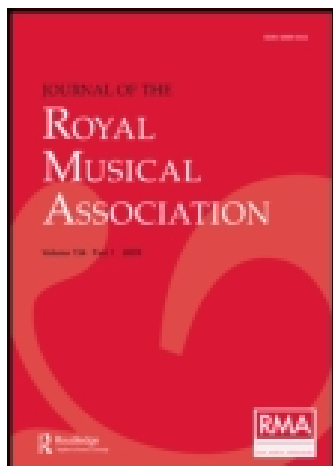


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Publisher: Routledge

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Proceedings of the Musical Association

Publication details, including instructions for authors and subscription information:

<http://www.tandfonline.com/loi/rma18>

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Published online: 28 Jan 2009.

To cite this article: Charles Maclean M.A., MUS. DOC., OXON. (1901) Sullivan as a National Style-Builder, Proceedings of the Musical Association, 28:1, 89-104, DOI: [10.1093/jrma/28.1.89](https://doi.org/10.1093/jrma/28.1.89)

To link to this article: <http://dx.doi.org/10.1093/jrma/28.1.89>

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MARCH 11, 1902.

DR. W. H. CUMMINGS,
VICE-PRESIDENT,
IN THE CHAIR.

SULLIVAN AS A NATIONAL STYLE-BUILDER.

BY CHARLES MACLEAN, M.A., MUS. DOC., OXON.

THIS is rather a discourse than a lecture, and is given at very short notice to meet an unexpected vacancy.

I propose to describe the 5 periods into which Sullivan's career as a composer may be divided, and to show the points in each wherein he contributed towards forming an English national school. Previously however it is necessary to give an introduction, and make some definitions.

NATIONAL STYLE.—To begin with, the term "national style" may be in itself a stone of stumbling to some. A wave of discussion passed through musical literature not long since, when one writer at any rate said that the idea of national style in art-music was a fallacy and that such music was cosmopolitan. Well, on the one hand the reasons for such a view being propounded in England are not far to seek, and on the other hand the facts are opposed to the maintenance of that theory. England's insularity in music throughout a large portion of the Victorian period caused limited notions to prevail as to what was going on in Europe generally, while the English serious and conservative habit of thought lent itself very readily to the process of drawing a ring round certain important composers to the exclusion of everyone else. If this way of looking at things was not limited to England, it was certainly more tenaciously held to here than in any other country. The composers in question (almost exclusively German) were regarded as "classical"; while the music of everyone else was treated as something out of the pale. In fact at say the mid-nineteenth century there was a complete obsession in England of the Teutonic style; so that for instance a sonatina of Kuhlau would be regarded as "classical," while an important opera of Bellini or Auber would be regarded as music of an inferior type. This unscientific not to say absurd classification, dictated by the prestige of a single school, has left

traces on our habits of thought even down to the present day, and has obscured a much truer and more natural classification, viz., that by nationality. However, to pass from retrospect to current observation of actual facts, the present state of music in Europe does not warrant the idea that the composers of different countries are tending to merge themselves in a general eclectic and cosmopolitan style; on the contrary the best composers in each country seem to be clearly differentiating themselves in obedience to some law of national characteristics. Our member F. Gilbert Webb, lecturing three days ago before the London Branch of the Incorporated Society of Musicians, turned some very happy phrases to express the different national musical styles of the present day. I will not emulate them. I will merely point by name to Russia, Poland, South Italy, North Italy, Switzerland, Spain, France, Belgium, Scandinavia, and ask whether any one can mistake the style of one for the other? In German-speaking countries themselves there are different styles, as of Austria, Bohemia, Bavaria, North Germany. The fact is that not only have there been in the past these musical differences, not only do they lie always scattered here and there geographically in esse or in posse, but that, as just said, the present moment even seems to betray more and more explicit differentiation. The phenomena are probably an aftermath of the political changes which took place in Europe in the first half of the 19th century. As to England, she has been slow, no doubt, to obey this impulse, but it only needs to cast a sympathetic regard on recent or present movements to see that under the guidance of her best composers she has eventually obeyed it. I might say, she has been learning to hatch her own eggs, in lieu of the cuckoo eggs of a foreign style or styles. If I labour this matter, it is because there are certainly those who look at it from another point of view, and expect in music something in the way of a Volapuk or universal language. I think myself it will be very long before anything of that sort happens.

