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subject it may be mentioned that following the success of the Vice-Presidents' Resolution, the same inquiring member noted that the big west gallery of St. George's Hall, in which the concerts were given, was very sparsely occupied. Instead of having the eight hundred seats filled with eager listeners, barely a tenth of that number were to be seen; he therefore proposed that the price of season tickets for the west gallery should be reduced from 5*s*. to 2*s*. 6*d*., pointing out to opponents that a hundred half-crowns were better than fifty crowns, since each subscriber was an advertiser of the concerts. Strange as it may seem, this reduction was carried only after much discussion, but the result was beyond all expectation. Before the first concert every one of the eight hundred seats was subscribed for, with the further indirect result that the players were inspired by the size and enthusiasm of the audience, and played better than in any previous season.

With the outbreak of war many difficulties arose, and for a time the orchestra played at greatly reduced fees. A resolution which had been carried some years before helped materially, and may be referred to at this point. After paying the players half their usual fees, there was a balance of over £150 left on one season's concerts. From many standpoints this amount might have been divided *pro rata* among the members of the orchestra, but it was suggested that the executive should retain each season at least £100 for eventualities, and divide what remained among the orchestral players *pro rata*. This was agreed to, and the arrangement proved of inestimable service, not only during the war, but afterwards, when a crisis came. The management of such an undertaking must never be slack, never discouraged; it must be prepared for any emergency, always looking to the future, and every ready to profit by past mistakes. There is one thing above all others that should be avoided as if it were the plague, and that is sensationalism. Sensational artists, sensational advertisements, sensational programmes; whatever smacks of sensationalism is of the Evil One, so far as music is concerned.

Of course, there are numberless difficulties to be faced and overcome, but without such, life would not be worth living. The first thing to be considered is the orchestra itself, and through its whole history the Bradford Permanent Orchestra has behaved nobly. It has faced every emergency, some apparently hopeless, and yet come up victorious and smiling. It has never been exclusive, never avaricious, never disdained the help of really competent amateurs in its ranks; it has enlisted in its management and councils men and women of all classes. The only quality required is that all shall give of their best: the one thing it has not tolerated has been self-seeking. Among its members of committee have been many men who were not specially musical, business men who looked upon the Society as one of the necessary amenities of the city, and such men have done yeoman service in various ways—in securing vice-presidents and other subscribers, helping in certain social efforts which promote friendly feeling, and giving wise counsel regarding the business aspect of management. It goes without saying that the big districts in London are different in many respects from provincial cities, yet the possibilities are the same. There are real music-lovers in all districts, and also men of light and leading ready to help any good cause; and, as like attracts like, if two or three enthusiasts can be got to take their coats off anything can be done—enthusiasm and tact will always work wonders.

It must never be forgotten that the majority of well-to-do men and women will always respond to a wise, sensible appeal, and music lags behind none of the arts and sciences in its power to awaken the sympathies of right-minded people. Even men like Lord Birkenhead, who do not know one tune from another, are willing to help forward schemes intended for the public good, so long as one does not demand their personal attendance. If, like Lord Birkenhead, they would rather pay £50 than sit through a classical concert, they may, for that sum, be absolved from attendance, and the tickets subscribed for distributed between church and chapel choirs, or given to members of social, religious, or political organizations, many of whom, no doubt, will gladly deputise for the non-musical donor. Some of our vice-presidents of ten or even twenty years' standing have never been to a single concert, but so long as they see that good use is made of their tickets, they are doing service to the orchestra, to music itself, and to the community.

One of the incidental benefits of a local orchestra is the opportunity it affords of initiating children into the mysteries and delights of orchestral music, which should result in a large development of orchestral concerts in future years. With all these fine possibilities in view there ought to be a wonderful opportunity for orchestras in the greatest city in the world, and in all populous centres.

