

CORONATION MUSIC.

FROM WILLIAM AND MARY TO VICTORIA—CORONATION PRIVILEGES AND PERQUISITES—HENRY PURCELL AND SIR GEORGE SMART—HANDEL AND HIS ANTHEMS—MORSE ZART'S PUPIL ATTWOOD.

It is not known with certainty what music was performed at the coronation of William and Mary (1689-90); but Purcell officiated as organist, and thereby hangs a tale. One of the most singular features of English coronations for centuries has been the system of privileges and rewards granted to individuals for personal service to the sovereign during the ceremony. In the olden time, and perhaps still, many persons held lands on the tenure of grand serjeanty, as it was called—the tenure of such personal service. The rights to perform such service and receive the traditional reward were largely, if not wholly, hereditary, and at each coronation were decided by the judicial powers of the Lord High Steward, when they became so great that royal wisdom prompted their curbing. The Earl Marshal, for instance, who acted as high usher, had the tabcloth of the high dais and the cloth of estate under which the King sat, besides numerous fees, as his perquisite; the Lord



GEORGE SMART. Musician in chief at the coronation of Queen Victoria.

Mayor served the King with wine in a gold cup, and carried on the cup for his reward; the Mayor, Bailiff and Commonalty of Oxford assisted the chief butler in his duties, and had three maple cups; the chief butler had the best gold cup and cover at the coronation banquet, with all the vessels and wine remaining under the bar, and all pots and cups except those of gold remaining in the wine cellar after the banquet; the Hereditary Grand Almoner of England received the silver dish in which he had collected and from which he dispensed alms during the ceremony, and all the cloth on which the sovereign had walked from the door of Westminster Hall to the abbey church; the Archbishop of Canterbury, who consecrated the kings, received the purple velvet chair, cushion and footstool on which he had sat; the Dean and Chapter of Westminster kept the royal robes and the royal habit put off in the church, the cloth pressed by the royal feet in the church, and other things. The list is too long to be fully noted. There will be a revival of many of these old customs at the coronation of King Edward VII on the 26th inst. Besides the privileges officially granted by the Court of Claims, there appear to have been many others which grew up in the progress of time and received the sanction of tradition. For exercising one of these ancient privileges at the coronation of William and Mary, Purcell suffered suspension of his office, temporarily, at least. The people have always dearly loved to see a coronation, as is illustrated in an anecdote in the "Memories of George the Third," Lady Coventry, famous for her beauty, speaking



THOMAS ATTWOOD. Composer for George IV and William IV.

with George II, and forgetful in her enthusiasm that there are things which were best left unsaid, remarked to the King that the only sight which she was eager to see was a coronation. To satisfy such an amiable curiosity, Purcell took pains to perform at the coronation of William and Mary, and admitted them to the organ gallery. The Dean and Chapter demanded that the money thus received be turned over to them, and on Purcell's refusal to comply with the demand he was suspended. His biographer, W. H. Cummings, in relating the incident in an article printed in "The Musical Times" in 1885, adds: "But we may assume that the Dean and Chapter were in the wrong, as Purcell continued in the exercise of his office." But another solution is also possible, for it is of record that an order was made that unless Purcell paid over the money his place should be declared null and void and his stipend detained by the treasurer. Such an order may have brought even the valiant Purcell to terms, in spite of precedents. Mr. Cummings mentions incidentally that he possesses documents which prove that the organist and choir of Westminster Abbey retained and exercised similar privileges at the coronation of Queen Victoria. This is not evidence in the Purcell case, but calls to mind another story which will be told in due time.

Sir Frederick Bridge, who evidently indulged in a great deal of research while planning the musical service for the approaching coronation, is of the opinion that Purcell's anthem, "Praise the Lord, O Jerusalem," was sung at the coronation of William and Mary. A setting of these words by Jeremiah Clarke, and an anthem, "The Queen Shall Rejoice," by William Turner, were sung at the coronation service of Queen Anne (1702-1714). The text of "Praise the Lord, O Jerusalem," with the remark that it was also set by Blow, is given in the "Copious Collection of those Portions of the Psalms of David, Bible and Liturgy which have been set to Music and sung as Anthems in the Cathedral and Collegiate Churches of England" (1722), by Gray's friend and biographer, William Mason. It runs as follows:

Praise the Lord, O Jerusalem! Praise thy God, O Zion, for kings shall be thy nursing fathers and queens thy nursing mothers. As we have heard, so have we seen in the city of our God, God upholdeth the same forever. Be thou exalted, Lord, in Thine own strength; so will we sing and praise Thy power, Hallelujah!