THE COMPOSER'S PROBLEM.—Granting as much however, the question arises as to what is the problem in this connection before the individual composer, and what are the conditions under which he consciously or unconsciously helps to build up the national musical style of his country. The answer is, that he must first have original power within himself, and secondly have national underlying and half-declared musical traits or propensities as raw material to work upon.

About the former there will be little difference of opinion. A composer is himself perfectly aware when he is producing original work, and when he is a mere funnel through which

is poured the contemporaneous music-style of his day; and he knows that the former work alone has any efficacy in the long run. The musical connoisseur also, looking at music from outside, tacitly acknowledges the same thing, that originality is the one final ingredient necessary to complete a composer's claim and make it worthy of serious notice. The general public certainly are not able to appreciate this quality on the spur of the moment, but it is equally true that no music ever enjoys public favour for long unless it possesses original qualities. It is always comforting to lean on a philosopher, and I may here quote John Stuart Mill. No one will accuse him of whimsicality or excess of sentiment. Indeed D'Israeli's jest was that he was a "political finishing governess." But his remark regarding originality is this: "There are but few persons in comparison with the whole of mankind, whose experiments, if adopted by others, would be likely to be any improvement on established practice; but these few are the salt of the earth." The poet Longfellow describes original genius as—

"The exultation, the divine
 Insanity of noble minds,
 That never falters nor abates,
 Till all that it foresees it finds,
 And what it cannot find, creates."

The second point, that of national musical underlying bottom-traits, constitutes a much more difficult subject. An Ithuriel's spear alone could touch these, if they were to be categorized. Without attempting that, I will suggest a broad sketch-description of the matter in these terms:—The national crude-material in question consists of certain art-tendencies, in a small way evidenced in church music, but mostly evidenced in the natural and spontaneous short outpourings of the laity; such material not being copied (it need scarcely be said) by the composer, but still acting as a general mould to influence his musical thoughts; and this mould exhibiting again to some extent even certain decided technical limitations.

SULLIVAN'S PROBLEM.—Now to apply these remarks to Sullivan. If I indulged just now in some length of remarks as to the nature of original creative power, I need not waste time over demonstrating that Sullivan possessed it. To begin with, a man does not turn out melodies of the sort that he did for 30 or 40 years without possessing it. I appeal to common sense about this and pass on. But as to that question of the national raw material, upon which he gradually developed his original powers, that is the crux, and it is also the centre point of this discourse. Sullivan was brought up, like all other English musicians of his time, on the

Teutonic basic material which I mentioned above. Outside the church, nothing else was taken account of, at any rate for serious purposes. As soon as he came to adult age Sullivan began to break away from this and substitute a style of his own founded on English basic material. He spent the whole of his mature life in confirming that style. What then was the difference between Teutonic and English?

GERMAN AND ENGLISH MATERIAL COMPARED.—The rationale of the former is almost exclusively that of the German *Volkslied*. Ever since the monodic style in music made its first effectual inroads upon the purely contrapuntal style, the national art-style of each country has more and more been determined in the last resort by the character of its folk-songs. One might take a number of examples, as for instance in Russia, where short phrases, very free rhythms, a tendency to Lydian and Dorian scales of melody, and generally an absence of the tonality feeling which we at the present day are disposed to regard as so indispensable, have been transferred from the folk-songs to the art-products. But it is enough to deal with the case in hand, to consider the Colossus which has strode from the Rhine to the Danube. The German *Volkslied* (which includes love-songs, patriotic songs, students' songs, and soldiers' songs) originated in the 14th century, came to its zenith in the 15th and 16th centuries, declined under the influence of the 30-years' war, was revived in the 18th century, and is still persistent. It rivalled the Gregorian chant, it went to school with and was moulded by the congregational hymn of the Catholic and Protestant churches. Above all, the natural capacity of the Germans for singing in parts governed its growth. It has always consisted of thesis (*θέσις*) and antithesis (*ἀντίθεσις*); the former generally moving harmonically to dominant, less frequently to subdominant or relative minor. This, in combination with the strophic and tripartite principles as accessories (for which subject generally I might perhaps refer to my paper of 9th June, 1896, before this Association), is the basic material out of which the whole of the great modern Teutonic art has been formed. So far has this been carried, that in Brahms, the last of the great German masters, the use of the set forms has been extended even to all choral and vocal works, most of which had hitherto been thought exempt. No doubt Wagner, and the lesser emotionally-led writers after him, have got as far away from such forms as they could. But even they would probably allow that historically and philosophically these were the foundation of their art. And at any rate these outgrowths were almost unknown in England when Sullivan was brought up, and of "classical music" the scaffolding was evidently what I have said above. I may add by-the-by that the

