

accompanied her to the ante-room of the royal box, and before I could notify her arrival to His Royal Highness, to the astonishment of all she had walked straight to the farther end of the room, where His Majesty was then busily employed eating peaches out of the palms of his hands.

The look of astonishment on every Eastern face was worthy of the now well-known picture on the Nabob pickles. Without a moment's delay Madame Nilsson made straight for His Majesty, saying:—

"Vous êtes un tres mauvais Shah," gesticulating with her right hand. "Tout a l'heure j'étais tres riche, avec des costumes superbes, apres pour votre Majeste; a present je me trouve tres pauvre et sans nouliers," at the same time raising her right foot within half an inch of His Majesty's nose; who, with his spectacles, was looking to see what she was pointing to. He was so struck with the originality of the fair prima donna that he at once notified his attendants that he would not go to the Goldsmiths' Hall for the present, but would remain to see this extraordinary woman.

His Majesty did not consequently reach the Goldsmiths' Hall until past midnight. The Lord Mayor, the Prime Warden, the authorities, and guards of honour had all been waiting since half-past nine.

The open night concerts given by Mr and Mrs Bault's pupils continue to prove very satisfactory. Two more enjoyable musical evenings have now been given in Auckland than the fourth of the series mentioned. This took place on Saturday evening, and was well attended. The programme was excellent, and very useful from an instructive standpoint.

The very moderate patronage bestowed by the Auckland public on the Hamilton Hodges song recitals was not creditable to the musical taste of the city. The concerts were of the highest class and deserved on each occasion packed houses. Those who did attend are lavish and unanimous in their praise, and welcome with acclamation the announcement that a similar series of recitals will be given next year.

Miss Lili Sharp, soprano, and M. Rafalewski, pianist, have given two very excellent concerts in Auckland since the last issue of the "Graphic." Miss Sharp has a very fine voice, which has been well trained, while Mons. Rafalewski is decidedly above the average as a pianist. Mr W. H. Williamson, the tenor of the company, sings pleasingly and without effort. His voice is light, but of nice quality. The company is certainly one worth hearing.

It is not generally known that Schubert, though he lived only thirty-one years, wrote in addition to his 600 songs and numerous instrumental works, also a considerable number of operas. Unfortunately he never had a good libretto, so none of his stage works proved a success. One of his operas, "Der Hausliche Krieg," is, however, to be presented at the Paris Opera Comique in a French version by Victor Wilder.

The jubilee of Lohengrin took place on August 28. On that day fifty years ago the opera was performed for the first time at Weimar, with Liszt as conductor. Wagner was then a fugitive and an outlaw. He had completed his work in August, 1847, but for three years Liszt hesitated about having it performed, being afraid it would not be well received on account of its "extreme ideal coloring." It was not until April, 1850, that he set about the preparation for its production. Even then the step was one requiring no little courage, for Wagner's political escapades had not been forgiven, and public opinion concerning the right of his claim to the quality of genius was widely divergent. Liszt, however, persisted, and gained the support of the management of the Grand Ducal Theatre of Weimar. The management spent 1500000 for scenery, a big sum for that day and place, however trifling it appears to-day, and it was decided to have the performance come on the birthday of Goethe, whose home Weimar had been. It was hoped that the festive meaning of the day would dispose the audience to appreciate the novel beauties of the new work of genius. The hope was realised.

# CHURCH MUSIC.

DR. W. E. THOMAS Gives an Interesting Lecture on the "Growth of Anglican Services."

At the Anglican Church conversation at the Choral Hall, Auckland, Dr. W. E. Thomas, the new conductor of the Auckland Choral Society and Professor of Music at Auckland University College, gave a most interesting lecture on the "Growth of Anglican Services."

Sacred music had been slowly but surely spreading its influence in Britain, in services dedicated to the true God, two or three centuries before the time of St. Augustine, who, as we know, set foot on English soil 397 A.D.