The Jeremiah Clarke (or Clark) was a chorister in the Chapel Royal under Blow, and afterward organist, for a brief space, of Winchester Cathedral. About 1695 he was appointed organist and one of the vicars choral of St. Paul's, and, together with his

King's daughters were among thy honorable women. Upon thy right hand did stand the queen in vesture of gold, and the king shall have pleasure in the beauty of the young women. Kings shall be thy nursing fathers, and queens thy nursing mothers.

Memoranda on the autograph of one of the anthems led Chrysander to conclude that there were forty-seven singers in Handel's choir. Since the choir of Westminster Abbey numbered thirty-six at the time he concluded that eleven singers were enlisted from other bodies. Mr. Edwards found a statement in a quarto newspaper called "Parker's Penny Post," under date of October 4, 1727 (just a week before the coronation), that "Mr. Handel had composed 'the music for the Abbey at the Coronation and the Italian voices, with above a Hundred of the best Musicians will perform.' This would seem to indicate that Handel called the services of some of his Italian opera singers (eleven, according to Chrysander's estimate of the choir he carried into requisition. It would be entirely in harmony with the musical custom of the period to have the instrumentalists outnumber the singers two to one; but Chrysander leaves the Chapel Royal wholly out of consideration, and it is of homages taken to the Abbey church, and the record that these chorists walked in the procession from the hall to the Abbey church with the Westminster singers. If the two choirs walked, the two choirs also, in all likelihood, sang. Moreover, the official choir of the church on the day of coronation is not Westminster choir, but the choir of the Chapel Royal. "Between the two choirs," says a recent writer in "The Daily Telegraph," "by the side of the choir of the Abbey church and having behind him two sackbuts and a double court, marched the organ blower, in a short red coat, with a badge on his breast, viz, a nightgale, silver gilt, perched on a twig. Truly a glorified organ blower, the most honored of all his kind!" A guess as to the authorship of the anthems not composed by Handel might be ventured on the basis of these facts: Captain Cooke composed "I have heard," and "Behold, O God!" for the coronation of Charles II; Blow set the latter text for James II; there is a setting of "Praise the Lord" (Psalm civ. v. 1, 2, 3, 5, 24 and 31), by Croft. "My soul hath a desire" has thus far eluded me. The autograph manuscripts of Handel's coronation anthems are preserved in Buckingham Palace. The form is large folio, with eighteen staves to the page.



FACSIMILE OF A PASSAGE FROM "THE KING SHALL REJOICE" (The original manuscript is in Buckingham Palace.)

sects. They are known in the hymnals as "St. Anne's" and "Hanover" titles that seem to preserve the names of the church in which he officiated as organist for a short time and the royal house which he served in the ceremony of its establishment in England. An interesting biographical study of William Croft by Mr. F. G. Edwards (to whom I am beholden for much help in the preparation of these articles), appeared in "The Musical Times" for September, 1898. It is illustrative of the difficulties which beset a study like the one I am pursuing that, though the great Handel himself was specially commissioned for the purpose and composed four anthems for the coronation of George II (1727-1760), we are still in the dark on several questions touching the function which took place on October 11, 1727. There were garbious proposals aplenty in that day, but none had told us how Handel's music was received. We cannot even be positive that all four of the anthems were actually performed. According to a publication ordered by Ulster King of Arms, only three had a place in the official programme; according to a detailed account published in Hanover, "the music composed was performed, Handel's painstaking biographer, Chrysander, pins his faith to the German publication, and fancies that the account printed by command of Ulster King of Arms was not a record, but an anticipation. The four anthems, of which the autograph manuscript has descended to King Edward VII, bear these titles: "Zadok the Priest" (six voices), "The King shall rejoice" (six voices), "Let thy hand be strengthened" (five voices), "My heart is inditing" (five voices). All have orchestral accompaniments. Handel had been in the service of George I before that monarch had ascended the English throne. He was an English subject, "Composer of Music for the Chapel Royal" and "Music Master to the Queen," though Mr. Edwards is of the opinion that the former title was conferred upon him for the purpose of the specific duty which devolved upon him at the coronation. Four months elapsed between the death of George I and the coronation of his son. The autographs bear no dates, but the fact that the last anthem bears the words "The King shall rejoice" is a strong indication that it was composed last, as it surely was performed last in the ceremony. Rockstro states as established facts that "The King shall rejoice" was sung after the act of homage, "Zadok the Priest" after the oath, and "My heart is inditing" at the close of the service. He cannot tell the place in the order of service that it was performed. The official publication of Ulster King of Arms (which appeared in Dublin) gives the list and order of anthems sung at the coronation as follows:

