

"They will have to be stopped, otherwise there will soon be no legitimate music trade left. I have not suffered, however, to the extent that some firms have. Our catalogue is made up of an immense number of things that sell fairly. The pirate does not care to reprint a cantata containing a large number of pages and published at 1s. or 2s. He seizes on things that will make the most money with the least amount of trouble. In France, the laws about publishing are admirable. Mere copying is a criminal offence, for which imprisonment may be imposed. I would ask, if a man may publish somebody else's 4s. song for 2d., why may I not have the right to publish a cheap edition of a £5 Bank of England note for 5s.?" The remedies that have been proposed do not meet the case sufficiently, but half a loaf is better than none."

"Were you not in close touch with Henry Farmer?"

"Henry Farmer was very partial to me. He was a good musician, and well educated all round. He was a perfect genius in business, and a scrupulously upright man. John Farmer, the nephew of Henry, was also a remarkable man. A musical enthusiast in every way, a man who did more for the study of Joh. Sebastian Bach than any other."

"In the way we have described Mr. Joseph Williams spoke briefly and happily about many people with whom he had been associated."

"Do you not publish many of May Gillington's verses?"

"Yes; one finds them attractive and exceedingly well written. She is a clever lady, very versatile. In translating, for example, she will adapt words from almost any modern language, and her knowledge of music is an advantage to her as a versifier."

"You published many of Goring Thomas' works?"

"A large number. A lovely orchestral suite of his comes to my recollection now. No one cares to perform the work unless we would pay them to do it."

"It has been said that there is no house in London where one can go in and buy the music of any publisher. Do not you make a speciality of keeping in stock all music that is in demand?"

"We have been collecting other publishers' music for retail music-sellers for the past seventy years or more. It entails the purchase of a very large and varied stock, some of which will never be sold. We can sell you the latest issues of other houses or the standard things of Tchaikovsky, Strauss; indeed any composer whose music is at all known."

Here our interview ends. Mr. Joseph Williams, after settling a good day's business, is off to his seaside home to resume composition.

Signor Manuel Garcia.

THE record of Signor Garcia, who entered upon his 100th year on the 17th ult., is remarkable. It is 84 years since he lost his boy's voice, nearly 80 since he made his *début* in Paris, 75 since he retired from the operatic stage because he was not equal to the strain of the life, 72 since he lost his father, and 50 since he invented the laryngoscope. He was held up by brigands in Mexico 76 years ago, while travelling with an opera company. The idea of the two mirrors which form the laryngoscope came to him while walking in the Palais Royal in Paris. He had longed to see a healthy glottis exposed in the very act of singing. Signor Garcia's long life seems to be due to his moderation and his excellent constitution. His back is now bent, but he finds no difficulty in getting about. His complexion is sallow, relieved by a white moustache cut short. Indoors he wears a black skull cap.

"Jingo."

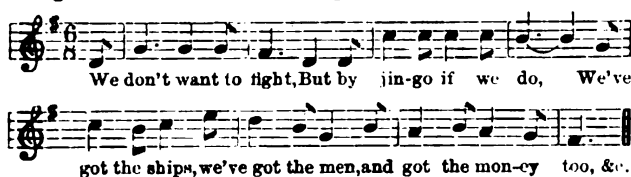
THE death of Mr. G. W. Hunt, the composer of the song

"We don't want to fight,
But by jingo if we do,
We've got the men, we've got the ships,
We've got the money too"

has just occurred, and Mr. William Hunt, his son, has kindly supplied the *Musical Herald* with some details of his father's life. G. W. Hunt was a self-taught man. His instrument was the piano, of which he was very fond. As a boy he played a harmonium in a Sunday school, and although fate drew him to the music hall and topical song, he was always fond of the classics of music. Some years ago he wrote ballet music for one of the halls, and some incidental music for *Monte Christo, Jun.*

Born in London, Mr. Hunt spent four years in South Africa, returning home in 1860 and settling at Islington. His first topical song was on the slave question ("Poor Uncle Sam"), composed for Tom MacLagan to sing at the Islington Philharmonic Music Hall. Hunt claimed to be the first man who supplied the performers of the variety stage with both words and music of their songs. His faculty for rhyming was as strong as his gift of melody. For long he had no rival. Hundreds of songs were turned out by him every year from 1860 to 1870. Sometimes he would write three or four a day. Three years ago he estimated that he had written 7,000 songs. His clients were George Leybourne, Vance, Arthur Lloyd, Macdermott, Jenny Hill, Nelly Farrell, Nelly Power, Fanny Leslie, &c. His successes included "The German Band," "Don't make a noise, or else you'll wake the baby," "Up in a balloon." For Leybourne he wrote 53 songs. Mr. Hunt used often to go to Leybourne's house, and try over melodies on the harmonium downstairs, Leybourne lying in bed above listening, and shouting approval when at length his ear was pleased.

One morning at breakfast, in the year 1877, the words of "We don't want to fight" occurred to Mr. Hunt. He jotted them down, composed the melody, and Mr. Macdermott sang the song at the Pavilion. The effect was extraordinary. No political or patriotic song ever had such a vogue. Eminent statesmen quoted the lines:—



The Sultan of Turkey sent his thanks. Professor Stanford has described this as a characteristic piece of English melody. Of its success there can be no doubt. It embodied the mood of the moment, and for two years was the popular favourite. The *Paris Figaro* reproduced it. The English printers could scarcely keep up with the sale.

Mr. Hunt was a follower of the Church of England, and in politics a Conservative. He was a good painter, and sold his paintings well.

Mr. Hunt had for the last few years lived on an allowance derived from a testimonial benefit got up for him in 1901, in which Messrs. Edward Ledger, G. R. Sims, Arthur Collins, Dan Leno, Herbert Campbell, &c., were the prime movers. He lived in comfort during his last days at his son's house. A week before his death he was removed to the Essex County Asylum because his condition required special nursing. Here he died from softening of the brain.

HALIFAX Philharmonic Society is a new choral and orchestral organisation at the Mechanics' Institution, formed under the direction of Mr. C. G. Thomas.

MOUNTAIN ASH Temperance Choir, conducted by Mr. H. Llewelyn, have performed Sterndale Bennett's *May Queen* with great success.