III

THE PLACE OF MUSIC IN HUMANE LETTERS

It is possible that the close of my last address left you with the impression that I am after all an academic recluse who has no eye for realities, or at best regards them through a study window begrimed by the dust of ages. If there are any here who incline to this view I would reassure them by declaring once more my conviction that the best-educated man is he who is best fitted to occupy his station in life and to fulfill the duties which it entails; that such an education covers the whole personality with all its faculties and attributes; and that I am emphasizing one aspect only because this has sometimes been allowed to fall into comparative disregard. Against such a reaction I make no complaint: it is a phenomenon of frequent occurrence: but I would plead that in matters of educational progress the swing of the pendulum is a dangerous metaphor which may be misused to cover the false belief that human nature is a mere mechanism and that its equilibrium tends toward immobility.

We have seen how large a part can be played in the training of intellect and character by a careful, selective study of language and of the great literatures of which it is the expression. Among such languages I claim a high place for the language of Music: among such literatures for musical composition. It follows, therefore, that I should indicate the grounds on which this claim can be made good, and the practical method by which its requirements can be
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satisfied. The case is one of such inherent truth and justice that if I fail to carry conviction it will be the fault of the advocate.

The issue has been seriously obscured by our inveterate habit of excluding music from our general survey of history and of civilization. Macaulay, for example, devotes twenty-four long, eloquent and copious chapters to the History of England from the Restoration to the death of William III. He does not restrict himself to political events and issues, though with these he is no doubt chiefly concerned: he aims at covering the whole area, at dealing with every side and aspect of English life during this period. One chapter, indeed, is occupied with the social, intellectual and aesthetic progress of the country, with poetry and drama, with scientific achievement, with architecture and sculpture and pictorial art: one subject alone, and that of the first importance, is left without any mention. He has plenty to say about Dryden and Shadwell, about Wren and Lely and Kneller, about the growth of the Royal Society and the discoveries of Newton, Wallis, and Halley. But the reader will search in vain for any account of the way in which England was affected by one of the most remarkable periods in all musical history—the period which gave us opera and oratorio, which established the diatonic scale in place of the modes, which reorganized the strings, which inaugurated the orchestra, which filled Church, theatre and chamber with a new melodic idiom, and in which one of the chief creative forces was an English musician. The names which Macaulay has thought worthy of commemoration must extend to many hundreds: they do not include that of Henry Purcell.

More excusable, though hardly less unfortunate, is the common omission of books about music from our great
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Histories of Literature. It is, no doubt, true that many musical treatises are arid, and to the general reader unprofitable; that they are concerned with details of grammar and technique rather than with the collection of aesthetic principles; and that they are deficient both in style and in sense of proportion. But when these have been set aside there remains an adequate list of books which are at least deserving of consideration. To this the English contribution has been comparatively slight—it is of English neglect that we are speaking—but in the range from Elizabeth to Victoria it is not without witness. At the end of the sixteenth century came Morley's *Plain and Easy Introduction to Practical Music*; it was followed in the seventeenth by Playford's *Introduction to the Skill of Music*, and by the admirable *Music's Monument* of Thomas Mace; in the eighteenth appeared the elaborate *Histories* of Hawkins and Burney, after them a series of smaller biographical or critical works—Kelly, Gardiner, George Hogarth, Lord Mount Edgcumbe, John Hullah—all heralding that renaissance of English music which was marked, nearly half a century ago, not only by the compositions of Parry and Stanford, but by Gurney's *Power of Sound* and the first volume of Grove's Dictionary. The only two of these who are mentioned in the *Cambridge History of English Literature*, (quam honoris causâ nomino), are Hawkins and Burney—one as a member of Dr. Johnson's circle, the other as the father of Madame D'Arblay. No account is given of their musical writings.