1. "I was glad," after the procession.
2. "The King shall rejoice," after the recognition.
3. "Zadok the Priest" after the oath.
4. "Behold, O God," after the coronation.
5. "Praise the Lord" after the coronation.
6. "My soul hath a desire," during the act of homage.
7. "My heart is inditing," after the anointing and coronation of the Queen.

Burney is responsible for a story to the effect that the bishops resent the act as implying ignorance of the Holy Scriptures on his part. "I have read my Bible very well," he is reported to have said, "and shall choose for myself." There is no particular reason for doubting the story, but the fact remains that three of the four texts were more or less traditional. "Zadok the Priest" and "Let thy hand be strengthened" are Latin anthems, far as the texts are concerned, therefore, Handel composed the English "Zadok" for Charles I, and Lawes for Charles II; "Let thy hand be strengthened" was of equal antiquity in Latin, and dated back to James I in English (see the first article of this series, published on June 1). "The King shall rejoice" was set by Tomkins for Charles I so far as the texts are concerned, therefore, Handel's only original contribution to the list of coronation anthems was "My heart is inditing," the text of which indicates that it was chosen for the place assigned to it in the Dublin account. As see: My heart is inditing of a good matter: I speak of the things which I have made unto the King.

were much too long, and at times carelessly performed. Several anthems were sung, viz. Attwood's "I was glad" and "O Lord, grant the King a long life"; Knvett's "The King shall rejoice" from Handel to Knvett, what a descent! "Zadok the Priest" and the "Hallelujah" chorus. Knvett introduced "Rule, Britannia." In the instrumental introduction to his anthem out of commission in its January number "The Musical Times," of London, printed the "Order of the Music," etc., performed at the coronation of Queen Victoria on June 28, 1838. It was in full as follows:

1. On the entrance of Her Majesty into the Choir, the first anthem, "I was glad."
2. At the recognition, after the general Acclamation, "God Save Queen Victoria," then Trumpets sound ("God Save the Queen" to be played).
3. The Litany—the choir reading the Responses after the Communion.
4. At the end of the Litany, and before the Communion Service, the Sanctus and Benedictus after the Communion.
5. After the Sermon is ended, and the Queen has taken the oath, the Hymn, the Grand Chant (Organ only)—the first line to be read by the Archbishop—"Come, Holy Ghost, our souls inspire."
6. After one short Prayer, the second anthem, "Zadok the Priest."
7. When the Queen is crowned, the Trumpets sound.
8. After a short Prayer, the third anthem, "The Queen shall rejoice."
9. After the Benediction, the "Te Deum" in A.
10. During the Homage, the fourth anthem, "This is the day which the Lord hath made."
11. When the Homage is ended, the Trumpets sound.
12. After the Communion Service the fifth anthem, "Hallelujah," an Instrumental Piece.
13. After the Blessing, an Instrumental Piece.