Dutch Musical Association (Vereeniging voor Noord-Nederlands Musiekgeschiedenis), which like ourselves is in connection with the International Musical Society, has offered a prize through that Society for the best essay on arranging Volkslied material in dictionary-fashion, not according to the futile method of first lines of the words, but according to the melodic contents of the music, an extremely difficult and interesting subject.

The case on the other hand in England was not only not parallel with the above, but in a great measure antagonistic. Take here again the national airs of the Kingdom. They are not particularly easy to analyse. They were terribly tampered with in an earlier part of the 19th century; their distinctive modes (Dorian, Mixolydian, and Æolian) were "majored" and "minored"; they were fitted with accompaniments having no affinity whatsoever to them, and just reflecting the harmonies taught in the thorough-bass hand-books of the period; even their rhythms were mangled and cut down to uniform 4-bar periods. Still, in spite of this unintelligent treatment and the chaos resulting, the case is clear enough to make certain broad statements as to our national bent in the way of music. The English love a simple sentiment, and particularly in the shape of ballads and hymn-tunes *not* having the German formal strength. Their national airs (not excluding Irish, Scottish, and Welsh) are constructed *without* the *thesis* and *antithesis* of the Volkslied; and in so far as they betray any decided harmonic attribute, for they were not primarily adapted for singing in parts, they hug the tonic. During a considerable period, or in the Elizabethan era, the semi-national tunes composed by musicians showed a cross between an amorphous madrigal and a metrical air. This and nothing else would be the basic material (according to the principle I have propounded) which a Mendelssohn scholar, educated at Tenterden Street and in Leipzig, would have to look to as representing his own native country. It was wholly incongruous, almost incommensurable, with the dominant German style. If a single concrete example is wanted, let it be considered that the English populace proper of the 19th century were brought up on such popular airs as "Pretty Polly Oliver," "Weel may the Keel row," "The Girl I've left behind me," "Heart of Oak," and "Rule, Britannia"; and however excellent these things may be in their way, they have not a particle in common with "sonata-form" or any other form of the Teutonic art.

NATURE OF SULLIVAN'S ACHIEVEMENT.—What I have to say then is that Sullivan, in "Englishing" his sometimes high and always elegant art (and the most superficial glance at his art-life will show that he did English it), executed a

task of extraordinary difficulty. It is only genius that attempts these tasks, or has any chance of carrying them through. And the more the matter is examined technically, the greater will be the admiration for what was accomplished in this case. It is to me somewhat strange that while Sullivan has received abundant recognition as a writer of agreeable and melodious music, no one has taken the trouble to regard him in his national bearings. That indeed is why I have undertaken this discourse to-day.

SULLIVAN'S ART-LIFE.—I will now, without further preface, proceed to consider Sullivan's art-life.

HIS PEDIGREE AND EARLY BRINGING-UP.—I am able to give the meeting some new information as to Sullivan's pedigree. He wrote it out for a lady called Mrs. Burvill Holmes, who was good enough to send me a copy. It is this:—

<i>(Husband.)</i>	<i>(Wife.)</i>
Righi	Firenzo
Coghlan	Righi
Coghlan... ..	Phillips
Sullivan... ..	Coghlan
Arthur Sullivan.	

The Coghlan and Sullivan are evidently Irish, the Righi and Firenzo are evidently Italian, and the Phillips (looking to the name) may not unlikely be Jewish. I make this supposition because the Italian strain is evidently farther back than has generally been supposed and stated, while Sullivan's appearance was very Jewish when he was a young man.

