School buildings. If the visitor be of an antiquarian turn

of mind he will take a special interest in the original schoolroom, which stands, unrestored, at the east end of the churchyard (see the illustration on p. 452). On the outer wall of this ancient (1584) schoolroom—now used as the art school—are three inscriptions, written in Hebrew, Greek, and Latin :

HEBREW : Proverbs xxii. 6 ; 'Train up a child in the way he should go,' &c.

GREEK : St. Mark x. 14 ; 'Suffer the little children to come unto Me,' &c.

LATIN : Ecclesiastes xii. 1 ; 'Remember now thy Creator in the days of thy youth.'

Although there is no mention of Hebrew in the Statutes, it was not infrequently taught to children in the reign of Queen Elizabeth, and there are proofs that Archdeacon Johnson took an interest in the study of the language. While in the neighbourhood of the parish church, reference may be made to the fact that Jeremy Taylor was rector from 1638 to 1643 : the richly carved oak pulpit from which the eminent divine preached is still retained, though apparently at the restoration of the church (1860-61) two of the ancient panels found their way into a curious corner of the house taken by Mr. Paul David, the music-master, who on discovering the panels had them re-inserted in the pulpit, to replace the plain deal boards which some vandal had put in by way of exchange !

Of lesser antiquity are the old School House, once the residence of the head-master, and the now disused School studies (date about 1800), visible through a screen of ivy in the photograph on page 455. The modern buildings which form the architectural glories of Uppingham belong to the golden period of the School, that inaugurated by its great head-master, Edward Thring (1821-87). A born educationist, strenuous in carrying out his high ideals, Thring changed Uppingham from a more or less fluctuating grammar-school into a great public school. When in 1853 he became head-master there were only twenty-five boarders and five or six day boys : at his death (in 1887) the school roll numbered upwards of 300. By his enlightened policy he revolutionized the educational methods that had hitherto prevailed in English public schools. For instance, in 1859, the first gymnasium ever erected in a public school came into existence at Uppingham ; in 1871 garden plots were assigned to boys interested in horticulture ; a carpenter's shop and a forge were erected and teachers of turning, carpentry and metal work were appointed and still form part of the teaching staff. With a warm-hearted interest in the conditions of life in the East-end of London, Thring, in 1869, was the first head-master to start a School Mission in the Metropolis. His dauntless courage, his extraordinary energy and the way he would simply fight through any barriers of difficulty were instanced in a very remarkable manner at a most critical period when, owing to an outbreak of fever, he removed the entire school for the whole year (1876-77) from Uppingham to Borth, on the Cardiganshire coast, a bold experiment, fully justified by results !

The Uppingham buildings specially associated with Thring are the Schoolroom (1863) and the Chapel (1865), both erected from designs by the late G. E. Street, R.A. The Schoolroom, which cost £7,000, is a spacious room decorated with elaborate paintings, chiefly illustrative of the great names in ancient and modern literature. The School Chapel—opened April 27, 1865—is built of local stone, and has cost altogether £10,000. In 1891 its beautiful interior was enriched by a Galilee Memorial Chapel, added at the west-end and containing a statue of Thring, a very fine piece of work by Mr. T. Brock, R.A.

The School Library is housed in part of the old School House which, after being the Bede-house of the Foundation till about 1800, was the head-master's residence till 1890, when the present

by Mr. G. Frampton, R.A. Apart from these School buildings three new boarding-houses have been built and five have been enlarged.

Yet another and the latest addition to the School buildings has to be mentioned, and that is of special interest in that it is associated with music and the much esteemed music-master of the School. The need of a concert-room in which performers and audience could properly breathe had long been felt. To propose the erection of a building that should be devoted entirely to musical performances would have resulted in a *non possumus*, therefore the suggestion was made and has been admirably carried out that the new building should serve a double purpose—a gymnasium and a concert-hall seating 900 people. On the occasion of a concert the ropes suspended

THE OLD SCHOOL HOUSE.

(Photograph by Mr. W. J. Stocks, Uppingham.)

School House was opened. This and the adjacent class-rooms form two sides of the School Yard and were designed by Mr. T. G. Jackson, R.A.

