

# The Oxford Companion to Music

Percy A. Scholes

Tenth Edition

Edited by John Owen Ward

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# THE OXFORD COMPANION TO MUSIC

BY  
PERCY A. SCHOLDS

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REVISED AND RESET  
EDITED BY  
JOHN OWEN WARD

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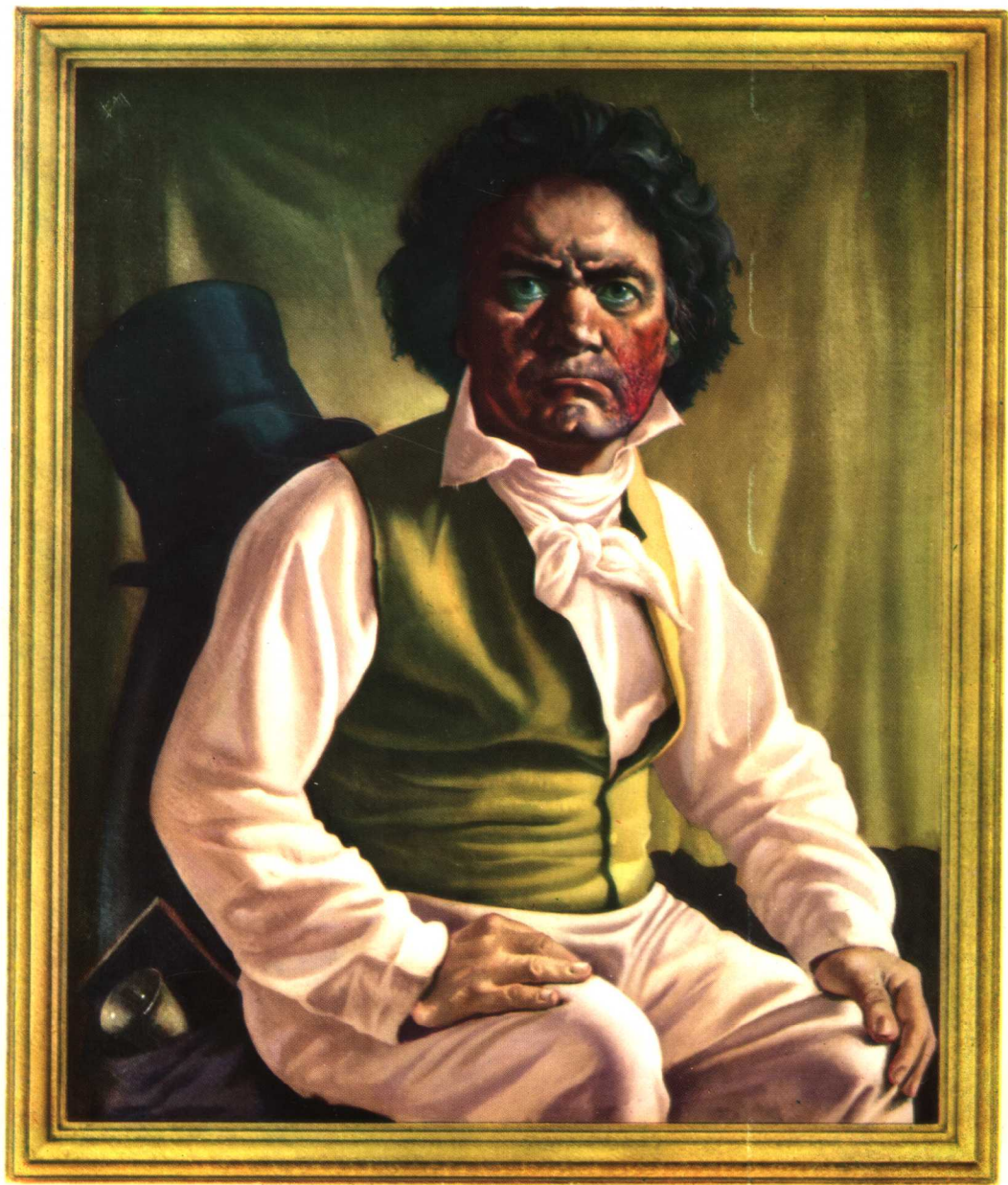
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BEETHOVEN IN MIDDLE LIFE