WILLIAM GARDINER, OF LEICESTER

By Orlando A. Mansfield

From amongst a number of English cities, possibly better known for the activities of their present than for the antiquities of their past, the ancient borough of Leicester stands out with remarkable prominence. Indeed, owing to the great measure of notoriety which Leicester has acquired both materially and musically during the last century, there is a serious danger of the 'glories' of its former 'blood and state' coming to be regarded as 'shadows' rather than as 'substantial things.' Hence it is just possible that many of the rising generation are in danger of forgetting the name of that illustrious Leicester citizen, some small portion of whose life and works forms the subject of this article, thus allowing—as Dr. Samuel Johnson would have expressed it—the blaze of his reputation, which cannot be blown out, to die in its socket!

About a century after the invention of the stocking frame and the establishment of hosiery manufactures in the city of Leicester—on March 15, 1770, to be exact—there was born to a hosier of that place, Gardiner by name, a son, William. Inheriting all his father's business abilities, young Gardiner first served in, and afterwards succeeded to and successfully continued, the stocking manufacture. But, as Sir Henry Hadow remarks: 'The taste for music never forsook him!' 'Music,' says Mrs. T. Fielding Johnson, in her 'Glimpses of Ancient Leicester,' 'was his passion; and this he promoted to his utmost during a long life which lasted to the middle of the 19th century.' In his youthful days he published several vocal numbers under the pen name of W. G. Leicester. Later on he made the acquaintance of all the principal artists of British birth or residence; and, as the increase of his business

demanded occasional visits to the Continent, he became familiar with the leading Continental musicians and their works, so that, quoting Sir Henry once more, 'for a long period he knew more about their productions, especially those of Beethoven, than the majority of English professors.'

In fact, there are good grounds for believing that Gardiner was the first to cause the music of Beethoven to be heard in this country. Through the kindness of a friend, Mr. T. Henry Spiers, the well-known and highly-esteemed Leicester musician, the present writer has been able to collect some interesting information on this point—information derived from Mrs. Fielding Johnson's book, already mentioned, as well as from other sources. From these it appears that amongst Gardiner's acquaintances was the Hon. Mrs. Bowater, daughter of Lord Faversham, a Roman Catholic lady of means, who resided at Little Dalby Hall, Leicestershire. This lady had lived at Bonn, but on the French invasion of the Low Countries returned to England, being accompanied as far as Hamburg by the Abbé Dobler, a chaplain to the Elector of Cologne. While there Dobler was declared an emigrant, and Mrs. Bowater offered him a retreat in England, a proposal which was gratefully accepted. The Abbé was a fine violinist, and sometimes played in or conducted the Elector's orchestra, of which Beethoven was in his youthful days a member. Thus it came to pass that Dobler acquired a copy of the young musician's earliest important composition, the String Trio now known as Op. 9, No. 1, in E flat, which MS. the Abbé packed in his trunk with other music, and so brought it to England. At Little Dalby Hall he met Gardiner, to whom he showed the Trio score. This the Leicester amateur at once caused to be copied, invited three friends to interpret it, and it was played with unrestrained delight to a select audience in Gardiner's native city, in 1794, some years before Beethoven's works were introduced into London or heard in English musical circles.

A further connection with Beethoven occurred in 1821, when Gardiner wrote offering him a hundred guineas for an Overture to his (Gardiner's) Oratorio, 'Judith,' a compilation of English words set to music adapted and selected from the compositions of Haydn, Mozart, and Beethoven. To this letter the great master never replied, Gardiner giving out as the reason the statement that it had never been delivered —a very probable solution of one of the minor mysteries of musical history. But a much more important association of the names of Gardiner and Beethoven came about in 1848, twenty years after the composer's death, when Gardiner went to Bonn in order to be present at the unveiling of the Beethoven statue. According to Mrs. Fielding Johnson, a parchment to be signed by some of the many notable musicians, monarchs, and dignitaries present, and to be deposited beneath the statue after the unveiling, had already received the signatures of Queen Victoria and Prince Albert, when a University professor announced that the Englishman who had been the first to perform Beethoven's works in Great Britain was present, and made the suggestion that Gardiner be requested to sign the document also. 'Accordingly,' says Mrs. Johnson, 'Gardiner was called to the platform, and directed to write his name under those of Victoria and Albert, an order which he obeyed with alacrity, and recorded the event as 'the greatest and most unexpected honour' of his life.