The progressive spirit and enlightened educational policy of Edward Thring animate the rule of his successor, the Rev. Dr. Edward Carus Selwyn. During his head-mastership there have been added new class rooms, in celebration of the Tercentenary of the foundation, and the Victoria building (1897), with entrance gate under the tower, containing a museum, chemical laboratory, and large lecture-room, and carpentry and engineering workshops: over the gateway is a fine statue of the founder

from the lofty roof make way for the chords which proceed from the orchestra, and the physical quite naturally gives place to the artistic side of Uppingham School life. This beautiful room, with its canary-wood panelling, has cost £7,500, the expense being met by subscriptions from Old Uppinghamians and other friends of the School. As a concert-room it honours the work of the present music-master (of whom more anon) and is named after him; as a gymnasium it commemorates the Old Uppinghamians who fell in the South African war. A photograph taken specially for this article of this valuable addition

to the educational equipment of Uppingham, is given on p. 453. Above the outer door of the room is the legend *Caesorum Comitum Memores*, and in large letters running round the apsis at the back of the orchestra are the classic words—which fronted the conductor's chair at the Gewandhaus, Leipzig — *Res severa est verum gaudium*.

The new concert-room naturally leads to the consideration of *music* at Uppingham School, and its place in the curriculum; and in this connection we must quote from Mr. George R. Parkin's 'Life and letters of Edward Thring' (Macmillan). The author says:

At a very early stage in his work Thring formed the opinion that music might be used as a refining and elevating influence in school-training. So far as the traditions of the public schools were concerned, he was

THE FIRST SCHOOLROOM (1584).
(Photograph by Mr. W. J. Stocks, Uppingham.)

venturing out into an entirely unknown sea when he made the innovation of introducing music into his regular system of education. But he believed that, in addition to a generally refining influence, it could also be made a means of interesting and stimulating boys not specially open to intellectual ambitions. So one of his earliest school ventures was the engagement of a music master. It was characteristic that from the very first he determined that the music given to the boys should be of the best.

One or two extracts from Thring's diary may be given as showing his keen interest in music, unmusical though he was. Thus, after a concert in 1873:

The whole concert Uppingham. What an epoch! The boys encored the school song again and again, and all rose and stood whilst it was being sung. It was a grand time for those who can see life

power and believe in seeds. Never before in England has such a thing happened as a great school having its own music in this way and rising with it. The zeal of the boys was wonderful. This stirs the heart and refreshes it. It is a burst of spring in the midst of the east winds of masters and the pelting rain of Commissions.

Again, two years later (in 1875):

The choir practised in chapel to-night for the first time, a glorious reality. How the grand music rolled through the space and lingered in the roof! Perchance a thousand years hence that roof or those walls may fill with prayer and praise, and the music we first heard to-day be rolling on. Amen.

And all this, and more, in spite of the fact that Thring was most unmusical! At the same time, he was wise enough to see the potentialities of music as an educational factor in a boy's life. As Mr. Paul David has well said:

That Thring, himself quite unmusical, should have been the first to introduce music into such schools is certainly very remarkable. Like every great innovator, he was in this point, as in many others, in advance of his time.

To quote further from Mr. David:

The power of vocal music to enhance and emphasise the meaning of words appeared to Thring of great value. It was with a view to their being set to music and sung and thus brought forcibly home to a large number of performers and listeners, that he wrote his school songs. These songs, so full of idealism and enthusiasm—how he delighted in hearing them rendered by a hundred youthful voices! There, at least, he thought some of the sacred fire that burned in his heart had caught the hearts of the boys.

It is pleasant to learn that the present headmaster maintains the musical traditions of the School over which he has so ably presided nearly a full score of years. Dr. Selwyn has kindly contributed the following note on music as an educational asset specially for this article. He says:

'I am strongly convinced of the value of music as a refining influence in education, without going so far as to say that it possesses a moral power. It operates for good in the zone of manners. And its influence is not confined to the performer, but extends to those who appreciate without performing or learning themselves. Nor do I think that consciousness of proficiency in music contributes to conceit or vanity on the performer's part. Music among boys is not an enemy of modesty.

'The attendance at the School musical performance is compulsory on the boys, although this takes the place of a lecture once in every three weeks in the winter terms; and yet the effect is anything but to create a dislike for music. The behaviour is good, and the result is somehow to promote appreciation, and as I am fain to believe to humanise the hearers, however unmusical they are. Mr. David, of course, is a sort of magician.'