*A portrait by BATT*

## PREFACE TO THE TENTH EDITION

THE present edition of this book is the first to be completely reset since the death of the author in 1958. The first edition, which appeared in 1938, was the product of six years and more of work on the part of one superman and a varying number of paid and unpaid clerical helpers who at various times included W. McNaught, W. R. Anderson, the future wife of Emmanuel Litvinoff, Dr. Scholes's own wife, his mother-in-law, and numerous others. These assistants clipped and sorted and filed and typed and retyped articles for the fourth and fifth time, but the actual work of writing this encyclopedia, rather longer than the Bible, was Dr. Scholes's own. The only articles farmed out were those on tonic sol-fa, which he could never quite manage to his own satisfaction, and the plots of the operas, which he found too boring to engage his attention. The result of this solo performance was a book which has been called 'strongly personal, limited in range, but endlessly fascinating' and 'in some ways an ideal . . . the browser book par excellence'.

For the present revision it was considered quite inappropriate to change radically the characteristic rich anecdotal quality of Dr. Scholes's style. Nevertheless revisions do have to be made and, as there can be no clear way of differentiating Dr. Scholes's work from that of his successor, there follows a brief note of what has been attempted:

The following entries are wholly new:

Addison	Crosse	International
American Symphony	Dart	Musicological
Orchestra League	Davies, P. M.	Society
Apel	Floyd	Jahn
ApIvor	Gesamtausgabe	Jeunesses Musicales
Babbitt	Glanville-Hicks	Joubert
Bennett, R. R.	Goehr	Kerman
Berger, A.	Gray	Kirchner
Berio	Haieff	Lai
Blomdahl	Hamilton	Liebermann
Blume	Harrison, L.	Lincoln Center
Boulez	Hartmann	Linear Counterpoint
Boyden	Hemiola	Ludford
Bukofzer	Hoddinott	Lutosławski
Carner	Hovhaness	Maderna
Carter	Howard, J. T.	Martinon
Chrysander	Imbrie	Maw
Clemens	International Folk	Mellers
Cooper, M.	Music Council	Meyerowitz

Milner	Redlich	School Music Associa-
Mitchell	Reese, G.	tion
Musgrave	Reizenstein	Schuller
Muzak	Riego, T. del	Shebalin
Myslivíček	Rochberg	Skalkottas
National Federation	Rosa, C.	Society for the Promo-
of Music Clubs	Rosa, S.	tion of New Music
Nono	Royal Music Associa-	Stevens, H.
Orr, C. W.	tion	Stockhausen
Orr, R.	Rubens	Toye, F.
Patrick, Millar	Sachs	Toye, G.
Peeters	Sanzogno	Virelai
Pincherle	Scholes	Wedge
Rainier	Schonberg	Young, P. M.

A number of the articles have been revised, more particularly in later sections, with some consequent modifications of attitude, most notably 'Broadcasting', 'Germany', 'History', 'Jazz', 'Ragtime', 'Russia, 8'. Similarly, articles on a number of twentieth-century composers such as Berg, Schönberg, and Webern, who received somewhat cavalier or unsympathetic treatment, have been revised and are now more 'objectively' treated, though certainly less entertainingly.

The patchwork correction of minor detail, involving countless excisions, additions, or changes of words or phrases, is unnecessary and indeed impossible to particularize, and has been done where possible without too much violence to the original. To take a popular analogy from architecture, we have under-restored rather than over-restored in our attempt to preserve the distinctive character of a firmly established institution.

J. O. W.

## PREFACE TO THE FIRST EDITION

### EXPLAINING ITS PURPOSE AND METHOD

THE first musical dictionary was published over four hundred and fifty years ago. How many such works have since appeared it is impossible to say—certainly a great number.

That earliest book of its kind was a mere collection of Latin musical terms with Latin definitions—Tinctoris, *Terminorum musicae diffinitorium* (probably printed at Treviso about 1495); some of its successors have also confined themselves to terminology, others to biography, others to historical or theoretical information or to information concerning some specific branch of music, whilst still others have offered (as does the present volume) a combined treatment of all branches of musical knowledge.