He was born on 13th May 1842 at 8 Bolwell Terrace, Lambeth, the discovery of this birth-place having been made by our member F. G. Edwards. The father (an ex-soldier) was probably playing the bombardon in some theatre-band. In 1845 the father obtained the bandmastership of the small military band at Sandhurst, and the family moved out to York Town, Camberley. There Sullivan played for his amusement the flute, the clarinet, and brass instruments; but not apparently any double-reed or stringed instrument. He was not taught music, and was only a quick boy hanging about the band-room at barracks. From the age of 8 to 12 he went to an ordinary school in Bayswater, taking his holidays at Camberley. On 12th April 1854 he obtained a choristership at the Chapel Royal St. James's, for his voice only. In 1856 the father obtained a teachership at the new Kneller Hall at Hounslow, and the family then came to live in Lupus Street,

Pimlico. By this time Sullivan was 14 years old, and had had 2 years of the excellent general and musical education given at the Chapel Royal. In the same year 1856 he obtained the new Mendelssohn scholarship, first tying with Barnby who was 3 years his senior, and then beating him; Barnby was the oldest, Sullivan the youngest, of the 17 competitors.

THE FIVE COMPOSITION-PERIODS.—Here I should begin Sullivan's public career as a composer and divide it into 5 periods, as follows:—

- (a) 8 years, age 14—21, A.D. 1856—1863, a period of pupilage, with occasional compositions.
- (b) 7 years, age 22—28, A.D. 1864—1870, large works 10, and small works about 70, the most epoch-making period.
- (c) 15 years, age 29—43, A.D. 1871—1885, large works 18, small works about 60, the development of the operetta.
- (d) 7 years, age 44—50, A.D. 1886—1892, large works 10 and small works almost nil, further development in all branches.
- (e) 8 years, age 51—58, A.D. 1893—1900, large works 9 and small works 3 or 4, contented mastery till death.

FIRST PERIOD.—The trustees, husbanding their resources, left Sullivan at the Chapel Royal as long as the authorities would keep him there, sending him to classes and lessons at the Royal Academy, where he learnt pianoforte under O'Leary and Bennett, and harmony under Goss. This lasted 2 years, but in 1858, his voice having quite broken, he was sent on to Leipzig Conservatorium; where he learnt pianoforte under Plaidy and Moscheles, and composition under Rietz and Hauptmann. There he stayed 4 years. His voluntary output as a student-composer was all this time very modest in amount. The following is a fairly complete list of what was written and performed:—

At Royal Academy—

1857. C minor overture, "Timon of Athens."
- " Fugue for chorus and orchestra, "Cum Sancto Spiritu."
1858. D minor overture.
- " Psalm, chorus and orchestra, German words.

At Leipzig—

1859. A pianoforte sonata, songs, and part-songs.
- " String quartet.
1860. Overture, "Feast of Roses" (from Lalla Rookh).
1861. Music to the "Tempest."

Sir Alexander Mackenzie in his lectures at the Royal Institution in May of last year said he had examined the early works prior to the "Tempest" and found no appearance of originality in them. I too have seen some of them, and should wish to second that opinion. Fortunately for Sullivan his talent was never forced, and indeed he lived among conservative surroundings. I would go a step farther than Sir Alexander Mackenzie, and say that from the point of view of this discourse I find no originality worth mentioning in the "Tempest" music. The comparisons, which I have seen somewhere made, between the "Midsummer Night's Dream" overture and this music, are not reasonable. The former was a bolt from the blue, there was nothing like it in the world before, and no one could have suspected this outcome from the Bach style. But the "Tempest," though the work of a finished musician, and as such very striking to the English audiences, was uncommonly like all the other music then being turned out at Leipzig. As will be remembered, Sullivan came back to England in 1862 and made a sensation with an enlarged version of the "Tempest" at the Crystal Palace. He amply deserved his success; but he had not yet taken the first step in what constituted his own style. Just after this he went to Paris with Charles Dickens, and met Rossini. His appointment in 1863 as organist of Covent Garden under Costa, must have opened his eyes a good deal. He began writing songs for the publishers. His return to his own country brought him to the turning of the ways.

SECOND PERIOD.—Sullivan was now 22 years old. The works become too crowded for me to give lists, and I will narrate in abstract. In 1864 he wrote a Ballet for Covent Garden, and a "Sapphire Necklace" overture. In the same year he produced at the Birmingham Festival "Kenilworth," supposed to be a pageant before Queen Elizabeth. This gave him his lead, and the work was more English-like than anything since "May Queen" of 6 years before. It is delightfully fresh and rhythmic, is the dawn of Sullivan's nationality, and is far more important to us in England than the "Tempest." I do not know why it is so wholly neglected.

