

Music at Ripon Cathedral

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François Benoist, formerly professor of the organ at the Paris Conservatoire, composer of merit and contributor to the *Gazette Musicale* and the *Dictionnaire de la Conversation*, died last month at Paris at the age of 84.

The death is also announced in German papers of Theodor Krumbholz, for many years professor at the Stuttgart Conservatorium, and a violoncello player of great reputation.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—Société Nationale de Musique (April 27): *Melancholia*, orchestral work (S. Rousseau); Air from “*Bathylle*” (Salomé); *Symphonie gothique* (Godard); Piano-forte Concerto, No. 1 (Saint-Saëns). Société Nationale (May 7): Overture, “*Beatrice*” (Bernard); “*La Forêt enchantée*,” *Légende-Symphonie* (D’Indy); Concerto for hautboy (Madame de Grandval); Lamento, *Fantaisie Orchestrale* (Chabrier); *Sérénade* for violin (Lalo). Société des Compositeurs de Musique (May 23): String-quartet (Dancila); Madrigal for five voices (H. Cohen); Sonata for two pianofortes (Pfeiffer); “*Maguelonne*,” *Scène Lyrique* (Laussel); Quintett for flute, hautboy, clarinet, cornet, and bassoon (Taffanel).

Leipzig.—Chorgesangverein (April 11): “*Pilgrimage of the Rose*” (Schumann); Choral Fantasia (Beethoven). Thomas-Choir (April 14): “*Last Judgment*” (Spohr).

Berlin.—Singakademie (April 19): “*Der Tod Jesu*,” Oratorio (Graun). Sternscher-Verein (April 20): “*St. Matthew Passion Music*” (Bach). Bilse Concert (April 20): March C minor (Schubert-Liszt); Symphony B flat major (Beethoven); Funeral March (Chopin), &c. Bilse Concert (April 24): Rhapsody No. 3 (Liszt); *Feuerzauber* from *Walküre* (Wagner); Symphony, “*In the Forest*” (Raff). Soirée of the Tonkünstler-Verein (May 11): Sonata for pianoforte and violin (Brahmüller); Romance for flute (Saint-Saëns); Nocturne for violin (Field); Tarantelle for flute and clarinet (Saint-Saëns).

CORRESPONDENCE.

SCOTCH REELS, &c.

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—Will you kindly allow me, as a Scotchwoman, and life-long dancer of Reels, to correct some slips made by Mr. Salaman in the April instalment of his article on “*Music in Connection with Dancing*.” Speaking of our Scotch dance-music, he says: “‘*Tullochgorum*’ is as fair a specimen of a *Reel* tune as can be named.” “*Tullochgorum*” is emphatically a *Strathspey*, and no one could possibly dance a Reel to it. Mr. Salaman perhaps means the “*Reel of Tulloch*,” but that is hardly an average specimen, as it is differently danced from ordinary Reels. Among the best-known *Reel* tunes are “*Mrs. Macleod of Rasay*,” “*Clydeside Lassies*,” “*The Wind that shakes the Barley*,” “*The Bob of Fettercairn*,” and “*The De’il among the Tailors*,” among the *Strathspeys*, “*The Marchioness of Huntly*,” “*The Marquis of Huntly’s Farewell*,” “*Stumpie*,” “*The Marquis of Huntly’s Highland Fling*,” “*Daintie Davie*,” and “*Brechin Castle*.” I have been unable to find “*Tam’s Highland Fling*” in any of the many collections, new and old, to which I have access, but it may be another name for some well-known tune. *Strathspey* is not “a little town,” but one of the districts of Invernessshire—“*strath*” in Gaelic signifying “a broad valley.” The usual order of Reel-dancing is a Reel, then a *Strathspey*, and as a finish the “*Reel of Tulloch*,” in which the couples twist arms and turn each other round, as the first part of the figure, instead of moving round in an oval as in the *Reel*, or doing the “figure eight” as in the *Strathspey*. There are threesomes, foursomes, or eightsomes Reels, the second being the best-known and most commonly danced.—Yours faithfully,
NELLIE MACLAGAN.

[Mr. Salaman is greatly indebted to the writer of the above letter for her interesting information concerning the *Reel* and the *Strathspey*. Mr. Salaman, never having been a dancer of *Reels* or of *Strathspeys*,—having only seen them danced, in former years, at Caledonian public balls—is glad to receive technical knowledge from a lady evidently well skilled in the national dances of Scotland.]

John Wilson, the famous Scotch Tenor, was wont to sing “*Tullochgorum*” under the title of *Reel*. Mr. Salaman considered that he was safe in following such an authority. “*Tam’s Highland Fling*” is to be found in Boosey’s Collection of Scotch dance-tunes. When, in 1843, Mr. Salaman was making a tour in Invernessshire, he was under the impression that he visited a town, or village, called *Strathspey*, and he is yet under the idea that a place so named is mentioned in “*Black’s Guide to Scotland*.” The Gaelic signification of the term *strath* was already known to Mr. Salaman.—Manchester, May 7, 1878.]

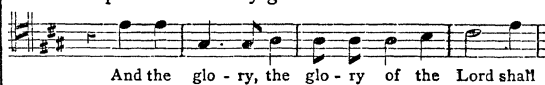
THE TENOR CLEF.

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—In the interests of the musical public I beg to bring under your notice a suggestion which may prove, I trust, worthy of consideration.

As a tenor singer, I have from time to time occasion to make use of music written in the Tenor Clef. And although little or no difficulty arises from the use of the C clef in simple music, such as that employed in psalmody, the case is very different when a singer is confronted with the music occurring in Oratorio and other elaborate works.

I find that from time to time the G clef has occupied different places upon the staff, and I should infer that it would not be unfair to give to the Tenor Clef a position different from that which it now ordinarily occupies. To give an example, I will write a few bars from the Chorus “*And the glory of the Lord*” (Handel’s “*Messiah*”). The tenor part as ordinarily given runs thus:—



And the glo - ry, the glo - ry of the Lord shall

Now if the clef were lowered to the extent of one degree, the notes, instead of presenting so much difficulty to the amateur, would fall into what tenor, alto, and treble singers are wont to consider their normal positions. Thus:—



And the glo - ry, the glo - ry of the Lord shall

Having been for some time a member of a Choral Society, and having taken part in the performance of many of the standard Oratorios, I am much impressed with the importance of simplifying and extending to the utmost a branch of study so elevating as that of music.—I am, sir, your obedient servant,
F. WHITAKER,
Schoolmaster, Royal Engineers.

MUSIC AT RIPON CATHEDRAL.

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—May I ask you to allow me, in justice to a valued colleague, to transfer to him a share, and a large share too, of the credit which your correspondent has too favourably lavished upon me for the improvement in the musical part of the service in Ripon Cathedral.

Our choir could not in so comparatively short a time have won its claims to a favourable criticism, had it not been that every member of it has given a willing and hearty attention to a course of steady work; and yet even this would have failed to ensure success but for the experience as a thorough musician, as well as for the untiring patience, of Mr. Crow, upon whom, as Choir-master as well as Organist, has devolved the actual work of training the choir.

I think that Mr. Crow’s name certainly deserves equal or greater prominence than mine in our joint work, and I ask you kindly to allow me at the least to place it side by side with my own.—I am, yours, &c.,
SAMUEL JOY, Precentor of Ripon.

“GOD SAVE THE KING.”

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—Will you kindly allow me a few lines for the purpose of correcting a slight error into which Mr. Cummings