With Haydn, Gardiner's relations were equally pleasant, and much more familiar. Indeed, he actually presented the 'father' of the symphony and the string quartet with a set of silk stockings into which, as a kind of pattern, were woven some of Haydn's most popular melodies. Concerning this incident Mr. J. T. Lightwood, the well-known author of 'Hymn Tunes and their Story,' remarks, 'Fancy going about the streets with a couple of your own tunes creeping round your legs!'—especially, he might have added, in days in which gentlemen's hosiery was much more in evidence than in these more gallant or, perhaps, more 'giddy-pacèd' times in which such displays are left, for the most part, to the ladies.

Gardiner lived to be eighty-four years of age, the date of his passing being November 16, 1853. He had accumulated a very large number of valuable books, all of which were sold by auction some forty years after his death. One of Mr. Lightwood's correspondents, who knew Gardiner personally, described him as 'a funny little figure,' possessing a 'funny way of going—half-shambling and half-trotting—and seeming in a crab-like fashion to be always following his nose'—that member being finished out of the straight. But in his love for music, 'he was a prophet calling out of the darkness of the 'forties,' and there must be living some amateur musicians who owe their first acquaintance with the works of the great masters to 'Billy Gardiner'—as he was known amongst his more intimate fellow-citizens and associates.

Modulating, as musicians would say—or would have said, before these atonic times—from biography to bibliography, we note that Gardiner, who was born in the same year as Beethoven, produced his first really important work in the year 1812. It was entitled 'Sacred Melodies from Haydn, Mozart, and Beethoven, adapted to the best English poets and appropriated to the use of the British Church.' Of this work six volumes appeared at various intervals; and although considerable violence was done to the music in order to fit it to the chosen words, and the collection never realised the hope of its compiler that it would supersede the inelegant paraphrases of Sternhold and Hopkins and the more artificial rhymes of Tate and Brady, there is no doubt that the series introduced, to a larger number of amateurs and Church musicians generally, many interesting melodies and extracts concerning the existence of which almost total ignorance might have obtained. Further, as Mr. Lightwood states, this collection 'proved a happy hunting-ground for tune book editors for more than half a century.' It also formed the basis of the Handel and Haydn Society's Collection of Church Music, published at Boston, Mass., in 1822, selling well, as Thayer relates, and enabling the Society 'to tide over the period of its youth,' while 'initiating a purer and healthier taste for music in New England.' Although the majority of the melodies in Gardiner's collection have been traced to their source, the origin of some of them has never been discovered. This makes it a matter for considerable regret that Gardiner never published the 'essay' which he stated was to have contained a list of the sources whence the various tunes had been derived. The third volume of Sacred Melodies contained cathedral anthems by such post-Restoration composers as Croft, Greene, Boyce, &c.

Other publications of Gardiner's comprise 'Music and Friends; or Pleasant Recollections of a Dilettante,' two volumes of which were issued in 1838,

and another in 1853. In these our hero gives us many interesting records and reminiscences, 'much impaired,' says Sir Henry Hadow, by 'frequent inaccuracy.' In 1840 appeared an adaptation, to music by Haydn, Mozart, and Beethoven, of Pope's 'Universal Prayer'; and in 1847 a book entitled 'Sights in Italy, with some Account of the present State of Music and the Sister Arts in that Country.' These works, in addition to a few pieces of Church music, the Oratorio 'Judith' (already mentioned), and the remarkable volume next to be discussed, practically complete the list of Gardiner's literary and musical publications.

All the foregoing, important and interesting as they may be, are more or less dwarfed when brought into comparison with Gardiner's *magnum opus*, 'The Music of Nature,' which he produced in 1832, when he had passed the sixtieth year of his age. In England copies of this work are procurable only at second-hand; and an abbreviated American edition, issued some half a century or more ago, has long been out of print. It is likely, however, that this work will be remembered when all Gardiner's other productions, musical and literary, are entirely forgotten and unobtainable. And this because 'The Music of Nature' was the first systematic attempt on the part of an Englishman to represent in approximate, if not in actual musical notation, the sounds produced by the speech and emotions of mankind, and the various calls, cries, and canticles of birds and beasts, a task primarily but much more partially performed or attempted by Athanasius Kircher (1601-80), the Jesuit author of 'Musurgia Universalis' (1650). Here is the full title of Gardiner's work, set down with all the circumlocution characteristic of its age:

> The | Music of Nature | or, An Attempt to prove that what is passionate and | pleasing in the art of singing, speaking, and | performing upon musical instruments, | is derived from the sounds | of THE ANIMATED WORLD. | With curious and interesting illustrations, | by | William Gardiner.