Tinctoris and over fifty of the best of its successors in various languages, some of them in one thin volume and some of them in a dozen stout ones, stand upon the present author's library shelves, and to all of them, as his work has proceeded, he has in varying measure had recourse. It will, however, he hopes, be recognized that he has attempted something beyond a mere compilation, and that the five or six years of very unremitting labour necessarily represented by these thousand pages, with their million words, have been partly occupied in the effort to see from a fresh view-point what is already known and recorded, and partly in original research.

Thousands of sheets of music have been played through or read through in order to get down afresh to the facts of music instead of taking them second-hand from existing books (one minor result of this procedure being that the number of performing directions translated and explained is perhaps greater than that in any previous publication), and thousands of pages of concert and radio programmes, gramophone record catalogues, etc., have been scrutinized in order to realize what are the matters on which the normal intelligent music-lover is likely to find himself in need of information; moreover, old literature and long-bygone musical journals, British and foreign, of which the author is happy to possess a considerable store, have been searched in the endeavour to obtain light upon details of musical life which are ordinarily ignored by the historians and encyclopedists of music. It is hoped, then, that it will be realized that in the measure in which a work of this sort can and ought to be original this one is so.

All this preliminary labour accomplished, the task of writing the volume was sectionalized, the author's attention being concentrated for a period on the preparation of all the articles concerned with some one particular aspect of the subject. Thus there gradually grew into existence a little

library of fifty-five volumes, each devoted to one branch of musical knowledge, and only when these had been submitted to and discussed with specialists in the various branches were they broken up and their contents redistributed into the present alphabetical order.

#### SCOPE AND STYLE OF THE BOOK

A wide range of readers has throughout been kept in mind. The experienced and well-instructed professional musician, whatever many-volumed works of reference he may possess, has need also of a one-volume encyclopedia to which he can turn with the assurance that he will there be able to read a concise survey of some subject that interests him or find *quickly* some fact, name, or date of which he is at the moment in need, whilst the younger musician, the concert-goer, the gramophonist, or the radio-listener, has equally need of one which will neither be beyond the scope of his pocket nor embarrass him by a manner of expression so technical as to add new puzzles to the puzzle which sent him to the book.

As concerns this last practical point, it may be frankly admitted that in writing of music it is no more possible wholly to avoid technical terminology than it is in writing of any other art or science, but it is believed that in no article of the book can a technical term be met with of which an explanation is not speedily available by turning to that term in its own alphabetical position. It is obviously not the business of a work of reference to raise difficulties, but to solve them, and with memories of his own early days in mind (and sometimes his later ones, for not all life's puzzles vanish with youth) the author has tried to produce a series of articles which shall be at once exact and accurate and yet within the understanding of the attentive and intelligent general reader.

#### SELF-INDEXING AND CROSS-REFERENCING

Ease of reference is a quality that has been diligently sought after in the present work. It is hoped that any required fact or statement, even though it be buried in the middle of an article of many pages, can be readily disinterred. For the longer articles are divided into numbered sections and their separate facts are scrupulously indexed, by name of article and section number, in their alphabetical positions throughout the volume. The later editions of the *Encyclopaedia Britannica* and the first two editions (not, unfortunately, the subsequent ones) of *Grove's Dictionary of Music* are the only works of reference known to the author of which the contents have been so completely put at the immediate disposition of their readers; those two works possess their separate index Volumes; the present work is of a size to permit articles and index to be interspersed in one alphabetical order, and that is what is meant by the title-page's description of it as 'self-indexed'.



Another feature of this work is its very comprehensive system of cross-referencing. Abundant cross-references are given in the body of almost every considerable article and also of many a smaller one, and frequently at the end of an article will be found a list of further allusions, elsewhere in the book, to the subject of that article. The system will be at once understood if the reader of this preface will kindly turn to the end of the article on (say) Bach, Beethoven, Organ, England, or United States of America.

It must be known to any habitual user of the previously existing reference books on music that they have often contained a great deal more material than the reader has been able easily to lay hands on at the moment he wanted it, and it is hoped that in the present work, with its thorough system of indexing and cross-referencing, this very definite loss of efficiency has been avoided. A work of this kind, when fully indexed and carefully cross-referenced, must surely have many times the practical value it would have had without these advantages.