It must not be forgotten that a notable change has taken place, during recent years, in the scope and purpose of history-teaching. In my young days the history that we learned was mostly made up of battle, murder and sudden death: "a register", as Gibbon sardonically says, "of the
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crimes, follies and misfortunes of mankind”. When I was fifteen I could have given every relevent date in the Wars of the Roses, but knew nothing about the mariner’s compass, or the invention of printing or the building of St. Paul’s Cathedral. And it was at a more advanced age that I came across a so-called “School-History of England”, from which Shakespeare’s name was omitted. But these and similar errors have now been remedied: we are still doing music the injustice of secluding it from the record of our common civilization, on no better ground, apparently, than the belief that it is a special and technical study in which only its practitioners can expect to be interested. And this is the more deplorable because the great events in musical history are closely connected with successive aspects of our civilization and are often illuminating as examples or commentaries. One of the most important facts in the history of the mediæval church was the discovery of polyphonic singing: from the Bull of John XXII to the Council of Trent its fluctuations are of religious significance, and beside the famous Theologians and reformers a high place should be assigned to Palestrina. The social conditions of the eighteenth century may be typically illustrated by the career of Handel: the French Revolution exercised as potent an influence on the Viennese composers as ever it did on the English poets: the psychological effect of Wagner’s work has endured and broadened until the present day. We cannot afford to undervalue or disregard these streams of tendency: they are not backwaters, isolated and stagnant, but tributaries which find in the main channel of events their natural outlet: they are as vital to our understanding of human nature as are any other indications of intellectual or social progress.
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Here, then, is a field of educational reform, that we should admit Musical History to the same place in our annals which we now accord to the history of literature. Our culture is "like an ill-roasted egg, all on one side", if we are familiar with Spenser and Shakespeare but not with Byrd and Tallis, with Milton but not with Bach, with Goethe but not with Beethoven: if we can interest ourselves in the vogue of the Elizabethan sonnet, but not of the Elizabethan madrigal, and trace the growth of drama or novel without a thought to that of sonata and quartet and symphony. All these claim our investigation: all have borne their part in nurturing the spirit of man: indeed, if there be anything to choose between them we may even maintain that the influence of music has been the more subtle and the more penetrating.

But it is not only or chiefly in virtue of its historical record that the place of music is to be vindicated. This is only preliminary or at any rate ancillary to the study of music itself: to that first-hand knowledge of the composer's work without which the most eloquent commentary is useless. And because this reaches to the very heart of my subject, I will ask leave to begin from the first elements, tracing as well as I can the course of the musical education which I have in view, and fitting into my scheme, when the moment comes, the stages which most appropriately belong to institutions of university rank.

Here may be noted a very curious and widespread superstition. Music is written in an alphabet of its own: an alphabet of minims and semiquavers, of sharps and flats and naturals, ruled for convenience on a stave of five lines and punctuated for convenience with a succession of upright bars. Like every other alphabet this is conventional: like every other it has its own system of fixed and determinate
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symbols, each with a special significance. It differs from the ordinary scripts of spoken language somewhat more widely than they differ from each other: we may even allow that it contains one or two anomalies which have grown up by custom and which men have not thought it worth while to eradicate. But it is legible in exactly the same sense in which we apply this term to the English alphabet, or the German, or the Greek, or the Russian, or any other which is used as a vehicle of human speech. Like them it has to be learned: when learned it can be read. Yet a vast majority of educated people maintain that the silent reading of music is an impossibility: what they call reading means playing or singing at sight or, in the furthest extreme, following a performance with the score: that a man should profess to read Beethoven "with his feet on the hob" is an audacity which they are prevented only by natural politeness from denouncing as imposture.

