

AN ETCHING.

Love, watching Maggie's fingers go
While working this so very neatly.
Laid down his quiver and his bow,
And lost his little heart completely.

And when the work was near at end,
He, hopeful, looking down above her,
Cried out, "Who is this favoured friend,
Most blessed of all—my rival lover?"

She must have told him—sly coquette!
For soon he left her, weeping sadly,
He strung his bow, his arrow set,
And came to battle with me madly.

So, while with loyalty to art,
She strewed this slender silken letter,
Love etched with arrows on my heart
Her game, that I should ne'er forget her.

—(Acta Columbiana.)

MADRIGALS, GLEES, AND PART SONGS.

On Thursday, March 31st, Mr. Gould delivered a lecture on the above subject, at the rooms of the Art Association, Phillip's Square. Mr. Gould was assisted by a select choir of twenty voices, who rendered a very charming collection of madrigals and part songs, illustrative of the lecture at different points. We had proposed to publish a condensed account of the lecture, but on consideration it has been thought better to give, instead, selections from the MS., which Mr. Gould has kindly furnished us with:—

The derivation of the word Madrigal has never been satisfactorily explained, and has so hopelessly perplexed all who have attempted to trace it to its source that, until still more information shall have been obtained, further discussion would seem to be useless. Four different theories are now held by different authorities. 1st. That the word is derived from the Italian, *Madre* (Mother), and signifies a poem, addressed—as is said to have been the case with the first madrigals—to the Virgin Mary. 2nd. That it comes from the Greek word, *Mandra* (the same in the Latin and Italian), meaning a "sheepfold," and was suggested by the generally pastoral character of the composition. 3rd. That it is a corruption of the Spanish word *Madrugada* (the Dawn), and is used as the equivalent of the Italian *Mattinata*, a morning song. 4th. That it owes its origin to a town of the same name—Madrigal—in the Castilian province of Spain, in which part of that country many of the earlier madrigals are known to have been written.

Without pretending to choose between these different theories, it is comforting to know that on one point all authorities are agreed—to wit, that the name was first given to a poem, and afterwards transferred to the music to which this poem was sung—which music, during the best periods of Art, was always written for three or more voices, in the ancient ecclesiastical modes, and without instrumental accompaniment. What these poems were, however, it is by no means easy to ascertain with much certainty. Having originally intended to treat of the Continental, as well as the English madrigals in this paper, I devoted considerable attention to the investigation of this question in its application to those compositions. I will not weary you, however, with the results of those investigations, beyond saying that, in Spain, it is more than probable that the era of epigrammatic poems which immediately succeeded the pastoral school (the latter in its turn having been a reaction from the rude minstrelsy of the Troubadour which, during the thirteenth century, had found its way into the Castilian provinces from the southern part of France), it is more than probable, I say, that these short, epigrammatic poems, so characteristic of the national genius, and which appeared through more than a century of the best age of Spanish literature, furnished the words for the greater part of the madrigals of that country. I had transcribed some of these poems which have been so employed, and were there time to read them, I am sure they would prove interesting to this audience.

As regards the Italian madrigals, it is much more perplexing to arrive at any conclusion concerning the verses used. I cannot touch upon the subject without being led into saying more, in order to make myself understood, than time will permit.

The musical characteristics of the madrigal (characteristics which readily distinguish it from glees, part songs, or, in fact, any other class of part writing for voices) are—variety of rhythm, short melodic phrases, and imitation and counterpoint in its construction; which latter—its construction—is always in strict conformity with the laws of the old church modes. The madrigal was written for three, four, five and six voices, or parts, and, with the exception of those of the Florentine school, without instrumental accompaniment. These distinguishing characteristics it retained to the last, in all countries and through all scholastic changes.

We first hear of this style of musical composition in the Netherlands, about the middle of the 15th century, and it is unquestionably of Flemish origin, and an offspring of the great Flemish school of art.

The growth of polyphonic vocal music in Italy, after the establishment and dissemination of the principles of counterpoint, during the last quarter of the 15th century, was very pronounced and very rapid. The ballad, or villanella, with its meagre unisonous accompaniment

of a single instrument, or, if more, all playing in unison with the voice, was ere long superseded by compositions of two or more parts, and a style of music which heretofore had been confined exclusively to the church, began to find its way into the palaces of princes and the houses of nobility. Gradually the knowledge extended from Rome, where it originated, to Northern Italy, Germany, Switzerland, and so on to Flanders, where it took such lasting root that it finally developed into a style of composition which, in scholastic grace and faultlessness of construction, has never been excelled.