#### RELATIVE LENGTH OF ARTICLES

This leads to a passing comment upon a criticism which reviewers sometimes make when there comes into their hands any new work of reference. They are apt to assume (and not unnaturally) that the relative lengths of the articles upon various subjects may be taken as an indication of the author's views as to the relative importance of those subjects. This is by no means wholly so. In the present work the references at the end of an article to passages elsewhere in the book must be taken into account: thus the articles on Bach and Beethoven alluded to above, whilst complete in themselves and sufficient for the reader who wishes a brief conspectus of the life and work of these men, would have had to be very much lengthened had it not been possible to offer the reader who wishes to go more deeply into the subject a means of amplifying the main treatment. And, on the other hand, there are a number of articles which are considerably longer than they would have been because they, in themselves, include all or nearly all the book contains upon their subjects, and in some instances because those particular subjects are difficult to treat clearly in brief space, or because information on them previously available to the public has been insufficient or even misleading, so making a somewhat ample treatment now desirable.

#### BIOGRAPHICAL ARTICLES

A problem that must puzzle the writer or compiler of any musical work of reference with a biographical side to it is that of which composers to take in and which to leave out. No absolutely reliable criterion is, of course, available, and the difficulty of choice is very pronounced in regard to the large number of younger lights at any moment appearing above the horizon, of which it cannot be laid down with certainty by the most clairvoyant prophet which of them will rise higher and illuminate the

world and which will quickly pale away to extinction. The number of biographies, longer or shorter, in the present work is about fifteen hundred,<sup>1</sup> and in explanation of the choice made it may at least be said that counsel has been taken with leading critics in the various countries and their advice very largely followed.

Several persons who have read the proofs have remarked on a tiny detail of most of the biographies that has struck them as unusual—the statement after the date of death of the number of years the musician in question lived. The explanation of this is that, in the author's opinion the information thus prominently brought before the reader's attention is of importance. There are in this volume the biographies of a number of musicians who died when little past the age of twenty, and of a certain number who lived four or even five times as long (one of them actually attaining the age of 112 years).<sup>2</sup> The extent and value of the contribution an artist has been able to make must always have depended greatly upon the span of life allotted to him; it is a factor to which the intelligent reader will give attention and there seems no reason why every user of the book should be left to make his own calculation (not always quickly done when the turn of a century intervenes, as it so often does, between birth and death), since it is easy for the author to supply the figures once for all.

Whilst it is thought that the book includes all the chief composers of the past and present, no attempt has been made to include the biographies of large numbers of performers. Many such have also been composers and thus become the subject of entries; many others are, necessarily, mentioned in such articles as those on Singing, Pianoforte Playing, Violin Family, or Conducting, and these too have been given short separate entries—on the principle that a book of reference should not create a desire for information about a person and then leave it unsatisfied. In these ways many performers have secured a place in the volume, but there has been no systematic attempt to cover this very large field.

#### BRITISH AND AMERICAN TERMINOLOGY

As this book is to be published simultaneously on both sides of the Atlantic, a slight difficulty has had to be met concerning a few little divergencies in musical terminology that have unfortunately come to exist. If readers will initially run through the quite short article on American Musical Terminology, that difficulty will at once vanish.

#### GERMAN AND RUSSIAN SPELLINGS

There are also certain perplexities that confront the author of any book of reference containing words and names of varying European national

<sup>1</sup> [In the present (tenth) edition this number is considerably exceeded.]

<sup>2</sup> As one or two curious readers have complained that they cannot find the entry in question the reference is now given—see *Hempson*.

origin, and it may be well to state that in the alphabetization of the key words of the entries the fact that the German 'ö' is the equivalent of 'oe' has been ignored, 'ö' being positionally treated simply as 'o'. This is the most practical method when providing for readers in the so-called Anglo-Saxon countries and has respectable precedent in some German works, as, for instance, the great Muret-Sanders, *Enzyklopädisches Wörterbuch*; however, in cases where it seemed desirable a cross-reference has been inserted in the 'oe' position. As for the many varying transliterations of certain Russian names, the difficulty has been met by choosing for the main entry what seemed to be the most prevalent transliteration and freely cross-referencing from all others that are known to be in use. Thus, to take one instance of many, *Stcherbatchef* appears in three places, under 'Stch', 'Stsch', and 'Schtsch' (as for his final 'f', 'v', or 'w', that, happily, does not disturb his position alphabetically).