The musical activities of Uppingham School are controlled and energized by an efficient staff of teachers, with Mr. Paul David at their head, his

assistants being Mr. S. Fricker (a pupil of Joachim's at the Hochschule, Berlin); Mr. O. Bedall (Munich Conservatorium); Mr. W. Bethe (violin-cello); Mr. W. Greatorex, F.R.C.O. (organist); and Mrs. Fricker (*née* David). Simple music, sung by a choir of eighty voices with Mr. Greatorex at the organ, characterizes the chapel services. In his organ voluntaries Mr. Greatorex supports the Uppingham policy by giving his hearers nothing but the best music written for his instrument. The School orchestra provides ample scope for the really musical of the violin pupils. Here the conductor, Mr. David, inspires the boys with a full appreciation of the old masters—especially Haydn and Mozart—and instils into his young fiddlers a thorough grip of the *ideas* of musical performance, although the interpretation is naturally only a boy's best. Proof of Mr. David's method and magnetism was furnished on the occasion of our visit by the vigorous manner in which the band

music by Paul David—may serve as a specimen verse :

Ho, boys, ho !
Gather round, together stand,
Raise a watchword in the land ;
Stand my merry craftsmen bold,
Brothers of the crown of gold
Wrought in stirring days of old,
England's crown, the crown of gold.
Gold of hearts that know no lie,
Gold of work that does not die.
Ho, my merry craftsmen bold,
Work again the crown of gold,
Work it new, boys, young and old,
Gather, gather, near and far,
Uppingham, hurrah, hurrah !

The first six notes of this song :

are adopted by the School Cadet Corps for the bugle call 'Uppingham.'

A special and interesting feature of the musical

THE DAVID CONCERT ROOM AND GYMNASIUM.
(Photographed specially for this article by Mr. H. H. Champion.)

rehearsed Mozart's 'Don Juan' overture. In addition to the boys, the orchestra includes three of the assistant music-masters, and a quintet of enthusiastic amateurs, viz., three assistant-masters and two ladies, wives of masters.

A school concert is given at the end of every term and one on speech day. On these occasions a selection from or a complete oratorio is given, as, for example, an excellent performance of 'Samson' in April last. For these concerts separate choir and orchestral rehearsals are held on Saturday evenings; on Sunday evenings there are combined rehearsals of band and chorus. At the concerts the school orchestra is, of course, supplemented by outside help, and the performance usually concludes with a school-song, of which the following—words by Edward Thring and

life of the school is a series of *chamber music* concerts (about seven) given annually during the winter terms. Mr. David and three of his assistants form a string quartet; trios, violin and pianoforte duets, &c., are also played, and occasionally a song gives variety to the programme. Attendance of the whole school is compulsory at these Uppingham 'Pops,' and the veteran music-master will not allow any lowering of the standard of music chosen for performance. Mr. David tells us how much such works as the Kreutzer sonata and Schumann's Pianoforte quintet are enjoyed, and indeed often asked for.

In regard to *individual* teaching, there are often upwards of 100 boys—one fourth of the School—learning instrumental music, pianoforte, violin or violoncello, all of whom are examined at the

SCHOOL BUILDINGS, SHOWING CHAPEL, SCHOOLROOM, AND COLONNADE.

(Photograph by Mr. W. J. Stocks, Uppingham.)

end of every term by Mr. David, who himself teaches the most capable of the violinists. Ample time is allowed to pupils for lessons and practice. Two lessons each of forty-five minutes' duration, are given per week. This individual attention given by the master to the pupil is of the greatest possible advantage and has its reward in the good musical work done at Uppingham.

The Lower School, of which the Rev. Tancred Earle Raven is the head-master, though not constitutionally connected with the Upper School, was founded in 1875. Here full use is also made of the opportunities afforded by the presence of Mr. David and his coadjutors. There are regular singing classes, for which the music-master makes himself responsible, and about twenty boys sing in the School choir. Instrumental pupils are arranged for as in the Upper School.

