

Some Musical Advertisements

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## SOME MUSICAL ADVERTISEMENTS.

BY C. EDGAR THOMAS.

The story of early advertising constitutes a singularly interesting chapter in the history of commercial enterprise, the fascination of which is due in great part to the peculiar and unaccountable dearth of literature concerning the subject.

Modern developments in advertising—especially those of the past twenty years—have completely revolutionized the art, so that the quaintly phrased and invariably witty advertisements that adorned the news sheets of the 17th and 18th centuries, with their frankly personal note, have now entirely disappeared from our ken. Indeed, on perusing a number of these primitive writings, one cannot fail to marvel that they influenced the business they did, while it is clear that the majority of them were 'puffs' of no ordinary magnitude.

The following examples of early advertisements relating to the musical profession are well worth preserving, for apart from their diverting qualities they incidentally give information that renders them doubly interesting and valuable.

The first specimen under notice marks an interesting epoch in the history of the drama, inasmuch as it heralded the first appearance of David Garrick as a London actor. Curiously enough, however, this playbill commemorating the event does not mention his name. Neither does it contain the name of the author of the play, who, if Shakespeare, must have been considerably improved (?) and amended. In this connection also, it should be remembered that about the middle of the 18th century the monopoly of the patent theatres was such that plays performed elsewhere had to be advertised and regarded solely as interludes to a musical entertainment. The bill in question read as follows :

October 10, 1741.

## GOODMAN'S FIELDS.

At the late theatre in Goodman's Fields, this Day will be performed a *Concert of Vocal and Instrumental Music*, divided into two parts. Tickets at Three, Two and One Shilling.

N.B.—Between the two parts will be presented an Historical Play, called the Life and Death of

KING RICHARD THE THIRD,

containing the Distresses of

King Henry VI.

The Artful Acquisition of the Crown by

King Richard,

The Murder of the young King Edward V. and his Brother in the Tower,

The Landing of the Earl of Richmond,

And the Death of King Richard in the memorable Battle of Bosworth Field, being the last that was fought between the

Houses of York and Lancaster.

With many other true historical passages.

The part of King Richard by a *Gentleman*

And the part of Lady Anne by Mrs. Giffard,

With entertainment of Dancing

By Mons. Fromet, Madame Duvall, and the two Masters and Miss Granier.

To which will be added a *Ballad Opera* in One Act, called

THE VIRGIN UNMASK'D.

The Concert will begin exactly at Six o'clock.

In the year 1700 was issued an advertisement that must be considered the first printed announcement relating to a play-house. It appeared in the columns of the *Flying Post* for July 4, and as a curiosity is worth preserving :

At the request and for the Entertainment of several persons of quality at the *New Theatre in Lincoln's-Inn-Fields*, to-morrow, being Friday the 5th of this instant,

*July*, will be enacted 'The Comical History of Don Quixote,' both parts made into one by the author. With a new entry by the little boy, being his last time of dancing before he goes to *France*: Also Mrs. *Elford's* new entry, never performed but once and Miss *Evans's* jig and *Irish* dance: with several new comical dances, composed and performed by Monsieur *L'sac* and others. Together with a new Pastoral Dialogue, by Mr. *George* and Mrs. *Haynes*, and a variety of other singing. It being for the benefit of a gentlemen in great distress, and for the relief of his wife and three children.

Previous to this, however—in the reign of William III.—one John Houghton, F.R.S., who combined the business of apothecary with that of a dealer in 'Tea, Coffee, and Chocolate,' commenced an advertising paper which he called *A Collection for the Improvement of Husbandry and Trade*. In those old days the editor of the paper and the advertiser frequently spoke in the first person singular, while the advertiser also often spoke through the editor. The issues of this curious publication contained many advertisements regarding the musical profession, of which a few specimens taken at random will serve to give a tolerably good idea of the style then prevalent:

I want a Negro man that is a good house carpenter and a good singer.

If any young man that plays well on the violin and writes a good hand desires a clerkship, I can help him to £20 a year.

I want a complete young man, that will wear livery, to wait on a very valuable gentleman, but he must know how to play on a violin or flute.

I want a genteel footman that can play on the violin to wait on a person of honour.

If I can meet with a sober man that has a counter-tenor voice, I can help him to a place worth £30 the year or more.

The *London Gazette* for 1670 onwards published many quaint advertisements of concerts given under the direction of John Banister, and these must on no account be overlooked :

These are to give notice, that at Mr. John Banister's house (now called the Musick-School) over against the George tavern in White Fryers, this present Monday, will be Musick performed by excellent Masters, beginning precisely at 4 of the clock in the afternoon, and every afternoon for the future, precisely at the same hour.