#### THE PRONOUNCING GLOSSARY

It will be noticed that at the close of the volume is given a very comprehensive Pronouncing Glossary of words and names that appear in the body of the book. The international character of musical literature and musical programmes seemed to make this desirable, particularly in the interests of younger readers.

#### THE ILLUSTRATIONS

The pictorial illustrations of this volume, as will be seen, are unusually abundant. For the most part, they are of the character that may be described as 'authentic'; that is, they are reproductions of photographs, of contemporary pictures, and so forth. But interspersed with these is a series of portraits which might be called 'imaginative' or 'synthetic'—neither adjective, however, quite accurately representing their nature. They are a speciality of the artist Oswald Barrett ('Batt' of the *Radio Times*), and represent years of research, study, and profound thought on his part. He is an ardent music-lover and a deep student of the great masters, and his process has been to assemble (often by very prolonged correspondence with authorities in different parts of Europe) all the existing pictorial documents concerning those composers at different periods of their lives. This done, he has essayed the double task of producing a portrait that shall penetrate to the mind of the character represented and express his personality, and that shall also, by its circumstantial details (as to which, also, he has carried out a great deal of research), recall to us both the operative influences of his surroundings and the manner in which those surroundings represented his own nature. It is the conviction of all connected with this book that nothing of this sort previously seen has been so successful in achievement, and they gratefully record the fact that the frontispiece, a reproduction

of an oil painting specially executed for the purpose, which they regard as the most revealing portrait of its subject in existence, is the artist's personal gift to the volume and testifies to his deep interest in it.

#### THE ATTEMPT AT ACCURACY

An allusion has been ventured above to the attempt at a high degree of accuracy by the consultation with specialists in the various branches. But 'accuracy' is, alas, 'a relative term'. Dr. Johnson on the completion of his dictionary, after eight years of work on it, admitted candidly that to attain perfection 'would have delayed too much', and he might have gone farther and admitted frankly that 'perfection' in a work of reference is, in fact, unattainable. Such a work as the present, crammed as it is with definite statements as to facts, names, and dates, whatever the care taken in its preparation, must sometimes err. Indeed, it is well known to all authors and compilers of works of reference that a certain proportion of errors corrected during the day creep back during the night. And not only do some printed errors thus distress every author of such a book, but omissions also. The present author does not believe himself to be guilty of many unintended omissions, but to cover such wide ground is very difficult and he will be grateful if either errors or omissions noticed may be signalled to him with a view to rectification in any future edition.

Following this preface will be found the long list of the many who have tried to save the author from, at least, the faults of his own ignorance or inadvertence,<sup>1</sup> but should the reader chance to discover that the author is anywhere insufficiently saved he should not take it that the blame necessarily falls on those enumerated in the list. Boswell, in the preface to his *Account of Corsica*, tackled this question very boldly and honestly, and the present author would wish to do the same.

'I would however have it understood, that although I received the corrections of my friends with deference, I have not always agreed with them. An author should be glad to hear every candid remark. But I look upon a man as unworthy to write, who has not force of mind to determine for himself. I mention this that the judgement of the friends I have named may not be considered as connected with every passage in this book.'

P. A. S.

*Chamby Sur Montreux, Switzerland*  
*September 1938*

[<sup>1</sup> In the present edition this long list, with its many additional names from the intervening editions, has been merely summarized.]

## ACKNOWLEDGEMENTS

IN each of the preceding editions of this book there has appeared a list of the various authorities who, prior to its first publication, assisted the author by carefully reading through the whole of it in typescript or proof and communicating to him the results of their scrutiny. Amongst these may be recalled the late ERNEST WALKER, of Oxford, W. R. ANDERSON, and FREDERICK PAGE of the Oxford University Press.

Further editions profited by similar complete readings, voluntarily undertaken, by the late SIR HUGH P. ALLEN, the late EGERTON LOWE, VICTOR HODGSON, and the late JAMES RODGER.

But in this connection must, above all, be mentioned the late ALFRED EINSTEIN, who set himself the task of steadily working through this *Companion* from A to Z, closely scrutinizing every article.

So far what has been related has concerned scrutiny of the book as a whole. In addition to the persons already mentioned the book's first edition supplied a list of about one hundred specialist authorities of very many nationalities (British, American, Italian, French, German, Swiss, Dutch, Russian, etc.) on whom the author had called for an examination of what he had written concerning their particular countries or subjects.