Nearly a quarter of a century had elapsed after the establishment of the Flemish school of madrigals, and the new style of writing had been adopted and essayed by all the great musicians of Holland and Italy, before any particular interest in it was shown by the English composers. The *motet* of those countries, which, after the Mass, formed the chief feature in the religious compositions of the time, had its corresponding favourite in England in the "Athem," which had afforded to English musicians frequent opportunity for the display of great musical skill and ability.

No special attention had been given to the madrigal, and the secular vocal music of the country consisted mainly of simple ballads or ditties and catches, with a few examples of the *fa la* or ballet.

William Byrd was born about the year 1538; at least the fact on record that he was senior chorister of old St. Paul's Cathedral in 1554, when he was probably 15 or 16 years old, would seem to fix his birth at about the time mentioned. He must have studied music with great diligence at a very early period in his life, if, as it is to be presumed was the case, his Masses were composed for St. Paul's at the time of the temporary restoration of the Romish service in that cathedral, during the short reign of Queen Mary. He was a pupil of Tallis, and subsequently master of Thos. Morley, the author of the famous work, "A plain and easy introduction to practical music," and a composer of whom I shall have occasion to speak this evening. Both Tallis and Morley express the greatest reverence and affection for Byrd in their writings, and he seems to have endeared himself to all his contemporaries by his modest and amiable deportment.

Tallis and Byrd were granted by Queen Elizabeth the exclusive privilege of printing music and selling music paper in the Kingdom for a period of twenty-one years, and at the death of Tallis, a few years after the patent was issued, all its privileges were enjoyed by Byrd, from which, it is said, he amassed a very considerable fortune. He lived to the ripe old age of 85, and during the later years of his life was affectionately styled the "Father of Music."

One of Byrd's books bears this title, "Psalms, Sonets, and Songs of Sadness and Pietie, made into musick of five parts; whereof some of them going abroad among divers, in untrue copies, and heere truly corrected, and the other being songs very rare and newly composed, are here published for the recreation of all such as delight in musick." At the back of this title are eight "reasons briefly set down by the author to persuade every one to learne to sing." These "reasons" are as follows:

1st. It is a knowledge easily taught and quickly learned, where there is a good master and an apt scoller.

2nd. The exercise of singing is delightful to nature and good to preserve the health of man.

3rd. It doth strengthen all parts of the breast, and doth open the pipes.

4th. It is a singular good remedie for a stuttering and stammering if speech.

5th. It is the best means to procure a perfect pronunciation, and to make a good orator.

6th. It is the only way to know where nature hath bestowed a good voice; which gift is so rare as there is not one among a thousand that hath it; and in many that excellent gift is lost, because they want the art to express nature.

7th. There is not any musick of instruments whatsoever, comparable to that which is made of the voices of men, where the voices are good and the same well sorted and ordered.

8th. The bitter voice is, the meeter it is to honor and serve God therewith; and the voice of man is chiefly to be employed to that end.

Omnis Spiritus laudat Dominum.

Since singing is so good a thing,
I wish all men would learne to sing.

A wish, I have no doubt, that came from Maister Byrd's heart for a double reason, inasmuch as he then had the exclusive privilege of publishing all the music sung in the country. A sort of embryo National Policy!

From what has been said on this subject, the audience will doubtless have anticipated my intention of illustrating the English madrigals to-night, with selections from individual writers, rather than from any particular era in the history of the school. In doing this, however, I have been more perplexed than I can say; for such a host of composers, and so vast a number of compositions have presented themselves to my mind for admission to the program whenever I have set about preparing it, that I have been literally overwhelmed with an *embarras de richesse*. I have decided, however, as the Glee and Part songs are yet to be treated, to confine my selections to the compositions of Thos. Bateson, Orlando Gibbons, Thos. Ford, and Thos. Morley, and we will now sing those

selections in the order in which they appear in the programme.