To all this we may find analogies from outside. The cross housekeeper in *Lorna Doone* declares that no one can read print; that those who appear to do so have learned the passage by heart, and are only affecting to decipher it in order to impress their auditors. Some people of backward education do all their reading aloud: "Si je lis haut", says M. Colladan in Labiche's comedy, "c'est pas pour vous, c'est pour moi. Toutefois que je ne lis pas tout haut je ne comprends pas ce que je lis": and I have observed people at a higher educational level who, when they add up columns of figures accompany the process with moving lips and a running murmur. But no one attaches any weight to this evidence: no one holds that it is impossible to do what many people do all day: the marks on the printed page are the symbols of audible speech, yet we convey them direct from eye to brain without any conscious mediation.
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It is much the same with music. To read it silently is usually harder than to read prose or verse because one usually has to coördinate a number of different lines, but it is certainly not impossible or unprofitable, for an increasing number of people are doing it with genuine pleasure. In more complex cases it may, perhaps, be analogous to map-reading, where a trained eye can follow the shape of the country from the contour-lines; only in the most elaborate modern scores has one to read too slowly for enjoyment. And I believe that the younger generation, to whom the idiom of these works is familiar, does not even here find any real difficulty. This, at any rate, I can affirm from personal experience, that the silent reading of the great classics is not only a delight in itself, but vastly enhances the fuller and rounder pleasures of the audible performance. You may hear a given Beethoven quartet perhaps twice in a year; learn to read it and you have it always at hand. What would be our knowledge of Shakespeare if we could not read him silently?

Our ideal education in music should, therefore, begin through the natural avenues of reading and writing. The practice of musical dictation, now customary in many English schools, is the method to be employed: after acquiring the first alphabetical rudiments the child writes down a melody which it has just heard, or, conversely, sings or plays a melody which it has just seen on the blackboard. In both cases the tune, whether apprehended through the eye or the ear, has to be swiftly memorized and it is remarkable in how short a time the exercise can be done with sureness and accuracy. At first only short and simple phrases are used (it would be the same with any other dictation); these can be extended as time goes on and experience matures; it is of further assistance to let the
pupil learn pieces by heart and read them silently while they are still familiar: and in this way proceeding step by step from known to unknown it is possible to bring the faculties of sight and hearing into a very efficient co-ordination.

From the outset children should be accustomed to hear well-selected examples of the best music, and of the best alone. The ideal way of presenting these is that a competent teacher should play them with a running commentary pointing out not some fantastic conjecture as to their poetic meaning, but their felicities of phrase and melody and harmonic texture, of colour and surprise and climax, of coherent stanza and organic structural form. At this stage the pieces should be short, for young attention easily wanders and a thread once broken is almost beyond mending; they should be clear, telling and rhythmic, so that they can most readily arouse and maintain the interest of the audience. Lyric numbers of Handel, of Mozart, of Beethoven are admirably suited to the purpose, so are the marches and polonaises of Schubert, the Kinderscenen of Schumann, Chopin’s Mazurkas, the best of Mendelssohn’s Songs without Words, the Hungarian dances of Brahms: there is abundance of first-rate quality and it grows more welcome as it grows more familiar. But above all things it is necessary that we should rigorously exclude every composition which is mean or enervating or vulgar. The two most famous of all educators have laid it down as a principle that children should be protected from every degrading sight or sound: discrimination comes with growth of years and maturity of judgment, and is far more likely to be rightly exercised if it is founded on a solid tradition of

If an adequate pianist is not available his place may be taken by a gramophone with carefully selected records. In any case there should be some descriptive analysis of the pieces performed.
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excellence. Much of the so-called music which is written for schools is wholly unworthy of its place: without purity, without talent, without significance, securing its place apparently by accident and keeping it by mere carelessness and apathy. For there is nothing in the world to which we apply a less effective standard than to music. I do not believe that people prefer the worse: they are ready enough to discard it when their attention is engaged: for the most part they listen in contented indifference which it requires a dynamic shock to disturb. Let me give two instances, both from my own experience. I once presided at a musical festival organized by a group of Sunday Schools. A special list of hymns had been provided ranging from a quality comparable with Shakespeare to a quality comparable with Martin Tupper. Next year I was asked again and pleaded, in accepting, that the bad hymns should be replaced. Back came a most courteous and kindly answer: the Committee understood that there were some tunes to which I took exception, they had no idea which these could be, but if I would indicate them my wishes should be respected. Still more notable was an Educational Conference which devoted one of its days to an exhibition of school orchestras. The competitors played with spirit and enthusiasm, they had been carefully drilled and their performance was very creditable. But the programme was a nightmare. Out of some twenty-four pieces there was only one which had any claim to be regarded as music: the others were dull and trivial futilities which, for the most part, did not even make sense. I was invited to criticize, and after commenting with genuine admiration on the attack and accuracy of the performance, added that in those competitions with which I was familiar the organizers paid special attention to the character of the music and allowed nothing of inferior value to be admitted.
“Quite right”, said the superintendent with fervor: “So do we”.