Then, as the succeeding editions appeared, acknowledgement was gratefully admitted to about one hundred and forty readers who had spontaneously supplied information on points connected with their special interest or such as had come to their notice during their normal use of the book.

The following should be particularly mentioned as having given valuable assistance by their close inspection of articles submitted to them—articles as to which they were able to speak with special (and sometimes unique) authority:

The late H. K. ANDREWS of New College, Oxford; Miss M. E. BARBER, Assistant Secretary of the Society of Authors; CYRIL BEAUMONT; JOHN CLAPHAM, the late EDGAR T. COOK; ROBERT DONINGTON; the late F. GREEN, Director of the Curwen Memorial College; W. GRICE, Secretary of the Performing Right Society, London; R. F. NEWTON; A. HYATT KING, in charge of Printed Music at the British Museum; LL. S. LLOYD; H. LOWERY; MORGAN NICOLAS; The Revd. ERNEST A. PAYNE; E. G. RICHARDSON; ALEC ROBERTSON and his colleagues of the British Broadcasting Corporation; the late Revd. T. W. SCHOLES; CARLTON SPRAGUE SMITH; J. RAYMOND TOBIN; and EGON WELLESZ.

And in addition to all these NICOLAS SLONIMSKY kindly offered to check all the dates of the book—and on the chronology of the subject of music nobody in the world is so great an authority as he. In addition he has spent further months in drafting suggestions as to treatment of American personalities and in collecting valuable information concerning musical affairs in the United States and dozens of effective photographs of composers of that country.

Finally there must be added more than a word of gratitude to my Wife, DORA WINGATE SCHOLES.

P. A. S.

The present editor acknowledges for his part the welcome contribution of ERIC CROZIER, whose reading of the proofs of the tenth edition has prompted numerous corrections and improvements.

## POSTSCRIPT

A REMARK may perhaps be permitted as to a matter of petty detail which has always given special trouble in the revision of the *Companion* for its successive editions. It concerns the article *Degrees and Diplomas* and is intended for the notice of British readers only—all others being requested tactfully to overlook it.

The British public that uses this book is entitled to expect to find in it an up-to-date explanation of the significance of the various alphabetical symbols that have attached themselves to the names of members of the musical profession in this country, and that seem to be always changing. How many such decorative appendages are now in daily use? Well, the British musical profession, in its infatuation for alphabetical decorations, goes so far that we may compassionately consider it as being (in one little matter alone) just a little mad, for it has provided itself with no fewer than fifty such adornments to choose from—indeed more than that are to be seen, for alterations in the syllabuses of the examining bodies frequently bring into existence new ones, and when these supplant older ones, these latter necessarily remain in some use until their holders in time die out. Slices of the alphabet at present obtainable by British organists, music teachers, etc., actually include all the following: B.Mus.; M.Mus.; D. Mus.; F.R.A.M.; Hon. F.R.A.M.; Hon. R.A.M.; A.R.A.M.; L.R.A.M.; F.R.C.M.; Hon. F.R.C.M.; Hon. R.C.M.; A.R.C.M.; Hon. A.R.C.M.; G.R.S.M.; A.R.C.O.; A.R.C.O.-CHM.; F.R.C.O.; F.R.C.O.-CHM.; A.D.C.M.; G.T.C.L.; F.T.C.L.; Hon. F.T.C.L.; L.T.C.L.; A.T.C.L.; Hon. T.C.L.; A.Mus. TCL.; L.Mus. TCL.; A.G.S.M.; L.G.S.M.; F.G.S.M.; G.G.S.M.; Hon. G.S.M.; A.R.M.C.M.; F.R.M.C.M.; A.B.S.M.; A.B.S.M. (T.T.D.); F.B.S.M.; G.B.S.M.; Dip. R.S.A.M.; Dip. Mus. Ed. R.S.A.M.; A.T.S.C.; L.T.S.C.; F.T.S.C.; Hon. F.T.S.C.; M.R.S.T.; p.s.m.; B.B.C.M.; A.B.C.M.; L.B.C.M.; A.L.C.M.; L.L.C.M.; L.L.C.M. (T.D.); F.L.C.M.; A.Mus. L.C.M.; L.Mus. L.C.M.