Perhaps the most striking thing about this title is that it excites anticipations of a definite musical discovery, the demonstration of which is almost entirely wanting throughout the work. In fact, beyond the occasional assertion that certain selected progressions or combinations to be found in some particular classical composition are directly inspired by, or are the exact reproduction of, 'the music of Nature,' there is practically no 'attempt to prove' that all 'passionate and pleasing' musical passages are 'derived from the sounds of the animated world.' So I venture to think that it will be as a careful and intelligent transcriber of 'curious and interesting illustrations' of the sounds of the animal kingdom that Gardiner will be remembered rather than as an exponent of the statement in his Preface to the effect that 'music had its origin' in the 'simple and immutable expressions' of the 'voice of Nature'—a theory, by the way, as old as Lucretius, and one which has been repeated by philosophers and non-technical writers more or less frequently ever since.

Then, again, although in his Preface Gardiner claims to have 'taken a philosophical view of the science' (of music), and to have 'endeavoured to explain the true principles of musical taste and expression,' these claims cannot be substantiated. Yet, on the other hand, his recorded examples of 'the cries of animals and the song of birds' are, to quote again from his own words, nothing less than 'a faithful transcript of the voice of Nature,' of which, as he says, 'had his pursuits led him more into rural life, a more ample collection might have been made.' From these numerous and invaluable examples I regret that quotation is impossible for want of space.

Equally correct is the author's statement that in venturing 'to tread upon other matters in which sound is concerned,' many of these are 'for the first time considered'; and were, therefore, at the time of writing, liable to be 'called in question' and to 'excite much controversy.' Another statement—to the effect that, while his book 'does not elucidate every point' upon which it touches, it will at the same time 'suggest to the reader many facts, curious, entertaining, and instructive'—is, I consider, a very modest claim for a man who wrote on the voice. speaking, oratory, and kindred topics, nearly half a century before such works as A. J. Ellis's 'English Pronunciation and Speech in Song' had seen the light, and who had discussed all the classical orchestral instruments a whole decade before the publication of Berlioz's 'Treatise on Instrumentation.' Although as a logician, classifier, and arranger Gardiner may have had only a partial success, as a devoted lover of music of the highest class, as a faithful, skilful, and enthusiastic transcriber into musical notation of 'the sounds of the animated world,' he has proved himself equal to almost any of his professional contemporaries, and superior to all his amateur associates in the breadth of his knowledge, the depth of his reading, the length and value of his researches, and the height of his enthusiasm. Indeed, considering the inauspicious times and the unfavourable conditions under which his researches were conducted and recorded, one cannot but regard the great Leicestershire amateur as little less than a genius, because of his infinite capacity for taking pains in the particular province which his work claims to describe. His distractions and difficulties were far greater than those of any business man to-day, as every one should know who has read and endeavoured to realise something of the conditions of Europe during the decades immediately following the Napoleonic wars. In fact, the whole life of William Gardiner was a realisation of the saying of his distinguished contemporary, Sydney Smith, viz., that every man should be occupied, and 'occupied in the highest employment of which his nature is capable, and die with the consciousness that he has done his best.'

THE ENGLISH ABROAD

By JEFFREY PULVER

It can do us nothing but good to stand still now and then in these forward-looking days and reflect that there have been times when England had much to teach in music. It is a splendid antidote to depression to remember that this country has produced men of whom foreign writers spoke in enthusiastic terms; men to whom pupils came from across the seas; men whose work has caused foreign historians to point out what is a national disgrace—the neglect of so much of our older music that is worthy of revival. In this connection the state of affairs is not nearly in so hopeless a condition as was the case a few years ago. Publishers certainly are issuing the music of our Tudor and Stuart composers—often without great hopes of amassing wealth from the venture. But there is room for a good deal more of our ancient ecclesiastical music,