It may be said that these illustrations prove too much: that if the distinctions were as wide as I have described them they could not so thoroughly escape the notice of reasonable listeners. But two points may be offered in rejoinder. First, that in music as in other arts—and perhaps more than in other arts—the degrees of merit and demerit, of attainment and failure, tend to shade into each other. It is impossible to divide all music bluntly into good and bad as you distinguish the squares of a chessboard into black and white: there are infinite gradations on the way—and hence, although the extremes are as far removed as the St. Matthew Passion from Barnby’s Rebekah, it requires some effort of attention to follow and interpret the scale. Secondly, this attention is one which the ordinary public has not yet learned to bestow. We have been so long browbeaten into the belief that music is a hieroglyphic mystery into which we have no right to penetrate; we have come to regard ourselves as the ignorant laity beyond the gates, we accept without question everything that is offered us; and we are constantly liable to mistake for the true initiate any temple-slave in masquerade. One of the urgent reasons for a better musical education is that it will encourage us to rely more on our own judgment; and the surest way of strengthening our judgment is that we should feed it, during its most receptive and plastic years, on the purest, noblest and most life-giving fruits of truth and beauty.

At some stage in musical education, and probably at this period of school life, there should be some systematic drill in the elements of theory. It is of great assistance afterwards to know such technical terms as designate ordinary matters of fact, and though in music these are mostly dull
and uninspiring, they are not many in number and are not
difficult to learn. At worst they are no harder than the
“terms of art” used in architecture or painting or literature,
they are far easier than those which are coined every day
by the terminology of science. I have read a book on
psychology in which one of its most eminent professors is
described as a “hormic interactionist”, and even this pales be-
side “strophanthinized”, “phenyldiethylammonium iodide”,
and “the morphology of the Telencephalon of Spinax”.

“Thou didst talk”, says Sir Toby Belch, “of Pigromitus,
of the Vapians passing the equinoctial of Quebus: ’twas
very good, i’ faith”. Much advantage, too, would be gained
by studying at this point the elements of harmonic texture:
not from the textbook, still less from the figured bass
(which together with the Canto Fermo in semibreves
should be banished from every classroom) but from the
living model, the mastery of Bach, the transparence of
Mozart, the “curiosa felicitas” of Chopin: beginning with
simple relations of treble and bass alone and showing in
gradual accession of parts how skillfully the web is woven,
how evenly the dialogue is maintained. Most important of
all, because vital to the understanding of the larger classics,
is a study of the chief architectural forms in music: Mass
and Madrigal, Opera and Oratorio, suite, partita, and over-
ture, the fugue and all that it implies, the complex organism
of sonata and quartet and symphony. These form the very
plot and ground plan of all musical composition: if we do
not understand their principles we are like a theatre-audi-
ence to whom the whole construction of the play should be
unintelligible: and though we may in such a case get some

\footnote{I omit, because I am unable to pronounce, such names as Dicyanohydroxy-
methylcyclohexylethanedicarboxyllicanlyde, and Hydroxyketomethylidihydropyridenecarboxylonitrile. They must make the exchange of chemical rep-
arree very difficult.}
momentary entertainment from particular actions or episodes, it is no paradox to hold that we are less favourably placed than our neighbour who knows the language.