The orchestral postlude was Handel's "Occasional Overture." The first anthem was that composed by Attwood for the coronation of George IV. It introduced "God Save the King" into the opening symphony, and thus probably gave the hint which Knvett followed in his "O Lord, grant the King" coronation anthem, but died without completing it three months before the ceremony. George Smart, already sixty-two years old, was appointed to succeed him as Composer to the Chapel Royal, and therewith began the musical scandals which permeated nearly every department of the musical service. "The Spectator" (newspaper), which said that the musical part of the coronation service was a libel on the then state of music in England, contributing to the plentiful gossip called out by the affair, said that the Queen had appointed Bishop, but that the intrigues of another bishop (of London) had given the appointment to Smart. This gentleman was also given precedence over Knvett, superseding the latter, notwithstanding he had been in office for thirty years, and Smart, whom Mr. Edwards identifies with Thackeray's "Sir George Thrum," seems to have pulled out all the plums there were in the coronation pile. John B. Sale, who was musical instructor to Victoria, claimed his seat at the Abbey organ by virtue of his office as one of the organists of the Chapel Royal, but both he and the Abbey organist, James Turle, were ousted by Smart. The orchestra consisted of 117 players, the choir of 288 singers, divided as to voices as follows: Sopranos, 72; altos, 61; tenors, 68; basses, 84. There were women in the choir (another outcome of the amateur movement), who wore white dresses; the men and boys were surpliced. It is to be regretted that the autograph of the organ part of the coronation service, which was made up of various sizes, and when sent to Queen Victoria's coronation sold place in the choir and orchestra to men and women who held the instruments in their hands but did not know what to do with them, and could not sing. Moscheles, who had played the cymbals in the concert in which Beethoven brought forward his Seventh Symphony, twenty-five years before, was among the chorists. So was Mrs. Anna Bishop, wife of the composer of the young Queen's choice, whom New-Yorkers of the last generation bear in pleasant remembrance. An organ was specially built for the ceremony. This organ, it seems, according to precedent, was to become the property of the organist, but in the case of the organist of the Abbey church, the government ended the contention by paying the dean and chapter £500, which, it is thought, went into the pockets of Sir George Smart. There was a loud outcry because of the tardiness of Smart in paying the players and Smart, but it appears that he himself had been five months for the money. An organ was also built in Westminster Abbey for the coronation of George II. Nothing appears in the record as to the organist's claim upon it, but the King seems to have redeemed it, for he presented it to the Abbey.

Dr. William Boyce, organist and composer to the Chapel Royal, composer and arranger of the king's hand, editor of a famous collection of cathedral music, and composer of the song "Heart of Oak," was the author of most of the music set to the anthems used at the coronation of George III (1750-1830). There is a story to the effect that he refused to write new music for "Zadok the Priest," on the score that it would be presuming on him to sing his own music at hand. The list of pieces sung was probably as follows:

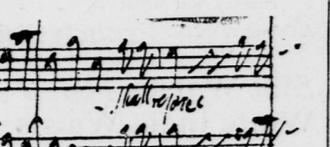
During the procession—"I was glad," Boyce. After the recognition—"The King shall rejoice," Handel. Before the anointing—"Zadok the Priest," Handel. Before the investiture—"Behold, O God," Boyce. After the crowning—"Praise the Lord," Boyce. During the homage—"The Lord is a Sun," Boyce. Before the offertory—"My heart is inditing," Boyce. Boyce was not only a church musician; he wrote volitionally for the theatre. He died in 1783, and is buried in St. Paul's Cathedral. By the time that George IV (1820-1830) ascended the throne the modern notion of large choirs had taken root under the fruitifying influence of amateur singing societies. The new king, for himself or vicariously, wanted the musical pomp of his coronation to surpass that of his predecessors. So a choir of 200 voices was brought together, and the king's band played, being augmented to 100 men. Moreover, there was vocal music as well as trumpeting and drumming during the march from the hall to the abbey. It was like the procession into the church chancel in ordinary service. Section relieved section as the combined choirs passed, singing "O Lord, grant the King a long life." The new music in the service consisted of "I was glad," composed by Thomas Attwood, "The King shall rejoice," by William Knvett, and "Blessed be Thou, Lord God of Israel," by James Kent. Handel's "Zadok the Priest," and Boyce's "Te Deum," composed for the coronation of George III, were also performed. Knvett, who had the honor of composing pieces for two succeeding coronations, had been appointed composer to the Chapel Royal in 1822; Kent was organist and composer to the Cathedral and College of Winchester. Both were mediocre composers. All the brilliancy in the new list shines from the name of Attwood, who was appointed composer to the Chapel Royal in 1795. He was Mozart's only English pupil, and Michael Kelly, the Irish tenor, who sang in Mozart's opera in Vienna, the "Coselli" who assumed the two parts of Basilio and Curzio at the first performance of "Le Nozze di Figaro," describes his relations with the great master as follows:

