

The Messiah

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Is it not then worthy of consideration whether the unnecessary resort to pneumatics or electro-pneumatics does not involve a serious and uncompensated musical loss?

THOMAS CASSON.

"THE MESSIAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Perhaps some of your correspondents would do us a kindness in this part of the world, by informing us of the correctness of several editions of the above Oratorio, which are in use in our church choir (All Saints', St. Kilda).

1. In bar 7 of the Introduction should G in the bass be read G sharp?

2. In the first chorus, "And the glory," should bars 5 and 6 from the end *each* contain a dotted minim, or one dotted minim be tied to a minim in the next bar with a crotchet rest after it, as in the accompaniment?

Our choirmaster is a very particular gentleman, and jealous of notes and rests receiving their proper value. He is under the impression that Best's edition *must* be correct.

If Handel wrote two dotted minims tied for the soprano and alto parts only, and made the other voices and the accompaniments cease one beat before them, had he a motive for so doing? and if so, what was that motive?

In the score before me I find a certificate, signed by six musicians, that it is correct according to Handel's score, and, therefore, I presume Mr. Best can account for his edition being somewhat at variance in the parts under question.—I am, Sir, yours faithfully,

J. SUMMERS.

5, Luzmore Terrace, St. Kilda Road,
Melbourne, Australia.

[In the *fac-simile* edition of Handel's full score the notes appear exactly as they do in Mr. Best's edition. Handel undoubtedly wrote G sharp in bar 7 of the Introduction, and placed a crotchet rest on the third beat of the fifth bar from the end of "And the glory," in the soprano and alto parts.—ED. M. T.]

THE grandson of Carl Maria von Weber, who is writing a history of "Der Freischütz," has calculated that up to the present no less than 6,700 performances of this delightful work have been given in Berlin alone. And yet it doesn't contain an Intermezzo! Writing about "Der Freischütz," we may mention that at Lübeck it has lately been twice performed with the introductory scene between *Agatha* and the *Hermit* which Weber, after very careful consideration, eliminated from the libretto. A certain Herr Oscar Möricke has had the impertinence (there is no other word for it) to set this scene to music, and to have it played, at the aforesaid performances, before the Overture. Such a piece of vandalism might have been expected from an artist (save the mark!) who some years ago published a plan for performing the whole of Wagner's "Nibelung's Ring" in one evening. We need hardly add that his precious plan consisted of an extra liberal application of the blue pencil. Such a course, or something similar, was also advocated by a musical critic of a certain London weekly. But that was about ten years ago; no doubt he knows better now.

Of the many Concerts given on Good Friday, one of the most artistic importance was that of "The Redemption," at the Queen's Hall, given under the conductorship of Mr. F. H. Cowen. The impressive choral music was intelligently and effectively sung by the Queen's Hall Choral Society, and the requirements of the solo parts were fully met by Miss Ella Russell, Miss Mabel Elliot, Miss Hilda Wilson, Mr. Iver McKay, Mr. Bispham, and Mr. Watkin Mills, the first-named artist having to repeat the beautiful number "From Thy love as a Father." An excellent orchestra was led by Mr. J. T. Carrodus, and Mr. H. D. Wetton presided with skill at the organ.

DR. A. C. MACKENZIE has been elected a member of the Athenæum Club—not, however, in the ordinary way, by Ballot, but by the Committee, under the provisions of a rule that permits the election every year of a limited number of persons of "distinguished eminence."

TO CORRESPONDENTS.

* * * Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. D. M.—Berlioz's *Treatise on Instrumentation* (price 12s.) contains an important chapter on Conducting. Suitable works on Choral Singing are Mann's *Manual*, 1s.; Jackson's *Singing Class Manual*, 2s.; Fétis's *Treatise on Choir and Chorus Singing*, 1s.; Troutbeck's *Church Choir Training*, 1s. 6d. These are all published by Novello, Ewer and Co.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANGOR.—Holy Week at Bangor Cathedral was marked by the performance of three Oratorios—Spohr's "Last Judgment," Stainer's "Crucifixion," and Emlyn Evans's Welsh work "Gweddi'r Cristion." There was also a special Lenten Service of trios, duets, sacred solos, and the "Miserere" by the choristers, held in the Nave, with pianoforte accompaniment. All the music for the week was given under the direction of the Cathedral Organist, Mr. T. Westlake-Morgan. On the 28th ult. Lowry's Service of Song, "The Resurrection," was to be sung in the Cathedral by an augmented choir.

BEDFORD.—The Musical Society gave the first Concert of its twenty-eighth season in the Corn Exchange, on the 6th ult., when the chief works performed were Rossini's "Stabat Mater," Mendelssohn's 43rd Psalm, and Spohr's "As pants the hart." The solos were effectively sung by Miss Emily Davies, Miss Mary Reeve, Mr. Iver McKay, and Mr. Dan Price, and the choruses rendered in a manner that reflected much credit on all concerned. Miss M. Chetham led an efficient orchestra, and Mr. P. H. Diemer conducted.

BRADFORD.—The Permanent Orchestra gave the last Concert of this season on the 10th ult., when much interest was evinced in the production of an orchestral ballad in A minor, entitled "The Wreck of the Hesperus," by Dr. C. Vincent. The work was excellently played under the direction of the composer, and was warmly received. The programme also included Mendelssohn's Pianoforte Concerto in G minor, with Mr. Frederick Dawson as soloist, and songs which were pleasingly sung by Miss Marie Lummert. During the Concert Dr. Vincent was presented by Mr. J. Gatecliffe, on behalf of the orchestra, with a silver cigarette case.

CAMBRIDGE.—The Musical Union in connection with the Church of England Young Men's Society gave, on the 13th ult., an effective performance of Haydn's "Creation," in the Guildhall. The chorus and orchestra, the latter led by Mr. R. H. Ingram, numbered about 120 executants, and the soloists were Miss Florence Monk, Mr. Walter Driver, and Mr. Herbert Hilton. Mr. P. Pain rendered valuable assistance at the pianoforte, Mr. F. Bowman presided at the organ, and Mr. W. T. See conducted.

CHICHESTER.—Mr. Seymour Kelly's annual Lenten Concert was given in the Assembly Rooms on the 14th ult., when the first part of the programme consisted of selections from "The Messiah," the solos in which were sung by Miss Masie Riversdale, Miss Dora Barnard, Mr. S. Brown, and Mr. S. Kelly, and the choruses effectively rendered under the skilful conductorship of the Concert-giver. In the second part a "Melodie Religieuse" was effectively played by Mr. A. G. Whitehead (violin), Miss M. Calvert (violin-cello), Mr. P. Whitehead (harmonium), and Mrs. Dean (pianoforte).