On Thursday next, the 14th instant, at the Academy in Little Lincoln's-Inn-Fields, will begin the first part of the parley of Instruments, composed by Mr. John Banister, and perform'd by eminent Masters at 6 o'clock, and to continue nightly as shall by bill or otherwise be notifi'd. The tickets are to be delivered from one of the clock till five every day, and not after.

On Thursday next the 22nd instant of November, at the Musick-school in Essex buildings, over against St. Clement's Church in the Strand, will be continued a consort of vocal and instrumental musick, beginning at 5 of the clock every evening.

John Banister gained some fame as a performer on the violin, and eventually succeeded the celebrated Baltzar as leader of Charles II.'s band in 1663. Of humble origin, he is said to have been sent to France for improvement, by order of the 'Merry Monarch,' and eventually to have been dismissed from the royal service for saying that the English violin players were superior to the French. Pepys in his Diary, under date February 20, 1666-67, says: 'They talked how the King's Viallin, Bannister, is mad; that the King hath a Frenchman come to be chief of some part of the King's Musique.' This Frenchman who received the Royal appointment was none other than the impudent pretender Louis Grabu, the composer of the music to Dryden's 'Albion and Albanus.' Banister was buried in the cloisters of Westminster Abbey.

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*(Continued from page 480.)*

Leaving aside the purely artistic musical advertisements, there are others, chiefly connected with the musical instrument trade, that must be noted. The fashion of advertising poetically has for long fallen into disuse, but at one time it was quite a general practice and by no means uncommon for the poetical powers of the more ambitious advertiser to be taxed almost to breaking point—and sometimes beyond it!

About the middle of the last century the firm of Gray & Davison, organ-builders, of 9, New Road, Fitzroy Square, proclaimed their merits by the following interesting advertisement:

But, oh, what art can teach,  
What human voice can reach  
The sacred organ's praise!  
Notes inspiring holy love,  
Notes that wing their heavenly ways  
To meet the choirs above.—*John Dryden.*

The brightest laurels that the poet won  
Was when he sang of Gray and Davison.  
The gorgeous hall, far opening to the view,  
Unrivalled shows the rest of London through;  
Still, story above story, on we glide,  
And see new wonders rise on every side;  
In pillar'd pomp the emporium stands on high  
And vaulted roof aspiring to the sky.  
Far o'er the World their organ notes ascend,  
And fill the Imperial Isles from end to end;  
They sing the morning's birth on Ganges shore,  
And join in evening lands Niagara's roar.  
They like an orb careering through the sky,  
Light to surrounding satellites supply.  
We heard of old their organ anthems flow,  
By thy beloved shores, Ontario,  
Till o'er Toronto sky—involving flames  
Wrapt half the city and Cathedral of St. James.  
Still o'er that land their organ notes arise,  
And charm therewith the first of colonies.  
Abbeys and churches, halls of every grade  
Resound with organs that this firm hath made;  
St. George's, Windsor—ay, the loved abodes  
Of Brunswick line and our terrestrial gods.  
In the north gallery of the transept stands  
That greatest wonder of surrounding lands,  
Whose deep-toned anthems rising swell amain  
As if the spheres combined rang through the  
ethereal plain.  
The Council medal, in that eventful day  
They bore from all the myriads of the world away.  
Long, great, and mighty men of enterprise  
Be ye the glory of our English skies;  
In every clime your organs find a place  
And every magic superstructure grace;  
Their anthems pour harmonious and divine,  
Long as the spheres sing out or planets shine.

Similarly, Messrs. Clinton & Company sought the same medium for the purposes of advertising their Equisonant Flute and their improved Cylinder Flute with 'graduated holes,' the writer dropping into prose half-way, with ludicrous effect:

Other than Theban harp and Lydian lute,  
I sound to hail the sultan of the flute.  
Now other firms perchance are growing old,  
Or else no star of science they behold;  
For we know th' palm our Clinton did salute,  
Him only for improvements in the Flute.  
His name shall now across the ocean ring,  
And I will orders back to England bring.  
In '62 all nations have confessed  
That Clinton's flutes were decidedly th' best.  
The new patent's known even to the poles,  
Granted t' 'em exclusively for graduated holes!  
(Upon the Cylindrical Flute; removes former  
objections to that system; renders the tone and  
tune superior to any other cylindrical flute.)

You may rely on all your orders sent,  
For he's professor of the instrument,  
Over whatever continent and sea,  
Will be fulfilled, his name's a guarantee,  
As if entranced competitors were mute,  
When our Clinton thro' science improved th' flute.  
The hope of centuries and our age's want  
Are realised and supplied through the Equisonant.  
Thus far the muse doth this late tribute pay  
To the transcending genius of our day.  
Let after ages note how brightly rose her  
Fame thro' the illustrious composer.  
Competition with *my* hero! What would follow?  
The fate of Marsyas challenging Apollo.