How can the British general public possibly learn to comprehend the significance, and assess the relative value of its country's musical degrees and diplomas when they are so many? No other country in the world practises so lavish an exploitation of the alphabet. May it be suggested that the good sense of the managers of British musical educational institutions, so evident in other matters, must some day bring home to them the desirability of forming a joint examining board and merging their tests and awards? (This will, of course, mean some financial sacrifice, but we are talking of *educational* bodies, not *commercial*.) It has only to be added here that in the meantime the somewhat baffling complexity of the article just alluded to has been brought up to date by correspondence with courteous officials of the various examining bodies and that it is believed to give a reliable statement of the position as it is at the moment of writing.



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- 12, p. 76. THE BALLET IN THREE CENTURIES. (1) Seventeenth-century Ballet at the Court of Louis XIV (*Laurens, Paris*). (2) Camargo, by Lancret (*Wallace Collection, London. By permission*). (3) The Practice School at the Paris Opéra; late 19th Century, by Degas (*Louvre, Paris*). (4) Mid-20th-century Ballet; Sadler's Wells Theatre (*Photo. by Denis de Marney*).
- 13, p. 77. BEETHOVEN IN BONN AND VIENNA. (1) The Birthplace of Beethoven. (2) The Birth-room of Beethoven (*Beethovenhaus, Bonn*). (3) Beethoven's Earliest Portrait. (4) Beethoven at 21 (*From a miniature formerly in the possession of the late Sir George Henschel*). (5) Beethoven as seen in the Streets of Vienna, c. 1823 (*Royal College of Music, London*). (6) The Heiligenstadt Monument, Vienna.
- 14, p. 92. BEETHOVEN, by Batt.
- 15, p. 96. THE EARLY SCHOOL OF THE NETHERLANDS AND FLANDERS. (1) Dufay and Binchois. (2) Ockeghem. (3) Josquin des Prés. (4) Willaert. (5) Filippo di Monte. (6) Sweelinck (*Société des Amis de la Bibliothèque Nationale, Paris*). (7) Lassus.
- 16, p. 97. SOME COMPOSERS OF BELGIUM AND HOLLAND. (1) Gossec (*Joseph Ceci*). (2) Grétry (*Courtesy of Childs Gallery, Boston, Mass.*) (3) Lekeu (*Photo. Rouart Lerolle, Paris*). (4) Franck (*Braun et Cie*). (5) Pijper (*By permission of Dr. Louise Bolleman*).  
A COLLEGIUM MUSICUM. (*Schweizer Musikbuch, Atlantis Verlag, Zürich*).
- 17, p. 100. BELLS AND CARILLONS. (1) 14th-century Bell-playing. (2) A London Bell-foundry (*'Daily Mirror', London*). (3) Bell-ringers at St. Paul's (*'The Times', London*). (4) Early Belgian Carillon. (5) The Carillon at Bournville (*Cadbury, Birmingham, England*).
- 18, p. 101. THE BEGGAR'S OPERA. (1) One of the scenes as pictured by Hogarth. (2) The Author—John Gay (*British Museum*). (3) The Arranger of the Music—Dr. Pepusch. (4) The Original Polly—Lavinia Fenton. (5) Another Scene Pictured by Hogarth (*British Museum*). (6) The Beggar's Opera Condemned.
- 19, p. 108. THE MUSIC OF BOHEMIA, I. (1) Huss going to the Stake, 1415 (*Concise Universal Biography. Editor Sir John Hammerton*). (2) A Hussite War Hymn, c. 1419. (3) Count Zinzendorf. (4) At Herrnhut in the 20th Century (*Terramare, Berlin*). (5) Dussek. (6) Smetana. (7) Fibich.
- 20, p. 109. THE MUSIC OF BOHEMIA, II. (1) Janáček (*Architekt Vanek, Prague*). (2) Dvořák (*By permission of Augustus J. Littleton, Esq.*). (3) Foerster (*Architekt Vanek, Prague*). (4) Suk (*Czechoslovak Embassy, London*). (5) Novák (see 4). (6) Martinů. (7) Hába (*H. W. Wilson Co.*). (8) Weinberger.