The chrysalis having thus burst, Sullivan went on from strength to strength. 1866 saw the E minor symphony, called "Irish," done at the Crystal Palace, London Philharmonic, and Leipzig Gewandhaus, entirely in his own style, and quite unnecessarily put aside. In the same year was "In Memoriam" overture at Norwich. This overture has much analogy with Wagner's "Faust Overture," a work of which Sullivan had as likely as not never heard, though written before he was born. In each case the sonata-form is nominally retained, but rather as a scaffolding for the exhibition of certain melodies entirely characteristic of the

composer, which appear consecutively and without much cohesion in the situation of "2nd subject." The '1st subject,' and especially with Sullivan, shows little development, and is not much more than necessary "business" for maintaining the sonata-form and a balance of matter. The end justifies the means in each case, and each is a masterpiece in its respective national style. In Wagner the "2nd subject" themes are just such as might appear in "Lohengrin"; in Sullivan they are simply Sullivanesque hymn-themes. In the Sullivan, the Introduction and Coda are an English hymn (not Chorale) played straight through. To some this juxtaposition may seem absurd. I believe it is true and natural. Each is a work of genius, each is written with consummate art, and each represents its own nationality; while, if anything, the English work is more liberated from precedent than the German.

In 1869 Sullivan confirmed his instrumental style by the "Di Ballo" overture. On the other hand his oratorio the "Prodigal Son" at Worcester in the same year differed in no way from the Mendelssohnian style of the period; the musical method and mannerisms were the same, and the orchestral accompaniments were poor.

THIRD PERIOD.—In the previous septennium Sullivan had substituted for the German instrumental style his own, conceived in English vein. Now in this 15 years he wrested light opera from Italian and French influence, and reduced that also by the force of his genius to a national shape. At the same time he felt his way towards de-Germanizing the sacred or semi-sacred oratorio.

In 1871 Sullivan met W. S. Gilbert, English Civil Servant, barrister, militia captain, dramatist, librettist, sketch-caricaturist, all in one; and wholly unmusical. They became as Scribe and Auber for the next 21 years. Hollingshead of the "Gaiety" commissioned from them "Thespis" or "The Gods grown old." It was not unlike the "Contrabandista" of 1867, but certainly distinct from the "Cox and Box" of 1866, most of which was pure Cimarosa. I remember being at the first performance of "Thespis," and it was a very quiet affair. It survives now only in the song "Maid of Arcadec." Four years later in 1875 R. D'Oyley Carte, manager of Selina Dolaro's Royalty Theatre, commissioned what became that splendid little trifle, "Trial by Jury," a skit on the law-courts, especially with regard to the Tichbourne case. The vein which was running out in Vienna cropped up now, not in Italy where it might have been expected, but of all places in the world in foggy England. The music was so strong that from this point onwards the old London burlesque bifurcated decisively into "operetta" on one side, and "variety entertainment" on the other. The nail was clenched

in 1877 by the "Sorcerer," wherein Sullivan had got together all his English machinery and paraphernalia, including patter-songs. "Pinafore" in 1878 had an audaciously Dibdinesque quality, ran here for 2 years, and conquered America and Germany. It is curious to see the timidity of the press in praising this great success. The old "Kuhlau sonatina" fallacy (to quote myself) was still rampant. Sullivan was by this time frankly worshipped by the people at large; but, though there were no two actual camps proclaimed, no Delphi answering Dodona, nevertheless a considerable body of opinion among the cultivated classes harassed him with well-meant but ignorant suggestions that he was abusing his talents in the particular line in which he did most work. He said nothing, and set his back against the wall. But the stigma, which he was not strong-minded enough to despise, scarred him deep, and to the day of his death he never shook off a *mauvaise honte* thus engendered. Then followed the well-known record, the "Pirates" (broader than "Pinafore"), "Patience," "Iolanthe," "Princess Ida," and "Mikado" (which in 1885 was high-water mark).

A remark has been made in the published biography of Sullivan that the musical style of all the operettas is uniform; which shows a singular want of analysis or perception. There is nowhere to be found a clearer case of progressive musical development, especially from "Pinafore" onwards. During the whole of this 15 years he was wrestling with the Savoy style, to purge it from the dross incidental to an appeal to the masses, and to bring it into the domain of pure music.