Mr. Peter Julius Paul David, music-master at Uppingham School, was born at Leipzig on August 4, 1840 (this date corrects those inaccurately given in various dictionaries of music). The son of the distinguished violinist, Ferdinand David—of whom a biographical sketch is given on page 457—he was brought up in an atmosphere of music. His only recollection of Mendelssohn, however, is a box on the ear he received from his father's friend as a punishment for some mischief in which he, Master Paul, had participated with Mendelssohn's own children. Although only a child of seven years the death of Mendelssohn made a deep impression upon him,

and he well remembers how Leipzig was placarded with posters recording the town's musical loss as if its chief musician had been the Burgomaster. Liszt and Schumann he knew well. At a party given by David's father, Hauptmann, then just appointed a professor of the Conservatoire, and Schumann were guests. 'Herr Hauptmann, how do you like Schumann?' 'A charming fellow: he didn't speak a word!'

Paul David was not intended for a musical career. For eighteen months he studied theology at Erlangen, Bavaria, with the idea of becoming a clergyman, but music asserted itself and rehearsals of quartets displaced the preparation of sermons. He entered the Conservatorium of Leipzig, where he studied under his father, Hauptmann, and Plaidy. Among his fellow students were Arthur Sullivan, Franklin Taylor, and Walter Bache. 'Sullivan was a lazy fellow,' recalls Mr. David, 'he did not seem to do anything during the two years of his studentship; but when the time came for him to leave he suddenly woke up and surprised us all by composing his charming music to "The Tempest." Here is the programme of its first performance, at which Walter Bache played the first movement of Sterndale Bennett's F minor pianoforte concerto. We quote from this interesting programme which Mr. David hands to us. It is headed:

Einladung und Programm zur HAUPT-PRÜFUNG im Conservatorium der Musik zu Leipzig. Sonnabend den 6 April, 1861, im Saale des Gewandhauses.

The fifth item in the programme reads thus :

Musik zu Shakspear's 'Sturm,' componirt von Herrn Arthur S. Sullivan aus London (unter Leitung des Componisten) Hieraus :

- a. Einleitung.
- b. Lied des Ariel, gesungen von Fräul. *Minna Giesinger* aus Leipzig.
- c. Entreact.
- d. Grotesker Tanz.
- e. Entreact und Epilog.
- f. Tanz der Nymphen und Schnitter.

Another item may be given :

Concert in Form einer Gesangsscene für die Violine von L. Spohr, gespielt von Herrn *Carl Rose* aus Hamburg.

This youthful violinist afterwards achieved fame in another sphere of musical work, as the Carl Rosa of English Opera.

After his studentship at Leipzig, Mr. David became a member of the orchestra at Carlsruhe, a post he held for two and a half years. At this time he saw much of Brahms, and having a naturally good voice he used to sing the composer's songs to him from the autograph copies ; he also played the A major quartet of Brahms from manuscript. 'How were you led to come to Uppingham ?' we ask. 'Well, the post as music-master was vacant, and Mrs. Thring mentioned the matter to Sterndale Bennett, whom she knew. Bennett paid a visit to my father at Leipzig and stated Thring's requirement. "Perhaps my boy

might suit," said my father to his English guest, with the result that I came to Uppingham in March, 1865, and here I have been ever since.' Among the Mendelssohn treasures that Mr. David possesses are the autograph of a very juvenile Symphony in C, a tall folio full-score presented to him by the composer's widow, and the manuscript of the pianoforte accompaniment to Bach's Prelude in E major (violin) thus inscribed :

An F. David zur und aus der Erinnerung niedergeschrieben, F. M. B. Leipzig d. 11te Nov., 1846.

To return to Uppingham. Mr. David speaks in terms of warm appreciation of the goodwill and support of his assistants, 'without whose valuable co-operation,' he says, 'I could never have done what I have done. And then the boys are extremely keen on music.' In the course of a paper read at a recent meeting of the Union of Directors of Music in Public Schools, Mr. David said :

That at most schools the bulk of our work has to be done out of school hours is, of course, a serious drawback, which also affects the lessons of the instrumental pupils. I confess I sometimes marvel at the punctual appearance of our pupils at Uppingham in the middle of a fine afternoon during the cricket season. That in spite of such unfavourable arrangements the number of music-pupils at most public schools has been largely on the increase of late years, is a striking proof of the value that parents now attach to the study of music.