A former visitor to the premises of Messrs. Rüst & Company has borne testimony to the excellence of their 'patent pianos' in no uncertain measure, and we can only hope that the firm suitably rewarded his extravagant poetical flights!

I listened to weird notes that seemed to flow  
In fountain streams thro' our great Rüst & Co.,  
'Twas like the morning music of Creation's day,  
And, 'midst enchanted aisles rolling far away,  
In distance thrill'd and seemed to live for aye,  
And those pianofortes earth's myriads charm,  
Thro' internal mechanism and outward form;  
Our Rüst doth, too, on progress e'er intent  
Increase the volume of the instrument.  
New upright grand! I thought celestial courts  
Transformed, existed in pianofortes.  
The telescope-front-desk as to me shown  
Hath added greatly to his high renown.  
In their advantages whole worlds rejoice  
For now may freely spread the singer's voice  
Rüst the greatest increase of power doth win  
Upon the principle of the violin,  
Which I will well to myriads explain  
In other lands beyond the western main.  
Of high knowledge the bard is in possession,  
Our Mr. Rüst belongs to the profession;  
Hence he knows whatever may be required  
More than by the mere mechanic can be acquired.  
Rüst, too, is the philosopher of science,  
In whom melodious arts have all affiance.  
The Royal Patent Tubular stands alone,  
Mark! for a grand, yet liquid pure tone,  
Like singing rays from the Omnic throne.  
I listen, and I roam through fairy bowers,  
My soul on lyre-like wings, sublimely towers,  
Here legions do from ev'ry realm resort,  
For Rüst hath them for sale and for export!  
And him anon the enraptured muses greet  
At No. 34, Great Marlborough Street.

An interesting little advertising medium entitled *The Londoniad* was in circulation during the 'fifties and 'sixties of last century, and from one of the issues of this publication we extract the following poetical appreciation of the 'Orchestrion,' built by Messrs. Imhof & Mukle, the 'only manufacturers in London':

The most practical firm that I did meet  
Was Imhof & Mukle in Oxford Street.  
Among the great variety they have  
Is One that doth my rapt attention crave;  
Not since Amphion lived and Arion,  
Was aught to equal their Orchestrion.  
Self-acting instruments in ages past  
Have been in vogue, but destin'd not to last;  
Bearing as they did th' general impress  
Of some peculiar age; but worlds confess  
That our firm's works, like music of the spheres  
Unfaltering anthem thro' the lapse of years.  
Their great establishment did often greet  
My vision passing on through Oxford Street;  
And I would call the attention of my friends,  
To this famed house on whom the world depends.  
Thro' Germania's circles their renown  
Hath soar'd too high for man to pull it down,

While all who 'tempt their fame's superior blaze,  
Shine, and gladly shine, but with reflected rays.  
Their Orchestron that met our wond'ring view,  
Spoke with the master's soul in '62.  
Their Boxes, Overture, Drum, Snuff, Pianoforte  
Transform'd my Cabinet to an Empyrean Court ;  
We hail their Flute instruments self-acting,  
Th' lyre-winged Muse me (Loretto like) escorts,  
Self-acting musical clock pianofortes,  
Lo English Concertinas do appear  
In another page—I may not name them here ;  
But they're the representatives of Nicol Frères.  
In some cathedral vast or civic dome,  
Their spirit wonder-works shall find a home.  
The mode of action, I all arduous watched,  
Th' additional time-regulator attach'd  
To th' main machin'ry which th' *rallentando*  
Obtains, and, too, the *accelerando*.  
In furtherance of your works I will engage,  
O blest enchanters of a miraculous age ;  
Corporation themes or songs of Zion,  
Shall make the winds thro' the Orchestron.

As a final specimen of these curious poetical appreciations, we reproduce an advertisement emanating from the establishment of Owen & Stoddart, who in 1856 occupied premises in Red Lion Square, Holborn, and patented a new type of pianoforte called 'The Emperor':