Historians have proved beyond a doubt that a regular Church in Britain was in existence 150 years or more preceding the Saxon period. Tertullian says: "As early as 203 A.D. there were Christians in Britain." Origen, writing about 240 A.D. says that Christianity was firmly established in Britain; and a clergyman, of course a native, of the name of Amphibalus is mentioned. The Bishops of York, London, and Usk, at the commencement of the fourth century, preached Christianity, which first reached Britain possibly through St. Joseph of Arimathea, or one of the eye-witnesses of the Crucifixion.

Tennyson, in the Holy Grail, says—  
"From our old books I know  
That Joseph came of old to Glaston-bury."

Naturally the musical portion of the services of the Church at the commencement must have been very slender indeed, probably an early Christian chant, sung antiphonally, as the Hebrews invariably sang, thus forecasting the beautiful and stately double choir, or decani and cantoris effects of later church music.

In all probability it was restricted to vocal music alone, for although the Christians of Alexandria (180 A.D.) introduced a flute during the singing of the Last Supper Chant, orchestral accompaniments in religious services would the more have attracted and incensed the enemies of the new religion in Britain.

In the second century holy men thought of such a service, music as could be generally adopted in the churches. Britain greatly shared in this, and as the churches were built on a larger scale, the simple music of early times probably made way for more advanced singing by trained voices. In 367 A.D. the Laodicean Council issued a canon to this effect: "That none but the canons and choir who sing out of the parchment books should presume to sing in the church." This seems to show that more elaborate music was done, and that the congregation were asked not to join in for fear of spoiling the effect of the music!

Nowhere did early sacred music find more scope than in Britain. People had become wealthy and cultivated, and it is not to be supposed that they would content themselves with anything short of a hearty service of song, if not of instrumental music.

It is well known that elaborate music, and that of a gorgeous character (anticipating the vocal part of the Roman ritual as ordered now) was performed. It is only natural to suppose that people with a distinct musical character, who made the practice of the art a part of their daily life, would be disposed to give of their very best in the way of music for the sanctuary. There could easily have been a united effort in choral song, consisting largely of unisonal singing, varied by outbursts of harmony.

Such a polyphony would have been quite as possible then as now. . . . London, even in the sixth century, is spoken of as being "crowded with merchants," and we must naturally suppose that where riches abounded music would also abound, and not only secular, but sacred.

It is impossible to imagine that such functions as the baptism of the Kings of Dublin and Munster, which ceremony St. Patrick himself performed, could have taken place without praise, and you cannot have praise without music; nor is it conceivable that music would fail to be a feature at the regular services, and especially at the confirmations.

Historical records give us evidence respecting early sacred music resources. The Roman Breviary tells us that St. Patrick, Bishop of Ireland (420—492) was accustomed to perform daily the whole Psalter, together with Canticles and Hymns. I wonder what our choir boys would say to that?

After St. Augustine landed in England, history tells us that a conference was held in a spot in Worcestershire, under an oak, since cherished as St. Augustine's oak. Our forefathers built the British churches, and we may be sure as religiously provided some kind of music for the services. The ancient British Church must indeed have been a grander reality than any historian has ever pointed it.

In 374 A.D. the music school of Milan was opened, and St. Ambrose presided over it. We have doubtless all heard of the Ambrosian "Te Deum." Well, St. Ambrose introduced it in the latter part of the fourth century. The style of the chanting ordered by St. Ambrose had the great merit of being at once simple and grand.

## ORGAN INTRODUCED INTO THE SERVICES OF THE CHURCH IN 666 BY POPE VITALIAN.

The service of prayer and praise was the means of getting a real hold on the people. Gregorian music, as its name implies, was revised, not invented, as some suppose, by Pope Gregory, and all music of this style is called after him. The real origin of Gregorians will, I suppose, never be known; it is supposed that the music in the Temple to Jerusalem was always sung to Gregorian tones, and that even King David himself sang the Psalms to these venerable church tones. This style of Church music has been used up to the present day, in a great many cases, certainly it has been elaborated, still there is no mistaking the solemn tones of the Church for any other modern style of music. It has always and will always stand out very prominently, and can never lose its dignified character. Gregorian music is only written in one part, and everybody should sing it in unison, harmonisation of the old church modes, though they sound very well indeed to our ear, should not be generally insisted upon. If only we could hear more of this grand old music, we should soon lose our prejudices, and like it. It is essentially music for the church, and would mark a grand difference between sacred and secular music.