Meanwhile Sullivan developed his powers elsewhere. In 1873 he wrote for Birmingham the oratorio "Light of the World"; an advance on "Prodigal Son," though much in the same style. In 1880, succeeding Costa as conductor at Leeds, he wrote the "Martyr of Antioch"; which some said was too frivolous, but which in point of fact was much better music than either of its predecessors. And in this last the German yoke was certainly almost wholly thrown off.

FOURTH PERIOD.—The next period was a septennium of still further development in each and every department. It began with that extraordinary work the "Golden Legend"; passed through important works like "Yeomen of the Guard," the "Macbeth" music (his finest overture), and the delightful "Gondoliers"; and ended with the great effort (a torso certainly from a national point of view) of "Ivanhoe." The half-oratorio half-cantata "Golden Legend," the new version of "Der arme Heinrich," has no vogue in Germany, because the long formless stretches are filled up with English and not with Teutonic sentiment. It was sketched by-the-bye in Sullivan's former house at Sandhurst, where he took lodging. Time forbids a detailed analysis, but to a mind not

over-warped in favour of German art the whole will appear very beautiful; and one may say of it with Andrew Marvell,

" Then Music, the mosaic of the air,
Did of all these a solemn noise prepare,
With which she gained the Empire of the ear,
Including all between the earth and sphere."

Technically it is a gorgeous production, and Sullivan handled the orchestra as he never did before. A well-known example is in the Introduction; the slow chromatic sequence of four-three's accompanied in turn by rushing chromatic sequences of other four-three's, the whole giving the surge of the tempest through the steeple. Of this by the way a learned critic said that the "Golden Legend" "opened with a chord of the 7th," a primitive description truly. Another well-known example is where *Lucifer* offers the draught, analogous to without actually resembling the Flackerlohe in the "Valkyrie." The "Golden Legend" finally drove Mendelssohnianism off the concert platform; it was root and stock an English product, yet written with all the profound musicianship of a Schumann. "Ivanhoe" was written when opera in English, beginning with Cambert's "Ariadne," was just 200 years old. It was the immediate successor of such works as Cowen's "Pauline," Goring Thomas's "Esmeralda" and "Nadeshda," Stanford's "Canterbury Pilgrims," Mackenzie's "Colomba" and "Troubadour," or Corder's "Nordisa." An English opera house was built for it in Cambridge Circus, and it had a very long run. It was just not strong enough to make an English operatic style. Sullivan would have been a miracle if he had built equally high in each department which he essayed.

FIFTH PERIOD.—This included "Haddon Hall" (Grundy), "Utopia" (Gilbert), "Grand Duke" (Gilbert), "Beauty Stone" (Pinero), and "Victoria Ballet" for the Alhambra. Of these the first 3 were moderate successes; the "Beauty Stone," a serious play with a comic devil, was a dead failure. The question here was complicated by considerations about the librettists. Then at the end (1899) came what was practically Sullivan's swan-song, the "Rose of Persia" (Basil Hood), the best of the operettas.

SUMMARY OF WORKS.—Summing up the works, I consider that the main landmarks for purposes of this discourse are:— "Kenilworth" (age 22), "In Memoriam" and the Symphony in E (24), overture "Di Ballo" (28), "Mikado" (43), "Golden Legend" (44), "Macbeth" music (46), "Gondoliers" (47), "Ivanhoe" (49), "Rose of Persia" (58). Sullivan achieved his task, and established his individual standard, in orchestral music, in secular cantata, in semi-sacred cantata, and in operetta.

I do not wish by-the-by to be misunderstood about "Mendelssohnianism" mentioned just now. It would be impossible for me to speak of that master without reverence and admiration. But imitation of the master is another thing. This had during the first half of the Victorian era crept over England like a paralysis, and Sullivan, though beginning himself with Mendelssohnianism, lived to be one of the earliest and most potent influences for undermining it.