- 21, p. 112. FIVE CENTURIES OF THE BRASS, I. (1) Roman Trumpets, 1st Century. (2) Rebec and Cornett, 12th Century (*Charlton, Canterbury*). (3) An 18th-century Brass Instrument Workshop.
- 22, p. 113. FIVE CENTURIES OF THE BRASS, II. (1-9) Cornett and Key Bugle Families (*The late Revd. Canon F. W. Galpin, Richmond, Surrey*). (10) Serpent. (11) Army Bugle (*Keith Prowse Ltd., London*). (12) Bersag Horn (*Boosey & Hawkes, London*). (13) Cornet (*Keith Prowse Ltd., London*). (14, 15) French Military Bugle and Trumpet. (16) Tuba (*Keith Prowse Ltd., London*). (17) Trombone. (18) Trumpet of Today.
- 23, p. 124. BRAHMS, by Batt.
- 24, p. 132. RADIO TRANSMISSION OF SOUND AND SIGHT, I. (1) An Early Anticipation of Broadcasting, 1601 (*Guild of St. John of Beverley*). (2) A Late 19th-Century Prophecy (*Literary Services Mondiales Ltd., London*). (3) David Hughes's First Wireless Set, 1879 (*Waverley Book Co., London*). (4) Marconi with his Earliest Apparatus. (5) Sir Ambrose Fleming (*Lafayette Ltd.*).
- 25, p. 133. RADIO TRANSMISSION OF SOUND AND SIGHT, II. (1) The Early Days (*Marconi's Wireless Telegraph Co., London*). (2) Main Control Desk, Radio City. (3) Early Television in London, 1936 (*London Electrotape Agency*). (4) British Television Set in 1937 (*Marconiphone, London*). (5) Sir Thomas Beecham in a London Television Studio, 1952 (*B.B.C., London*).
- 26, p. 140. FIVE CENTURIES OF THE BRASS, III. (1) The Hunting Horn (*Joseph Ceci*). (2) The 'Natural' Horn. (3) The Modern Horn (*B.B.C., London*). (4) Clara Novello and Harper the Trumpeter. (5) Town Horn of Ripon. (6, 7, 8) Saxophone, Flügelhorn, Alto Saxhorn (*Keith Prowse Ltd., London*).
- 27, p. 141. THE CHRISTMAS CAROL. (1) Christmas Eve Carol Singing in the Home of Martin Luther (*Cassell & Co. Ltd.*). (2) Christmas Carols in Russia in the Late 19th Century. (3) Carol Broadside Illustrations.
- 28, p. 142. BYRD, by Batt.
- 29, p. 144. THE CHRISTMAS CAROL REHEARSED. (1) In the Village Church. (2) Choir in the Crypt of Canterbury Cathedral, 1941 (*Topical Press*).
- 30, p. 145. THE ENGLISH ROUND AND CATCH. (1) 'Sumer is icumen in', c. 1226 (*British Museum*). (2) A Catch Club, 1764 (*British Museum*). (3) An 18th-century Anacreontic Society, by Gillray. (4) Samuel Webbe, Snr. (5) The Medal of the Catch Club, 1784 (*Catch Club, London*). (6) Commonwealth Catches, 1652 (*Clarendon Press*). (7) Canterbury Catch Club, early 19th Century.
- 31, p. 160. THE ENGLISH CATHEDRAL AND ITS MUSIC, I. (1, 2) York Minster, Nave and West Front (*Photochrom, London*). (3) Bangor Cathedral in the Early 19th Century. (4) A Cathedral Practice-room in the 18th Century, by Rowlandson.
- 32, p. 161. THE ENGLISH CATHEDRAL AND ITS MUSIC, II. (1) Barnard's 'Selected Church Music', 1641 (*British Museum*). (2) Lowe's 'Directions', 1661. (3) Clifford's 'Divine Services and Anthems', 1664. (4) Maria Hackett (*The Librarian, St. Paul's Cathedral*). (5, 6) S. S. Wesley.
- 33, p. 164. THE ENGLISH CATHEDRAL AND ITS MUSIC, III. (1) Taverner. (2) Tallis. (3) Peter Philips (*British Museum*). (4) Orlando Gibbons (*Faculty of Music, Oxford University*). (5) Croft (see 4). (6) Blow. (7) Weldon (*Portrait at Eton College. Photo. Spottiswoode, Ballantyne, Windsor*). (8) Greene.