Any boy who wishes to attend the Sunday evening practices (orchestra and chorus) is at liberty

THE OLD STUDIES.

Photograph by Mr. W. J. Stocks, Uppingham.)

to do so. In this connection Mr. David supplies the following interesting information :

A great many boys avail themselves of this permission, and with some of them attendance becomes quite a habit. I remember a few years ago, when we were preparing Beethoven's C minor Symphony, our audience on Sunday evenings grew larger from week to week ; sometimes we had quite a hundred boys listening to the rehearsal. The result was that you began to hear the main subjects of the Symphony whistled on the cricket-field, and in the quads of the schoolhouses, and that by the time of the actual performance our young audience had become thoroughly interested, and to some extent even capable of intelligent appreciation of the music. Now, I think, for a schoolboy to carry away with him, when he leaves, a memory of the C minor Symphony, as an ideal of music, is no mean advantage.

THE SCHOOL CHAPEL.
(Photograph by Mr. W. J. Stocks, Uppingham.)

No less interesting is Mr. David's declaration of policy in regard to public school music :

Now and then we meet, of course, with the objection of the 'superior person' that all this is wasted on the schoolboy. I beg to differ. I think our motto ought to be :—'For the young, the best is just good enough.' At our last Christmas concert we had among other things, the 'Prisoners' Chorus' from 'Fidelio,' which was enthusiastically encored. It is true I had repeatedly pointed out to my singers the exquisite beauty of the music, and I had noticed that with every practice they got more interested and warmed up. No doubt they in their turn talked of it to their friends, and in this way the boys themselves had prepared the ground. Yet all their talk and my own could never have effected such an outburst of enthusiastic applause as we had at the concert, if there had not been true appreciation of the beauty of the music in the audience.

Mr. David holds sensible views upon the musical training of the boys committed to his

charge. He does not begin at the wrong end. To further quote from the paper already referred to :

In trying to rouse in boys a genuine feeling for music and to give them a start in the appreciation of it, we must, in my opinion, begin by offering to them works that are simple and transparent in form and harmonies, easy to grasp and not too difficult to execute. In instrumental music we must encourage the study of the earlier masters, especially of Haydn and Mozart. The art of Beethoven rests not only on the forms but also on the spirit of his great precursors, and again it is Beethoven alone who gives us the cue to the understanding of everything that has come after him to this very day.

These words of wisdom, uttered by a man who is a true artist and an educationist of long experience, cannot be too widely promulgated or too strongly endorsed.

In conclusion, it was a proud day in Mr. David's life when on May 23, 1905, the David Concert Room was opened by Dr. Joachim. At the concert which followed the great violinist played Beethoven's Violin concerto, the programme including a selection from 'Elijah' (Part I.), the 'Idomeneo' overture, two madrigals,—'Since first I saw your face' (Ford) and 'The silver swan' (Gibbons)—and 'Work and War,' a set of four choral songs by Paul David. On that occasion an address was presented to Mr. David couched in these terms :

Paul David, at the opening of this Concert Room as the visible centre of musical life in Uppingham, we rejoice in the thought that its name will recall him by whose genius and patient zeal the spirit of music was constrained to make in this School a permanent and familiar home.

Forty years have passed since you, Mr. David, turned aside from a sure prospect of distinction in the outer musical world, and entered upon your chosen duties at Uppingham. The great Head master who brought you here foresaw, perhaps more clearly than yourself, the part you were destined to fill in the development of the School.

It is not merely as a true musician that we have known you. To those who know you best you have been a master of many subjects, a just and discerning critic, and above all a friend, ever ready to encourage in us that broad and healthy view which marks your own outlook upon the affairs of life.

Accept this expression of our gratitude for the ungrudging labour and care you have given to your life-work, and for the love you have borne the School and so many generations of her sons. We know that you would count as your highest reward the answering love of all those pupils and friends in whose name we now address you.

Be assured that in fullest measure this reward is yours.

RICHARD L. HARRISON, 1867-1872.
GEORGE A. FALK, 1889-1895.
HENRY G. LEY, 1903-1904.
E. C. SELWYN.