It is an arguable question how far the students whom we have chiefly in view—those who are taking music as part of a liberal education—should be encouraged to play on instruments or to compose. Of the two I incline to lay stress on the latter. Many more people have an aptitude for it than is commonly supposed and even if the results are of no great value the attempt to produce them is abundantly rewarded by a quickened sensibility and a more intelligent appreciation:

As a wise workman recognizes tools
In a master's workshop, loving what they make.

Solo playing I should discourage except in cases of real aptitude, but all who can should take part in the practices of the school orchestra and the pieces should be adapted so as to admit of as many recruits as possible. Above all, choral singing should be universal. The cultivation of the solo voice is best deferred until after the period of adolescence: a period at the beginning of every day should be set aside for class-singing, not only because it is a delight in itself, but because it is the best of preparations for the work that is to come after. And if anyone complains of encroachment and talks of the overweighted syllabus or the overcrowded curriculum, I answer that the quarter-of-an-hour so expended will be more than repaid by the enhanced alertness of mind and the readier acceptance of discipline. A great prima donna once said to me, "You cannot be in a bad temper while you are singing": and to have attained that is itself an achievement.

For this purpose two books are required: a collection of
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hymns and a collection of secular songs. Both should be specially edited by the best panel of judges available—it would be an easy matter to choose such a panel in this country—and kept on the highest level of words and music without favor or compromise. The books need not be long, a hundred each would probably be sufficient, for they must be acquired and loved by each generation: they should certainly not be "written down" to the supposed capacities and sympathies of children, but should be of a quality which will make them life-long possessions. Both should, of course, be drawn from all available sources: the hymnaries and song books of many countries may be brought into requisition, and from their varied gardens may be gathered a wreath in which no blossom is flecked or ill-shapen.

We are now in a position to consider the end and aim towards which this address has been directed—the assignment of music to its proper place in the studies of a university or of an institution of university rank. Ideally speaking, we should presuppose that before this stage is reached the ground which we have already surveyed should have been traversed: that the student as he approaches this threshold should bring with him a general school education in music and some knowledge both of the outline of its history and of the elementary principles of its structure. But this, though highly desirable, is not a *sine quä non*. Institutions and colleges of higher education are sometimes obliged to make good certain deficiencies in science or letters which are due to imperfections of earlier training: and though this is a real drawback and hindrance in the educational course, we cannot at present legislate as though it were altogether absent. We can minimize it; we can prepare for a time in which it vanishes before a better coördination; to ignore it as an existing problem is to shut
our eyes to known facts. We must, therefore, acknowledge, as a possibility, that students in whom this course of training is not presupposed may yet qualify if they are so minded for the university course. They will require to be provided with special preliminary classes in which they make up for lost time: there is no need to bar the door on them at the outset. I remember the winning of a first class in *Literae Humaniores* by a candidate who, at entrance into Oxford, was unable to read Greek: and although this was a very exceptional achievement of genius it cannot be ruled out of consideration.

In whatever way the elements have been acquired it is on their foundation that the university course should be built. For this the personnel and equipment can be easily stated, and, in a country so generous to education as America, should not be difficult to provide. The music department should be in a separate building, at some distance from the rest of the university, and constructed with walls which are, so far as possible, sound-proof. Providence has not thought fit to supply us with ear-lids and our sense of hearing must, therefore, be allowed some adventitious protection. Readers of Burney will remember the practising room at St. Onofrio:¹ "On the first flight of stairs was a trumpeter, screaming upon his instrument until he was ready to burst; on the second was a French-horn bellowing in the same manner. In the common practising room there was a Dutch Concert consisting of seven or eight harpsichords, more than as many violins, and several voices, all performing different things and in different keys; other boys were writing in the same room; but, it being holiday

¹Burney: *Present State of Music in France and Italy*, p. 336. (Oct. 31, 1770). St. Onofrio was at this time the most famous conservatorio in Europe. Among its principals were Leo, Durante, and Porpora.
time, many were absent who usually study and practise there together.”