How shall the enraptured Muse the works declare  
Of Owen & Stoddart, in Red Lion Square.  
To Mr. William Stoddart of our firm  
In whom from the period of his birth, the germ  
Of high intellect rose in the world's mind,  
Sufficient to make up for all mankind.  
Once in Columbia he stood confest,  
And still his memory illumines all the West.  
Why need we wonder ? His angelic art  
Should elevate the soul, enlarge the heart.  
His triumphs by millions I might here recount  
And fill with echoes all the sacred mount.  
But I must leave them at the present, for  
Great attention now demands 'The Emperor,'  
New order of Piano—his latent  
Energies he revived by the Queen's Letters Patent,  
And I have listened to those glorious works by him,  
As if transform'd ; the wings of Seraphim  
Fill'd gales of Paradise like radiant lyres  
Attun'd, and suns and systems join'd th' immortal quires ;  
And this Piano far surpasses all  
That within the Bard's cognisance did fall,  
In its rare quality of tone and touch  
No generation ever play'd on such.  
In its construction, glory of my song !  
The beautiful is combined with the strong,  
Enabling it to keep in tune twice as long  
As instruments called once our country's pride,  
And most approved by all the world beside.  
How lovely the Emperor appears,  
The Bright Enchantment of our wondrous years !  
Not to stand flat against a cold dead wall,  
But where the artiste can be seen by all.  
And oh ! what holy visions round me rise,  
There, like some spirit-haunted grove of Paradise,  
With high hymnings fill'd ; it doth seem to bloom,  
(All finish'd to stand in the middle of the room) ;  
And the tone while it doth in the centre stand,  
Is astonishing—all equal to a Grand—  
And so assists the voice in singing, be it known,  
That any person scarce would know their own.  
For this great wonder there, too, is a cause,  
And answerable all by nature's laws :  
By the two vibrating sounding-boards are sent,  
Or lifted up the voice far o'er the instrument.  
Through flying centuries fain would I prolong  
Their wizard deeds in my enchanted song,  
And make the old world from oblivion start,  
And attune a new creation for Owen & Stoddart.

## Church and Organ Music.

### NEW LIGHT ON THE ORIGIN OF 'MISSA DE ANGELIS.'

BY H. V. HUGHES.

Of all the historic treasures of the Church's older music, few create wider interest than the wonderful 'Missa de Angelis.' It occupies a position unique in the liturgical songs of the Catholic Church, for it is dignified with a place in the latest editions of the official books of Rome, after but not among the other plainsong Masses of the Ordinarium Missae. The reason is musical rather than liturgical, for De Angelis is historically and musically different from the rest, being written in a mode which is identical in its intervals with our modern major tonality. Experience has shown this service to possess a marvellous vitality and popularity, extending over hundreds of years, and a beauty which needs only to be heard in order to be appreciated. In certain whole districts in Northern France as well as in countless other churches in the West of Europe,\* it is the 'standing dish' at the Sunday Mass, a real common song of the people, known and loved by them for generations. Many adaptations of the music to English words have been published during the last fifty years, and the service is becoming a serious rival to the less melodious Merbecke. It holds, to some extent, a balance between the more austere 'orthodox' plainsong, and melodiousness in our modern C major sense.

Before proceeding further it may be pointed out that the service divides musically into two sections :

(1.) De Angelis proper, *i.e.*, the Kyrie, and Gloria in Excelsis and Credo which are built up on the melodies of the Kyrie ; and

(2.) The Sanctus and Agnus Dei, to which the melodies of the now extinct office of St. Nicholas have been fitted. This division has been recognised in more than one printed book of the last century, in which a different Sanctus and Agnus have been added to the Kyrie, Gloria, and Credo.

It is with the former that we are mainly concerned, for the problem of the latter part is simple, the only question being at what time the plainsong of the old St. Nicholas office was adapted to the Sanctus and Agnus Dei. Of this we have no certain knowledge, but if we hazard a guess at somewhere about 1264 we shall probably be on the right track, for it was in 1264 that Urban IV. commissioned St. Thomas of Aquinas to prepare an office for the new feast of Corpus Christi, and we find that for the Antiphon to Magnificat in the first Vespers of the feast (*O quam suavis*) the same melody has been used, namely, that of 'O Christi pietas,' the Antiphon to Magnificat at the second Vespers of St. Nicholas.† There is no trace in the office of St. Nicholas of the Kyrie melody of De Angelis, and there seems little doubt that the two parts are different in origin. As regards mode, they are both Lydian ; but in range they are distinct. Thus we find that editions in modern notation usually place the Sanctus and Agnus in the 'seat' of the mode, *i.e.*, with the final on F, while transposing the Kyrie, Gloria, and Credo down to the key of E flat or even D.

\* The Gloria and Sanctus have even penetrated into the books of the conservative chaplains of the Mozarabic rite at Toledo—see Dom Pothier's article in *Revue du Chant Grégorien*, 1904-05, p. 118.

† See the facsimile of the Sarum Antiphonale, published by the Plainsong and Mediaeval Music Society, plate 361, column 2. The Vatican edition suggests 11th and 12th century for the Sanctus, and 15th for the Agnus.