In the course of his reply Mr. David said :

It was Mr. Thring who started Music at Uppingham, like so many other good things. And I personally feel that I owe to him and his influence whatever I have been able to do. It was his great example, his ever ready sympathy, and the encouragement he gave me that enabled me to plod on in what in early days often appeared to me an almost hopeless task.—To you, Dr. Selwyn, I also owe a large debt of gratitude for the

enthusiastic support you have now for a good many years given to the cause of Music, and for your unvarying kindness and consideration to myself.—I wish also to take this opportunity of thanking you, my friends and colleagues, the Masters of the School, for all the kindness and support I have ever received at your hands. If there is one thing I am proud of, it is the fact that for a period of 40 years I do not remember a single instance of discord between us. Words do entirely fail me when I try to express to you my thanks.

And now, last! but not least, my old pupils, how can I thank you adequately for such a proof of friendship

MR. PAUL DAVID
MUSIC MASTER OF UPPINGHAM SCHOOL.
(Photograph by Mr. W. J. Stocks, Uppingham.)

and, I may say, affection, as you are giving me here to-day. The feeling that in you there is for me a net of friends spread over the whole of this country, nay, beyond it, will not leave me to the end of my days. Once more to all of you many, many thanks.

For kind help in the preparation of this article the thanks of the writer are tendered to the Rev. Dr. Selwyn, head-master; Mr. Paul David, music-master; and to Mr. H. H. Champion, one of the assistant-masters; also to the various photographers named under their respective productions.

DOTTED CROTCHET.

'How great and how individual the beauty of his songs! The force and grace of expression, the sweetness of sound, the exquisiteness of their representation touch the innermost chords of the human heart, and by merely touching them make men stronger and better. There is no lyric bard who has to such an extent won at once the admiration of the critic and the love of the public.'—*Sir Hubert Parry in presenting Edvard Grieg for the degree of Doctor of Music at Oxford, May 29, 1906.*

FERDINAND DAVID

(1810—1873).

No musical instrument has attracted more attention in recent years than the violin. This is largely due to the ever increasing number of wonderful performers thereupon, and in a lesser degree to the fabulous sums paid, or said to be paid, for old instruments. Pyrotechnic technique, though not unknown in the days of Paganini, dazzles by its sparkling virtuosity. The appearance of the prodigy violinist, not by any means a modern product, is a common occurrence, and almost ceases to excite wonder. And who shall attempt to estimate the number of lady violinists who charm by their interpretative gifts upon an instrument that a generation ago was not considered 'suitable for ladies'? Times have changed: not the violin. The tone-production—not always for the better—and mechanism of other instruments have been changed, but a good violin has to depend upon the player for full satisfaction as a purveyor of sweet sounds. This changelessness of the violin has therefore not nullified the schools of violin-playing which, reaching back to the 17th century, furnish an interesting contribution to the history of music, whether regarded from creative or interpretative points of view. One of these Schools, the German (or Mannheim), contains such distinguished names as Leopold, Mozart, and Spohr, to which may be added the subject of this biographical sketch.

Ferdinand David was born at Hamburg on June 19, 1810, in the same house as that in which his great friend, Felix Mendelssohn, first saw the light eleven months earlier. This interesting birth-house is in the thoroughfare now called the Grosse Michaelstrasse, and stands at the corner of the Brunnenstrasse: it can easily be identified by a tablet which has been placed over the front door at the instigation of Mr. and Madame Otto Goldschmidt to commemorate the birth of Mendelssohn within those walls. Louise, a younger sister of Ferdinand, was another gifted member of the David family. In her tenth year she appeared in public at Hamburg as a pianist. After her marriage she settled in London, and, as Madame Dulcken, became 'an executive pianist of the first order' and achieved extraordinary success as a teacher, with Queen Victoria at the head of her pupils. The father of these clever children was a prosperous and cultured merchant who had doubts as to the vocation which his son Ferdinand should follow. The boy showed hardly less ability in painting than in music, but music won the cause, and Master Ferdinand very early made his mark.

At the age of twelve he became a pupil of Spohr at Cassel, where for two years he imbibed the best traditions of the German school of violin playing. At the same time and place he studied the theory of music under Hauptmann, afterwards to become one of his colleagues at the Conservatorium, Leipzig. As a boy in his early teens Ferdinand David gave proof of remarkable energy and