In our music school there should be abundant classroom accommodation, both for lectures and for seminars, a private study for each member of the staff, and an adequate concert-room, staged for full chorus and orchestra, with every mechanical contrivance for extension or adjustment, and equipped with piano, organ, gramophone and wireless receiver. Much of this equipment, at any rate the piano and the gramophone, should be duplicated in the various classrooms, and be used daily for the illustration of lectures on musical analysis and construction. But far the most important of all material resources, the centre from which the whole of the teaching radiates, should be the music-library. The object of this should be principally and in the best sense of the term utilitarian: a tool-chest rather than a treasure-casket. All to the good if it can also contain some specimens of bibliographical rarity and value: Morley or Mace or Dowland’s Ornithoparcsus; a black-letter MS. on vellum, or the holograph score of a famous master; but its main office is not that of the collector but that of the teacher and guide. The first charge, then, on its ample and recurrent revenue must be the scores, whether original or adapted, of all the great compositions which are appointed for study, chosen with the widest and most impartial catholicity from every age and style. Palestrina is not too remote nor Stravinsky too modern; Grieg is not too innocent nor Brahms too austere; every coin of true mintage should have its currency and only the dross and pinchbeck refused. After these come the chief accessible histories and works of reference: Grove, for example, and Riemann and Guido Adler, quarries of information in which all strata alike are comprised: and after these again a careful
selection of the books that have been written about music, the works of biographer and critic and commentator, and even as need arises of the prosodist and the grammarian. Here, however, a word of caution is necessary: musical criticism is extraordinarily difficult to write. The famous classical examples—Berlioz, Schumann, Wagner—need not here be brought into evidence: all that those men wrote is of high biographical value and it does not concern us much if we hold that for perfect equipoise Wagner was too polemic, Schumann too fantastic and Berlioz too prejudiced. But apart from these, the moments of high success have been rare and disputable. There are some interesting and distinguished writers from Hanslick to the present day: the torch is even now being upheld by Bekker and Pfitzner, by Henderson and Ernest Newman, by the younger writers who are bringing to their subject a new breadth of sympathy and a new alertness of intelligence: yet I do not think it possible to claim that even the best musical criticism has attained the serene and unconscious security of judgment which marks the essays of Dryden and Emerson and Sainte Beuve; it is still feeling its way, trying to express some of the most subtle truths of aesthetic in a language that was framed for other ends. And this acknowledged sense of difficulty has had an ill effect on the practice of the art as a whole. Where no one has fully achieved, there has been a lenient eye even for gross and palpable failure; to write bad musical criticism is as easy as to write a bad novel, and, in an age when everyone reads and no one thinks, even the feeblest of efforts is allowed to pass muster. All this aimless and ephemeral writing should be rigorously excluded from our bookshelves; all critical treatises that ask admittance should be subjected to the severest scrutiny, and those alone should be accepted which can without impro-
The question of personnel obviously depends on that of opportunity. If the institution is situated in a large town where are already many music teachers it can in some measure utilize them as visitors or specialists. When it is remote or isolated it must clearly rely upon its own natural resources. In either case it must have a professor and a lecturer of first-rate standing: both learned, both endowed with insight and sympathy, both intent on showing the true significance of music and its relation to other forms of human study. To these must be added a librarian, and such other lecturers or demonstrators as the course of experience may suggest. At least one member of the staff should be a capable executant at the keyboard.

