

created, the word having a history of its own, upon which it is needless to touch. The Greek *Ph* has been found useful on this occasion to individualise a Form which is intended to stand apart, and besides that, the word *Phantasie* or *Phantasy* is justified by the use of many a writer, Milton amongst the number. From Phillips' "New World of Words" Dictionary, 1678, we cull the following; "'Phantasie,' a representation of things to the imagination, a concerning of things in the mind;" and from Stainer and Barrett's "Musical Dictionary," 1870, "'Phantasie, Phantasy, Phantasies,' old English, an old name for compositions in an impromptu style, short pieces of music without words;" whilst Webster simply says "Phantasy, *see* Fancy." Clearly the Phantasy is a revival by the Musicians' Company of the "Fancy" expressed in terms of modern music.

We cannot help expressing our admiration at the good work now being continuously done by a body which, like so many of the old City Guilds, had sunk, as far as the original intention of the Founders is concerned, into a state of City Company torpor, from which they were awakened some years ago not by a fairy prince, but by certain level-headed gentlemen who had the interest of music at heart. Their deeds form already a more than respectable chronicle to add to the archives of the Musicians' Company. The prizes given by Rev. Henry Cart, the two Scholarships of the value of £1,000 founded by Andrew Carnegie, the Coronation March competition which culminated in a contribution of nearly £2,000 to the King's Hospital funds, besides adding to the possibilities of usefulness of the Company by making a considerable profit to carry over, the free Lectures at the Guildhall School of Music subsidised by Mr. Clifford B. Edgar, the magnificent Exhibition at Fishmongers' Hall of old instruments, coupled with a series of Lectures (now about to be published) which awakened the greatest interest in the musical world this time last year, and lastly the revival and magnificent presentation of an old Masque by Mr. C. T. D. Crews, the Master of the Company for the present year. All this is a presage of still more good to come, of which the Cobbett competition is an earnest. British composers have shown of late so much talent in the writing of chamber music as to inspire the hope, of which this competition is the expression, that they will continually add lustre to their country's reputation in a very beautiful department of musical thought. They have now a chance of showing what they can do, and we hope they will live up to it.

Cobbett Musical Competition.

The following circular has been issued in connection with this scheme:—

THE WORSHIPFUL COMPANY OF MUSICIANS.

Master—C. T. D. CREWS, Esq., D.L., J.P., F.S.A.

Wardens—E. E. COOPER, Esq.; Sir HOMEWOOD CRAWFORD.

Committee—The Worshipful Master; Sir Frederick Bridge, M.V.O., Mus. Doc., M.A.; W. W. Cobbett, Esq.; Clifford B. Edgar, Esq., Mus. Bac., B.Sc., J.P.; A. H. Littleton, Esq.; T. L. Southgate, Esq.

Judges—Sir Alexander Mackenzie, Mus. Doc., LL.D., D.C.L., Principal of the Royal Academy of Music; W. W. Cobbett, Esq.; A. Gibson, Esq., Hon. R.A.M.; Hermann Sternberg, Esq.

First Prize—£50, presented by W. W. Cobbett, Esq.

Second Prize—£10, presented by the Worshipful Master.

Special Prize—£10, presented by Hermann Sternberg, Esq., to the Competitor whose work offers, in the opinion of the Judges, the best example of an Art Form suited for a short piece of Chamber Music for Strings.

Consolation Prizes—To be given from a Donors' Fund provided by the following Members of the Musicians' Company:—W. H. Ash, Esq.; Sir Frederick Bridge, Mus. Doc.; R. E. Brandt, Esq.; W. W. Cobbett, Esq.; J. C. Collard, Esq.; E. E. Cooper, Esq.; Sir Homewood Crawford; W. H. Cummings, Esq., Mus. Doc.; Clifford B. Edgar, Esq., Mus. Bac.; A. F. Hill, Esq.; W. S. Hoyte, Esq., Mus. Doc.; E. Markham Lee, Esq., Mus. Doc.; F. H. Lescher, Esq.; W. H. P. Leslie, Esq.; T. Mountain, Esq.; E. W. Nicholls, Esq.; J. B. Orgill, Esq.; C. E. Rube, Esq.; R. Kennerley Rumford, Esq.; Colonel T. B. Shaw-Hellier; T. L. Southgate, Esq.; H. Sternberg, Esq.

SUBJECT OF THE COMPETITION.

The Composition of a short "Phantasy" in the form of a String Quartet for two violins, viola, and violoncello. The parts must be of equal importance, and the duration of the piece should not exceed twelve minutes. Though the Phantasy is to be performed without a break, it may consist of different sections varying in *tempi* and rhythms.

The object is to popularise the String Quartet among general audiences, and to endeavour to bring into life a new Art Form providing fresh scope for the composers of Chamber Music.

The Competition is open only to British Subjects.

The Manuscripts (score and parts) are to be delivered to T. C. Fenwick, Esq., Clerk to the Company, at 16, Berners Street, London, W., before the close of the year 1905.

The score must be furnished with a Motto, and be accompanied by a sealed envelope bearing the same Motto, and enclosing the name and address of the Composer.

Only the names of the successful Competitors will be published. The compositions of other Competitors will be returned by the Clerk.

It is requested that the parts be written with extreme legibility, and that the key signatures be inserted at the beginning of each line.

No awards will be made merely for comparative merit, the Committee reserving the right to withhold any Prize if so advised by the Judges.

PUBLICATION.

The works selected for publication will be issued by the Musicians' Company, to whom the copyrights shall be assigned.

July 1st, 1905.

The Maske of the "Golden Tree."

Very considerable interest attached to the performance of the above "Maske," written by Thomas Campion in 1613, on Thursday, the 29th ultimo, when in response to the invitation of Mr. C. T. D. Crews, the Master of the Musicians' Company for the present year, a large and distinguished company, which included Her Royal Highness the Princess Christian and her two daughters the Princesses Victoria and Louise Augusta, the Landgrave of Hesse, Lord Alverstone and others, assembled in the theatre at the Guildhall School of Music.

In the 16th and 17th centuries Masques were a favourite method of celebrating any event, and we may quote from an interesting account written by Mr. Arthur H. D. Prendergast, and prefixed to the programme.

"A Maske has been defined as a combination of speech, dance, and song; a special feature being a set of dancers called the 'Maskers,' who take no part in the speeches or songs, and are usually introduced by means of some preliminary plot or allegorical device calculated to enhance the effect of their first appearance. The 'Maskers' always celebrated their entry by a characteristic dance of a more or less stately description; after which they would take out partners of the opposite sex for a series of various dances, variety and

JULY 8, 1905
interest bei
numbers.
Masques