CONCLUSION.—Finally I should like to say that these remarks are not made in the spirit of an essay, but express the convictions of a life-time. For nearly 30 years I have been watching Sullivan's career, and wondering when at any rate the philosophical segment of the English public were going to apprehend it in its true significance. Grove's article on Sullivan in the Dictionary is personally enthusiastic, and of course a model of concise writing; but as regards any perception evinced as to relative styles or historic bearings it is a blank. The only broad view advanced is that Sullivan ought to create some "enduring monuments" of his mature powers in the forms of grand-opera, symphony, or concerto; and that view appears to me a wrong one. Sullivan knew better than his adulators what was the proper canvas to work upon, and when and how to apply his powers. Surely there is no reason for further delay in fitting Sullivan into his place in history, and one need not emulate the critic whose opinion on the first hearing of a new work is invariably that he wishes to hear it a second time. Sullivan was born into the world and given to England, at a time of England's musical need, to show that works of the highest class in a variety of departments of strictly modern art can be written with strictly English materials. There are living composers who are doing other things in the same direction. I will not speak of them, for they are not my thesis. But I will venture on saying this much, that those will not contribute to the national building whose work consists of colour and orchestration imported from abroad, and that those will so contribute who present an artistic individuality having some affinity to the British character, and who pursue a consistent course in developing that individuality. Now this last was precisely what Sullivan did in the last third of the 19th century, having the additional advantage of being a natural melodist of a very rare order. I believe that Sullivan's influence with his existing works will be much more lasting than was supposed by those admirers who asked for more "enduring monuments." I believe that it will be very long indeed before these lovely tunes die, and I will conclude with two lines of quotation:—

"Still are thy pleasant voices, thy nightingales, awake;
For Death he taketh all away, but them he cannot take."

DISCUSSION.

THE CHAIRMAN.—I am sure you all, like myself, have been very much interested and I hope gratified by the remarks Dr. Maclean has kindly given us to-day. His generous estimate of Sullivan I think will find a warm echo in all our hearts. For myself, I was very much attached to Sullivan, and I am glad to hear someone stand forth and speak in the right and proper manner of his genius and what he accomplished. I do not quite follow Dr. Maclean in all that he has said. He talked in his Introduction of originality, and rather laid it down as a rule that a great composer must be original. But it strikes me that in all the instances we have of great composers they have begun by being copyists. It certainly was so with Beethoven. He was great enough; but he began by being Mozart. In the same way Mozart himself began by being Haydn. So Rossini, who was a great man in his way, began writing operas on the plan of those of Mozart. I think this is inevitable, and it is really the proper course for a musician to take. I should be very sorry if any genius cropped up who began by being original, because I believe the result would be very unpleasant. Then I think Dr. Maclean in his reference to Bennett and the National style, in which he compared his work with what Sullivan did, rather seemed to imply that Sullivan took his style from Bennett. I think he has forgotten one little factor, and that is that Bennett was by no means chiefly a vocal composer. It is true he wrote the "May Queen," which is essentially English, and thus, perhaps, differs somewhat from his ordinary vocal works; but there he had an English subject, and therefore, as a man of genius, he treated it with the proper colour; but I think if Sullivan had for his model any Englishman who went before him he would probably bear in mind the music he must have known so well—that of Sir Henry Bishop. Sir Henry Bishop in the early and middle part of his career had a manner of his own and none other; English, if you will—at any rate no copy of any foreign composer. Unfortunately in those days, as sometimes now, the foreigners were the most popular in England. Then Bishop set himself to copy Rossini and others, and so we find his later operas were frequently shadows or reflections of the works of foreign composers. But when he was writing "Guy Mannering"—take "The Chough and Crow," for instance, what could be more beautiful, more solid, more perfect? It is a copy of nothing whatever! So in his songs he was particularly English. I am sure Sullivan knew a good deal of Bishop's music, and

if there was any influence at all from other composers, it would have come from Bishop rather than from Bennett. Dr. Maclean asks why is not "Kenilworth" performed? I think it is because the score and parts perished on that unfortunate Sunday when that great fire destroyed so much in the Crystal Palace. It was my good fortune to sing the principal tenor part of "Kenilworth" at Birmingham, and I remember with the greatest delight the most beautiful duet to the words of Shakespeare's "How sweet the moonlight sleeps upon this bank!"—that was burnt also in the fire at the Crystal Palace—but Sullivan, I am glad to say, rewrote the score, and so the parts are to be had to this day; but I think the score and parts of the whole work are irrecoverably lost. I do not quite agree with Dr. Maclean that Bennett was so Mendelssohnian or Teutonic as is supposed. I find Bennett is Bennett and nobody else. He does not remind me of any other composer. I hear a great deal of music, and when I hear Bennett's music played I always recognise it as his. Of course you hear a great many people who say at once "Oh! is not it like Mendelssohn?"; but I do not find it is anything but Bennett. I do not know why we should imagine that the English School, if ever it does come, should be suggestive of roast beef. What we want is not so much a school, as individuality in the composer. I think sometimes the school may become a little tiresome. Greatly as I admire Grieg, I think his style may sometimes be overdone. I should be sorry if all the Scandinavian composers were to adopt it, and be merely Grieg over and over again. Beethoven is to me only music; the music is just as much English as German or anything else. And that is where I think the cosmopolitanism of music comes in, though I know Dr. Maclean does not quite agree with me. I will not detain you, because I hope there are many who want to speak, and I think we should have a very interesting discussion.