The cardinal object of such a department is to train the listener. Students who show special capacity as executants or composers may be given every facility for instruction and practice: they correspond to students in other departments who have a talent for research: but the curriculum should be so framed and the courses of teaching and examination so devised that they are within the grasp of anyone who loves music and who is prepared to give the requisite time and care to its comprehension. A considerable part of the teaching, therefore, would be occupied with what the French call a *lecture expliquée* of the great classics: the principal themes of a movement played on the piano, written on the blackboard, stated, interpreted, discussed, the whole organic construction gradually unfolded and explained, the work set in due relation with the condition of music at its time, its indebtedness to the past as clearly shown as its influence on the future: all, in short, done for
Beethoven which the teachers of literature would do for Shakespeare or Goethe. And if a discontented critic complains that music will be strangled by "the clammy fingers of the educationalist", I would answer with all respect that he is beating the air. Nothing is further from my desire than that the mind of the student should be either stunted by second-hand admiration or desiccated with irrelevant detail: these are not methods of education but its calamities and diseases. But a vast majority of mankind is at present outside any judgment of music because it does not understand the language in which music is written. All that I want, for the sake both of music and of liberal education, is to break down that barrier. We hear too much of the "unlearned love" which seeks not to know but to enjoy. It is a false antithesis: Browning was far nearer the truth when he told us that admiration grows as knowledge grows. But the hostility of the artist to the educator, of the poet to the philosopher, is mostly half-humourous. Remove the pedant from behind one of them and the mountebank from behind the other—the true men will join hands readily enough. No artist has ever more eloquently satirized the pedagogue than Sir Walter Raleigh, who lectured on English literature for over thirty years. The study of musical texts, with the theoretic and historic background which they imply, should be one of the recognized options of the curriculum and, at any rate in arts and pure science, should have equal citizenship with all other options. Undergraduates who are not offering it as a part of their course may well be encouraged to attend the more general classes: if they have any love of music they will not be sent empty away. Every concert within reach should be heralded by a lecture on its programme: the only reason why an intricate classic bores some people is that they
cannot disentangle its melodies, and they will have a very
different experience if they come to the concert-room with
the clues already unravelled. On the other side, everyone
who can play an instrument should be invited to join the
college orchestra, and everyone who is not constitutionally
unable to sing should be pressed into the college choral
society. In both of these it is possible that the conductor will
at first be confronted with some difficulties of balance; these
will adjust themselves in the course of experience; and it
must be remembered that a great deal of admirable music
is written within a narrow range of orchestral resource.
Much can be done with a piano or organ and a body of
strings: if one or two wind instruments can be added the
doors is thrown wider open: the tradition once set is certain
to be followed and will add much to the pleasantness of
university life.

It is worth considering what influence could be exercised
by such a department on the music of religious worship.
The standard of an entire continent might be set by a
choir, selected from all the available resources of the uni-
versity, adequately trained and rehearsed, and properly
directed in the choice of music for performance. A choir
so constituted would be hampered by no prepossessions,
baffled by no difficulties; it could give the Motets of Pale-
strina, the Cantatas of Bach, the hymns and anthems to
which almost every civilized nation has contributed; it could
build up and display to the world a monument of religious
and liturgical music which would endure forever. In almost
all places of worship the present selection is either too
narrow or too undiscriminating: either it leaves untouched
a heap of valuable treasure which it might have for the ask-
ing, or, more frequently, debases its jewel-work by the
admixture of paste gems and tinsel setting. Sometimes the
bad music has crept in by carelessness and maintained its place by mere use and wont, sometimes it has been admitted on some paltry ground of compromise or personal favour: in either case it should make room for the abundant sufficiency of the very best. In chapel as well as in concert-room our universities may rightly uphold the banner of noble, generous and sympathetic melody.

It may be said that in dealing with this last topic I have wandered from the centre of my theme, and have entered on a larger and more disputable field of investigation. With this criticism I should not agree: the service of music to religion is one of the supreme facts of human nature and no system of musical education can afford to leave it out of due account. At any rate, no decision on this particular issue will affect my main contention: that music can have and ought to have a place among the humane studies which enter into a liberal education. It is a language of extraordinary beauty and subtlety with laws of organic growth which will repay the work of investigation: it possesses a literature of composition which may be set beside any literature of poetry or prose: its doors are open to every student who is not physically disqualified, and its rewards are among the most precious with which the spirit of man can be enriched.

Too long have we stood outside the threshold of this art, hearing dimly and confusedly the harmony of voices within: we have but to enter and we are assured of welcome and companionship.

W. H. HADOW.