In due time the Madrigals, now forgotten in Flanders, and replaced in Italy by a new kind of Chamber music with instrumental accompaniment, emerged gradually in England into the Glee, a kind of composition cultivated in no other country.

Dr. Stainer, in his Dictionary of Musical Terms, defined the Glee as a composition for voices in harmony, consisting of two or more contrasted movements, with the parts so contrived that they may be termed a series of interwoven melodies. It may be written for three or more voices, either equal or mixed; but it is necessary that there be only one voice to a part. It may be designed with or without instrumental accompaniment and set to words in any style—amatory, bacchanalian, pastoral, didactic, comic or serious. The "two or more contrasted movements," mentioned in this definition, I may say in passing, are not a necessary feature of this style of composition, many noted glees having but a single movement. Whether there be one two or three movements, therefore, appear to be a point left to the pleasure of the composer.

The period of the existence of the glee, as we now understand the term, was about 70 years, viz., from 1760 to 1830. Among the most successful of the glee writers during that time were Sam. Webbe, Dr. Cooke, Dr. Calcott, R. J. Stevens, Reginald Spofforth, W. Horsley, Sir Henry Bishop, and in later years, Sir John Goss. The compositions of these writers, with a few of their contemporaries constitute all that exist of this class of music. The so-called German are, for the greater part, simply harmonized melodies, and belong to the order of Part-songs, rather than to that of Glees. The application of the term to this class of composition is correct philologically, but not formally. The old word Glee, meant harmony, or combination; and therefore all compositions for voices in harmony may be rightly designated by it. But the word is understood to signify a special kind of vocal harmony—that is, one of three or more parts to be sung by a single voice to each part—and it only creates confusion to apply it to compositions that do not fulfil the conditions of the character as just defined.

Dr. Stainer, in writing of Glees, says: "Glee singing is almost a lost art in England. The tradition has not been properly maintained and we are in the somewhat anomalous position of a people in the possession of a special literature which we cannot rightly interpret or appreciate."

I shall illustrate this division of my subject by selections from two of the best known as they are two of the most successful of the Glee writers—Wm. Horsley and Sir Henry Bishop. (Sing "With Hawk and Hound," and "In the Chariot.")

I come now to the third and last division of my subject—the Part-song:

The Part-song is very commonly confounded with the Madrigal and Glee, as these, in their turn, are confounded with one another; many persons supposing all these terms to be interchangeable. There is, however, a marked and distinguishing difference between them all.

The Madrigal, as has been shown, is a composition of three or more parts, written in the strict ecclesiastical mode which forbids all but certain kinds of harmonies and harmonical progressions, and compels the observance of certain contrapuntal rules in its construction. It is intended to be sung without instrumental accompaniment and with many voices to each part.

The Glee, although resembling the Madrigal in many respects, may be written with more freedom, both in the harmonies employed and in the form of its construction, and, as I have already said is to be sung with a single voice only to each part, but with or without instrumental accompaniment, as may be preferred.

The Part-song is a vocal composition having a striking melody harmonized by other parts more or less freely, but from which counterpoint is for the most part absent. It may easily be distinguished by its strong outlines and modern harmonization and should be sung with several voices to a part and, as a rule, without instrumental accompaniment.

The part-song is of German origin, and sprang from the custom prevalent among the Germans of adding simple harmonies to their "Eolk-songs." From Germany Part-songs were imported into England, and English composers have cultivated this style of composition to such an extent that it now holds the position in that country which the Glee occupied from the middle of the last to nearly the middle of the present century.

The simplest form of Part-song is that in which the same music is repeated for each verse of the words; the most elaborate, that in which *soli* parts occur, or a separate *solo* accompaniment by the other parts sung either *pianissimo* or with closed mouth. They may be written for mixed voices—that is, men's and women's—or for men's or women's only.

While a Part-song may thus be written in a very simple manner there is nothing to prevent the introduction into it if any desired display of musical skill.

COMPLIMENTS are the coin that we pay a man to his face. Sarcasms are what we pay behind his back.

HEARTH AND HOME.

REPUTATION AND LIFE.—The two most precious things on this side of the grave are our reputation and our life. But it is to be lamented that the most contemptible whisper may deprive us of the one, and the weakest weapon of the other. A wise man, therefore, will be more anxious to deserve a fair name than to possess it, and this will teach him so to live as not to be afraid to die.