My friend Attwood (a worthy man and an ornament to the musical world) was Mozart's favorite pupil, and had been appointed composer to the Chapel Royal in 1822; Kent was organist and composer to the Cathedral and College of Winchester. Both were mediocre composers. All the brilliancy in the new list shines from the name of Attwood, who was appointed composer to the Chapel Royal in 1795. He was Mozart's only English pupil, and Michael Kelly, the Irish tenor, who sang in Mozart's opera in Vienna, the "Coselli" who assumed the two parts of Basilio and Curzio at the first performance of "Le Nozze di Figaro," describes his relations with the great master as follows: My friend Attwood (a worthy man and an ornament to the musical world) was Mozart's favorite pupil, and had been appointed composer to the Chapel Royal in 1822; Kent was organist and composer to the Cathedral and College of Winchester. Both were mediocre composers. All the brilliancy in the new list shines from the name of Attwood, who was appointed composer to the Chapel Royal in 1795. He was Mozart's only English pupil, and Michael Kelly, the Irish tenor, who sang in Mozart's opera in Vienna, the "Coselli" who assumed the two parts of Basilio and Curzio at the first performance of "Le Nozze di Figaro," describes his relations with the great master as follows: From 1795 till his death, in 1838—that is, for forty-two years—Mozart's "favorite scholar" was organist at St. Paul's Cathedral, and he lies buried under the organ in the crypt of that church. Attwood's grandson, A. W. Attwood, is at present ranching in Texas. "The coronation of William IV (1830-1837) was conducted in the spirit of rigid economy," says a writer in "The Daily Telegraph." Its cost being only one-fifth of the amount spent upon the pageant of 1821. No use was made of Westminster Hall, the walking procession to and from the Abbey was discontinued, and subsequently abolished. The royal cortege drove from St. James's Palace to the venerable minister, where the usual ceremonies were performed. These, according to Macaulay,

DEATH BY VOLCANOES. Continued from first page.

great chasm skirted the base in a zigzag curve extending from the southeast slope to the eastward, by hidden by the contour of the mountain. Great chasms were yawning from half way up to the top of the crater, and thin curls of steam rose from them all. The mud streams were still sparsely dotted with geysers, but it seemed that the monster was gradually falling asleep. Was he? His treachery is proverbial, and he may have been shamming.

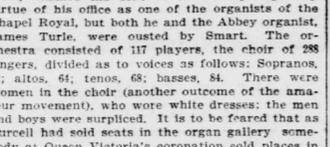
LA SOUFFRIERE'S OUTBREAK. REIGN OF TERROR CAUSED IN ISLAND OF ST. VINCENT. La Soufriere, of St. Vincent, did her work as terribly well as Mont Pelée, of Martinique. There was no populous city at her feet to be destroyed, hence her victims are only 2,000 instead of 20,000. She was not less wrathful, not less bloodthirsty, not less violent than the other volcano which eclipsed the records of Vesuvius, but only humble farmer folks were within reach, and they were widely scattered. La Soufriere preceded Pelée in direct work by seventeen hours. The great explosion occurred on



DR. BOYCE. Who composed coronation music for George III.

Wednesday, May 7, at 2 o'clock in the afternoon. For nearly two weeks she had been threatening and grumbling, as had her taller brother ninety miles to the northward. The Caribs at the foot of the peak on the north had traditions concerning her dangerous ways antedating the discovery of the island by Columbus. They often visited the crater, and they brought from it such alarming reports of the bubbling and boiling there that the government several days before the eruption moved them to Kingston for safety. On May 6 the volcano growled and hissed ominously. The people on the Overland plantation, nearest the Carib village, had counted much upon the advantages of dwelling to windward of La Soufriere's crater, and had remained at their homes after the aborigines of the Antilles had fled. The rumblings of Soufriere, however, re-awakened their fears, and on May 6 all but a few families fled to the plantations further south or to Georgetown, seven miles from the crater to the southeastward. Many of the tenants of Orange Hill sought safety by flight the same day, but those of Raboca, Langley Park, Waterloo and Mont Bentinck remained at their homes until the morning of the disaster. The mood of Soufriere by that time had become so threatening and the aspect so terrible that those who had remained behind gathered such of their belongings as they could carry and set out for Georgetown as fast as they could. The volcano alternately barked and growled and the earth frequently quaked as the hours passed. Shortly after noon ashes began