The Anglican chant is an outcome of the old Gregorian tones; it arose through the rage for turning everything into metre. At the time of the reformation Gregorian chants were still in existence, till lighter tastes in music lessened the hold the ancient tones had on the people, and it was found necessary to compose new treble chants, with more variety. Some of the chants of Farrar, Blow and Croft are excellent compositions, but, as usual, it is not enough, so double chants, pretty melodies, had to be invented, these gradually supplanting the old dignified church tones. The Gregorian period seemed with "mighty" chants, single and double, many of which are neither reverent nor beautiful. Still many charming chants are in existence, and if we have any taste in music we shall very soon be able to sift the good from the bad. I would give one word of advice in choosing chants for the Psalms. Don't let them be too florid; don't let them be too high; don't always give the preference to the major ones. We have a great number of clergymen in England—no doubt you have the same kind of men here—who advocate as simple music as possible for the church. Now, I don't want to say anything unkind about them, but I would put this before you: If you are going to a concert or a musical evening, we will say, would you be satisfied at hearing a five-finger exercise or a scale? You will say at once, "No, certainly not." Why, then, when you go to church, should you be bound down to a few simple chants, and the easiest of hum-drum hymn tunes, no anthems to speak of, nothing, in fact, to elevate your tastes and educate you up to better things. To these

clergy I would say: You are doing the very worst for our church music; you are stopping the growth of that which should become the most beautiful of all, namely, music offered to the Supreme Being. Someone, perhaps, may say how can congregations join in music that is far above them? I will say, how can congregations ever do so at all if you don't educate them? Let them hear the best that can be procured; organise congregational practices for psalms and hymns; let them listen to an anthem well sung. There is a greater power in music than in the most elaborate sermon, and I know the good is more lasting. The clergy who advocate the simplest and, shall we say, miserable services must not be surprised when their congregations fall off. I should advocate myself the music of the very best, but don't perform anything until it is well done. Don't take it into church with only a small amount of preparation. Be sure of your ground before taking it into public.

I have left until last the most important thing that I have to say, and that is with reference to the music for the Holy Communion. I should like to see in every church here in New Zealand a greater amount of trouble taken in the music, and instead of its being put in the background, should like to see it brought more prominently forward and really made the most musically ornate of all the services on the Sunday. In England thousands and thousands of churches have their choral celebrations, and I have always found that the congregations were always the most numerous at these services; and, moreover, the offertories were considerably larger than at the other services. It has always seemed to me curious that the Kyries and Creeds are the only parts that have attention at present in most of our churches here. Why should not the Sanctus and Gloria in Excelsis have a thought musically in the rendering of the service? Some might think, perhaps, that it would make the Holy Communion office too long. They don't think so in England. If, however, it is a few minutes longer to sing the whole service, is it not worth the extra time and trouble that the Sanctus and Gloria entail? For, surely, the Holy Communion is the most beautiful of all our services. It has been my good fortune for the past thirteen years to play a choral celebration every Sunday and another on all saints' days, and during that time I have never known there to be a sparse attendance. At St. Clement's, Bourne-mouth, where I was organist and C.M. before coming here the L.C. Service was so crowded that sometimes on festivals there was not even standing room in the church, and quite 100 people had to go away, for they could not get past the church porch. This will give you an idea how the choral Communion service is appreciated in England. Would it not be possible to start a choral Communion and sing every part in the service, Sanctus and Gloria included? It takes under the hour (with no sermon) with four hymns included and the Nunc Dimittis at the end as a recessional.

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