OBJECTIONS TO MARRIAGE.—In our opinion, girls are just as willing to give up their extravagance in dress as young men are—that is, when it is necessary so to do. To the fact that men are so unwilling to relinquish their pet vices and luxuries, is to be ascribed much of the falling off of matrimony. Marriage without adequate means of support is a blunder that is almost a crime; but no girl made of ordinary stuff will hesitate to share the trials and sacrifices of the man she loves, provided he has that competence, however modest. The thousands of happy, smiling homes, where true love constantly abides, in spite of the slenderness of the family income, sufficiently attest the readiness of the average woman to surrender the baubles of wealth and fashion in order to become a devoted wife and mother. If the opposite sex were uniformly animated by a similar spirit, we venture to assert that the number of maids and bachelors would rapidly diminish. The truth is, there is too much love of dress and pretentious display in both sexes, and women should not bear the blame alone.

OUR CHESS COLUMN.

Solutions to Problems sent in by correspondents will be duly acknowledged.

TO CORRESPONDENTS.

J. W. S. Montreal.—Papers to hand. Thanks Student, Montreal.—Correct solution received of Problem No. 315.

We find from the Glasgow Herald that Mr. D. Mills has recently been playing in the Central Club of that city five blindfold simultaneous games, and we also learn from Taff, Field and Farm that Mr. Starbuck has been giving exhibitions of his skill in the same manner among the chessplayers of Cleveland, O., and beating most of his opponents. These two gentlemen may, consequently, be added to the list of successful players, who need neither board nor chessmen to meet many of their antagonists; and soon we may expect to hear of others following their example. This increase in the number of blindfold chessplayers will do much, we imagine, to lessen the interest usually taken in such performances; but under any circumstances, they are wonderful instances of what the human mind may accomplish by constant practice and systematic training.

We are glad to hear that Mr. Webber, who has been obliged by ill-health to resign his honorary post of chess teacher at the Hixson Scientific Institution, London, Eng., is to be succeeded by another gentleman, who has kindly consented to carry on his useful labours. That Mr. Webber's exertions to increase the number of chessplayers by class teaching has been successful is evident from the fact that his successor has been sought for at so early a date, and we confidently expect that we shall soon hear of similar classes being formed in other educational institutions in the old country.

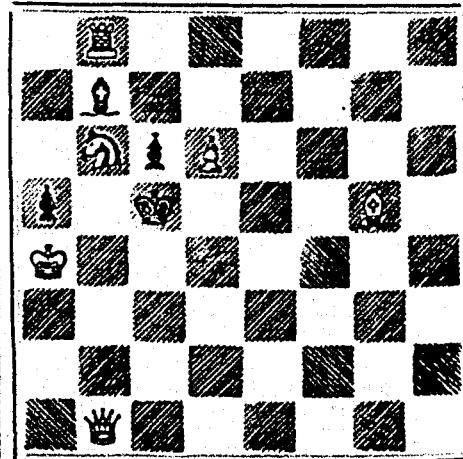
The great match between the St. George's Chess Club and the City of London Club has been brought to a conclusion, and victory has been achieved by the former body, although the difference in the score is such as to show that the strength of these associations must be nearly equal. There were sixteen competitors on each side, and the majority in favour of the St. George's Club was only two games, including draws. Of the noted champions engaged in the fray, it may be of interest to state that Mr. Zukertort defeated Mr. Blackburne; that Mr. Potter defeated Mr. Owen, that Mr. Mason won from Mr. Hirschfeld, and that Mr. Macdonnell defeated Mr. Wale. We are sorry that want of space prevents us from giving the full score.

Mr. Ben R. Foster, after a long and pleasant intimacy with the readers of the Globe-Democrat Chess Column, has yielded to his pressing professional duties and retired from the editorial management of the department. This information will be received with regret by the thousands of chess friends Mr. Foster has made here and throughout the country since he took hold of this column.—Globe-Democrat.

PROBLEM No. 325

By D. W. Clark.

BLACK.



WHITE.

White to play and mate in two moves.

GAME 452ND.

THE CHESS MATCH AT ST. LOUIS.

(From the Globe-Democrat.)

Fifth game in the match between Messrs. Judd and Mackenzie.