buried beneath forty feet of mud and then upheaved. Wallouh had subsided, and was under at least fifty feet of mud. The people of these plantations fled into the parts of Soufriere, and the volcano which slew them mercifully buried the bodies of the victims in the mud. The mud that saved Morne Rouge in Martinique, the loss of life to seaward of Soufriere, was estimated at seven hundred. The number of bodies buried in the cemetery at Georgetown, on the windward side, exceeded that of the trenches, and their individual graves are unmarked. The flesh is covered with a layer of mud, and the feet are buried in it. The mud is not thick enough to injure the vegetation, but it is so heavy that everything that grew is blasted, and north and northwest of Georgetown the landscape is a barren waste. The forests on the slopes of Soufriere are utterly destroyed. The valleys of the Dry River, Orange Hill River and Waterloo River are buried under many feet of mud. The Dry River is an old volcanic chasm, extending from a point about two miles northwest of Georgetown Bay into the heart of Soufriere. It was about 50 feet deep and 500 feet wide when it opened into the plain, but further back it narrowed to 50 feet and was filled with a mass of mud, and a geyser rises steadily from an opening about a mile from its mouth. The mud level is slightly above the level of the sea, and is about two thousand, but those made homeless and destitute are at least fifteen hundred more, and die in hundreds. The houses of many were blown from their injuries. The sugar cane and arrowroot and the fruits on the Overland, Waterloo, Orange Hill and Mont Bentinck plantations are utterly destroyed. The property loss in St. Vincent is \$2,000,000 or more.



WILLIAM CROFT. Composer at the coronation of George I.

falling even in Georgetown. The air was sultry and the steady breeze out of the northeast failed. The dust was so stifling and the heat so oppressive that many stopped by the wayside to rest. The favorite stopping places were the abandoned or partly abandoned homes of relatives at Waterloo, Langley Park and Mont Bentinck. About 2 o'clock in the afternoon the sky darkened. Those who looked toward Soufriere saw a great column of black smoke rising high above the crater and spreading out at the top like an umbrella. Sounds like the firing of heavy artillery came from the volcano, and the earth quaked violently. Big stones began to fall, and the darkness deepened until nothing could be seen except the darts of fire that now and then lit up the cloud. A yellowish-white vapor rushed down the side of the volcano beneath the curtain of black. Outward it came like the rush of a tornado. Gleaming lines of fire encircled it and shot athwart the mass and upward through it; then there was a great burst of flame and a detonation heard in every part of the island. Small stones fell, then cinders, then fine dust and ashes so hot they burned into the flesh of the refugees. Midnight darkness covered the earth for hours. The flames of the explosion had penetrated to the inner recesses of the houses in which shelter had been sought, and all within five miles of the crater were severely burned. All day and all the dread night that followed the victims who were not killed outright rolled and groped about in the darkness, seeking for water in vain for water. This plea was the only sound that broke the awful silence. Soufriere gave forth such military rattle and rattle as when the government, at last a cool breath of air was felt, and the stars of nature's night looked down from their places, and the ghastly desolation that had come at midday. Many of the voices that cried for water were stilled during the hours that preceded the eruption. Few had come down to the beach to shelter yet others for whom there was no room under roofs. The government schoolhouse was in that place, where volunteer surgeons from Barbados dressed their wounds the next day. Hundreds of the ghastly and agonizing stories in the poor little city seven miles from Soufriere's crater were made into hospitals, and tents, brought from the barracks at Kingston were set up on the beach to shelter yet others for whom there was no room under roofs. The government schoolhouse was in that place, where volunteer surgeons from Barbados dressed their wounds the next day. Hundreds of the ghastly and agonizing stories in the poor little city seven miles from Soufriere's crater were made into hospitals, and tents, brought from the barracks at Kingston were set up on the beach to shelter yet others for whom there was no room under roofs. The government schoolhouse was in that place, where volunteer surgeons from Barbados dressed their wounds the next day.