Mr. SOUTHGATE.—I am sure we have all listened to this discourse of Dr. Maclean's with great delight. He has told us not only something about Sullivan's career, but has also given us a very excellent sketch of Nationality in Music, so far as popular and technical influences are concerned. And one must admit that the views which he has ably expressed on the subject are exceedingly true. There must be nationality in music. It is impossible to go into Italy, and then into Spain, and then, if you like, into Sweden, and Moldavia, and not feel the great difference there is in the music of different nations. I should be very sorry indeed were these distinctions to become obliterated, and every man of every nation write alike. Dr. Cummings has truly said of Beethoven that he is of all the world—he speaks in accents all cultivated nations can understand and appreciate. May

I take two exceptions to the statements of Dr. Maclean? I understood him to say that Sullivan was brought up on Teutonic material. Now this is hardly correct. If we look at his career we see that his first bringing-up was at the Chapel Royal, the nursery of so many of our great English musicians. He composed music there; and I believe Dr. Cummings has a boyish anthem of Sullivan's in his possession which was written there. He was also a pupil of Sir John Goss at the Royal Academy of Music, and I think this had far more to do with his career than any Teutonic influences under which he came during his subsequent stay at Leipzig. In the case of "Ivanhoe," which many persons affect to sneer at as not a success, one is led to wonder what is the scale by which success is measured! Some of you may remember that "Ivanhoe" was very favourably received by the critics and the public, and that it had a run of 108 nights. That it did not lead to anything fresh in that style is to be regretted; but I certainly put the opera itself down as a success. In the little sketch Dr. Maclean gave us he did not say much about one particular phase of Sullivan's music, which, if I do not err, is likely to endure longer than any other; I mean his Church music, oratorios, anthems, services, and hymn-tunes. The deeply devotional music Sullivan wrote showed he was a true descendant of the great school of English Church composers, whose strains he had drunk in at the Chapel Royal, and also when sitting at the feet of the notable organist of St. Paul's Cathedral, Sir John Goss. One catches echoes of this in his beautiful part-songs. Even in the "Mikado" you will see traces; I have in mind the little madrigal contained in that work. In his later years, though there may be some secularity in the fine music he wrote in the "Golden Legend," and the "Martyr of Antioch," it is all unlike the production of any other country! There is one imposing and fine piece of church music which is too little heard—his "Te Deum." He wrote it, I believe, for an ordinary orchestra, and also for a military orchestra. It has been heard at the Crystal Palace, but seems to be rarely given in our churches. I think in a sketch of Sullivan's career we should not forget that he has composed some noble, truly religious church music. A word about Sir Sterndale Bennett. It has been said he worked in the Teutonic mould. I am so glad to hear Dr. Cummings declare that when he hears Bennett, he feels it is Bennett and Bennett only. So do I. It is really different from Mendelssohn. True, the music of both these composers shows the refined, cultured man; but there is a grace, a delicacy, a feeling of nationality, a richness of harmony, a curious affection for the chord of the seventh in the music

of our countryman which seem to me to belong to Bennett alone. Remember, Bennett wrote some of his most original music before he went to Germany, and while at the Royal Academy of Music. What do you think of the "Paradise and Peri" overture? That is a highly-emotional piece of music, far removed from Germanism; look at the touching effect due to the tinkling of a little bell! I can trace nothing Teutonic in it, or in the delicious artless strains of the "Naiades" and "Wood Nymph" overtures, or even still less in that most charming pastoral "The May Queen." I am sure Dr. Maclean will pardon this reference to a point which he himself introduced in noticing the life-work of our notable recently deceased composer.

Dr. MACLEAN replied briefly. He had had his say about the "Teutonic mould," and would not weary either Chairman or audience in amplifying it. The Chapel Royal experience no doubt had its subsequent influence, but the object of the discourse had been to show not so much what Sullivan had in his favour, as what obstacles he had had to overcome.
