

the old Institution. The Academy Students may be sure that their appreciation of the services of their worthy principal will long be remembered by all who value the acts which bind human hearts more closely together.

THE degree which should have been conferred upon Grieg last summer, when the Cambridge University Musical Society celebrated its jubilee, had to be postponed till the 10th of last month, when the chosen representative of Scandinavian music was, if not in the most robust health, sufficiently recovered to journey to Cambridge for the purpose. Grieg's remarkable popularity with all sections of cultivated society—of those whose proclivities are not exceptionally musical as well as of the inner circle of musical enthusiasts—was shown by the warmth of his reception, both in the Senate House and at the Concert in the Guildhall, at which he was afterwards present. Like many great composers before him, Grieg's eminence is not to be measured by his height, and some time was spent in adapting to his stature by means of the domestic pin the doctor's gown lent him for the ceremony, while the saying that "extremes meet" was amusingly illustrated by the presence on the floor of the Senate House of Dr. Alan Gray, Professor Stanford's successor in the Trinity College organ loft, who, in spite of his innate modesty, must perforce look down upon his professional colleagues. At the Chamber Concert given in the evening by the University Musical Society, Miss Fanny Davies and Mr. Gompertz played Grieg's Pianoforte and Violin Sonata in F (Op. 8), with a finish and unanimity which showed that the composer's presence put them on their mettle. Miss Marie Brema sang three of Grieg's songs with much warmth of expression, and Miss Davies gave a powerful rendering of his Ballade (Op. 24). Our older Universities have been accused of narrow-mindedness, but the proceedings on this "Grieg Day" indicate that Cambridge at least is ready to do honour to genius—even though not home-made. After conferring degrees on nearly all the chief contemporary English composers, and many of the foreign ones, the field of choice is now somewhat restricted.

UNDER the head of "Bibliografia Musicale," in the issue of the *Gazzetta Musicale di Milano* of the 13th ult., may be found an exceedingly sympathetic review of Dr. Mackenzie's "Bethlehem." After giving some biographical details as to the composer and his previous works, the writer proceeds to describe "Bethlehem" as a work in which the genius of the composer finds peculiarly congenial scope, and a masterpiece of its kind. The character of the work, continues the critic, is of the "biblico-dramatic" type, adding that although the dramatic importance of the work is conspicuous, the musical interest is paramount. The chief features of the music of "Bethlehem," in the opinion of the writer, are its masterly concerted vocal writing and its elegant instrumentation. Finally, he goes on to express a regret that works of such importance and beauty should remain outside the ken of Italian audiences. Opera is undoubtedly the most striking modern product of Italy; but, as he justly remarks, the young Italians exhibit an undue neglect for other departments of composition, and from the study of such works as "Bethlehem" must learn to realise, what they are in danger of forgetting, that the theatre is very far from exhausting all opportunities for musical expression.

OUR last issue contained a description of the "Hymn to Apollo" discovered at Delphi in November last. To-day we are able to give the text and musical notation of this interesting relic, which is in all respects the most important musical "find" of the nineteenth century. Though not so old as the fragment from Euripides given in our last number, it is, musically, of much greater interest, on account of its length and the excellent preservation of the text—due to the material (marble) on which it was inscribed. We give the Hymn in two forms—one for students, which contains the original text and musical signs, with the latter rendered into modern notation; and another for general use, the version which was sung at Athens and in Paris, which will be found in our extra supplement. It may be sung, as in Paris, by a single voice or, as it was given in Athens, by several; in either case, that hearer must indeed be dull who fails to be impressed by the sounds of a melody composed when Ancient Greece was not only a name, but a power. The missing portions of the text have been restored by M. Henri Weil wherever possible, and M. Theodore Reinach has published a conjectural restoration of the music to these portions. The notation shows several of the same features as are found in the two fragments we quoted in our last number. Where the same note is to be repeated on two or more syllables, as in bars 2, 3, &c., the sign is only given over the first syllable, and where a single syllable is sung to two notes it is repeated under each note, as in bars 8 and 10. The signs denoting time value and accentuation are omitted, but these can be gathered from the metre of the words. The pitch we give is that conjectured by Bellerman and accepted by Westphal and Gevaert; but either the Greek voices must have been higher than ours or the actual pitch lower. In adapting the music for performance, MM. Fauré and Reinach have transposed it a minor third lower. Of the fourteen signs used, twelve belong to the Phrygian notation as given by Alypius; the other two, B and O, though they do not occur in the Phrygian, uniformly produce the notes G flat, and B natural or C flat wherever they occur in the other notations. It will be observed that the general key is our harmonic C minor, but the extraneous notes, D flat, A natural, and G flat occur. Of these D flat belongs to the conjunct tetrachord of the Phrygian scale. It is the B flat of the later Gregorian music. A natural is part of the chromatic genus of the Phrygian scale; G flat belongs to the Hyper-Phrygian scale, and perhaps represents a temporary modulation to this related key as described by Chappell (p. 103). With regard to the rhythm, Aristoxenus tells us that the Phrygian key is intimately connected with the Pæonic or 5-time bar, but that the 5-time rhythm gave way towards the end of the tune to the 3-time. Now the larger portions of the present Pæan are in 5-time measure, and a further fragment was found, too mutilated to allow of restoration, showing undoubted 3-time rhythm. Aristoxenus further informs us that the 5-time bar consisted of two portions of, respectively, 3 and 2 or 2 and 3-times—in other words, 5-time rhythm was then, as it is now, practically an alternation of 3 and 2-time simple bars. In performing the hymn, therefore, it will simplify matters if the conductor imagines a dotted bar line (such as we find in some modern compositions) after the third beat in each bar, and he will beat 3 and 2-time bars alternately.

[Τον κιθαρι] - σει κλυτον παι - δα μεγαλ -