The devastation was frightful. Overland was buried six feet in ashes. Waterloo, Raboca and Orange Hill plantations were under from three to four feet of ash, and the houses of Waterloo and Mont Bentinck were buried under twenty inches to two and a half feet deep. To leeward of the volcano Richmond had been

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buried beneath forty feet of mud and then upheaved. Wallouh had subsided, and was under at least fifty feet of mud. The people of these plantations fled into the parts of Soufriere, and the volcano which slew them mercifully buried the bodies of the victims in the mud. The mud that saved Morne Rouge in Martinique, the loss of life to seaward of Soufriere, was estimated at seven hundred. The number of bodies buried in the cemetery at Georgetown, on the windward side, exceeded that of the trenches, and their individual graves are unmarked. The flesh is covered with a layer of mud, and the feet are buried in it. The mud is not thick enough to injure the vegetation, but it is so heavy that everything that grew is blasted, and north and northwest of Georgetown the landscape is a barren waste. The forests on the slopes of Soufriere are utterly destroyed. The valleys of the Dry River, Orange Hill River and Waterloo River are buried under many feet of mud. The Dry River is an old volcanic chasm, extending from a point about two miles northwest of Georgetown Bay into the heart of Soufriere. It was about 50 feet deep and 500 feet wide when it opened into the plain, but further back it narrowed to 50 feet and was filled with a mass of mud, and a geyser rises steadily from an opening about a mile from its mouth. The mud level is slightly above the level of the sea, and is about two thousand, but those made homeless and destitute are at least fifteen hundred more, and die in hundreds. The houses of many were blown from their injuries. The sugar cane and arrowroot and the fruits on the Overland, Waterloo, Orange Hill and Mont Bentinck plantations are utterly destroyed. The property loss in St. Vincent is \$2,000,000 or more.

FEW EYEWITNESSES ALIVE. Aside from the evidence in the ruins of the city and shipping and the sundered mountain itself, all that is known of what happened on May 8 is to be gathered from less than half a dozen persons rescued from vessels and from a priest who saw the eruption from a considerable distance. These agree, except for minor details, in their statements as to what happened, and in their testimony as to the truth. One man saw the eruption and the destruction of St. Pierre at a distance of about ten kilometres from the crater and five kilometres (less than three miles) from the city. His description of what happened is graphic, and is perhaps more accurate than any other account.

This witness was Jean Alroché, a priest at Morne Vert, an elevation of about fourteen hundred feet south of the crater and southeast of St. Pierre. Father Alroché said the mountain was veiled in smoke several days before the explosion. He had decided two days before the morning of May 8 to flee with his parishioners. He had read Mr. Landes' article in the St. Pierre newspapers, however, assuming that there was no volcano, and he had descended into the valleys. On the night of May 7 the mountain seemed less active than for several days before, and the priest slept well. He said he arose early, and after carefully studying the mountain, felt reassured. Suddenly a great column of white smoke arose from the crater and settled slowly down the sides of the volcano. When it had descended into the valleys this cloud spread with such rapidity that it seemed transformed into a tornado. A circle of fire ran around the edge of the cloud and there was a loud explosion. A second time the seething cloud was encircled by fire and a heavy detonation followed. Flames or lightning then shot through the cloud mass in every direction, and were followed by a flash that enveloped the whole city in a hurricane of fire. The priest turned and ran downhill, but he had gone only a little distance when the concussion of the final burst of flame shook the earth and prostrated him. There was a hot flash that enveloped him, and he fell forward on the ground. As he recovered his senses and looked again toward the volcano he saw rocks and flames shooting out of the crater to a great height. The noise was deafening, and the heat and gaseous odors were almost unbearable. In a few moments a light breeze from the south lifted the smoke and dust a little, and the priest saw St. Pierre in flames. None of the priest's household were killed and none severely injured. The party fled from Morne Vert to Fort de France that day. Father Alroché said there was no earthquake, and that the jars felt were only those due to the internal explosions of the volcano and the exploding gases in the city. The gas was sickening, and choked him and all others whom it covered at Morne Vert. Father Alroché was the only person, so far as could be learned, who witnessed the destruction of St. Pierre. From an excellent point of view on the land, the high hills between obstructed the view from Fort de France.

John G. Morris, of Brooklyn, the fourth engineer of the Roraima, and Charles C. Evans, the second engineer of the same ship, were seen in the Military Hospital at Fort de France, and told substantially

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