THE Musical Times

ESTABLISHED IN 1844

The Irish Origin of Shield's 'Arethusa'

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Source: *The Musical Times and Singing Class Circular*, Vol. 43, No. 711 (May 1, 1902), p. 339

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3369345>

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Abbey services, at which, when he lived in Grosvenor Street during the 'forties,' he was a constant attendant. He used to say that Hawkins's singing of such things as Purcell's 'I was glad' and 'That I may see the felicity,' Croft's 'Whither shall I go, then, from Thy presence?' Greene's 'Acquaint thyself' and 'Have mercy upon me,' Handel's 'O thou that tellest,' and Boyce's 'Teach me, O Lord,' always produced a great impression upon him, and he retained a vivid recollection of it.

An appreciation of Hawkins—he seems to have been a devout and consistent churchman in his day and generation—together with an account of his funeral, appeared in *The Parish Choir*, a monthly periodical devoted to the improvement of church music. It was written by the Rev. Sir W. H. Cope, from 1842 to 1853, librarian and one of the Minor Canons of Westminster.

Beyond two hymn tunes, contributed in 1834 to Vincent Novello's 'Psalmist,' I am unable to name any published compositions of Hawkins', sacred or secular. He was succeeded in his appointments at the Chapel Royal and Westminster Abbey by the late Mr. Robert Barnby, who had previously officiated as deputy at the Chapel Royal and (if I mistake not) at St. Paul's also, for Mr. Hawes.

Glebelands,
Stoke Newington,
April 2, 1902.

Yours faithfully,
JOHN S. BUMPUS.

THE IRISH ORIGIN OF SHIELD'S 'ARETHUSA.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In the notice given of Mr. W. H. Bell's orchestral tone pictures, performed at the Philharmonic Society's concert, reference is made to the second movement in which the motif is 'The Aethusa.' As much new matter regarding the history of this song has been unearthed since Mr. Kidson's paper on it appeared in *THE MUSICAL TIMES* for October, 1894, I think it only right to assert Ireland's undoubted claim for the air, which, in its present form, was given to William Shield by his Irish friend, John O'Keeffe, the great playwright. Mr. Alfred Moffat has well vindicated the claim of O'Carolan to the authorship of this fine tune, Englished as 'The Princess Royal,' and he mentions the fact that O'Farrell, in his 'Companion for the Irish or Union Pipes,' published *cir.* 1810, heads it 'Air by Carolan.' Bunting got it in 1800 from Arthur O'Neill, and states that the name 'Princess Royal' was given it as 'having been composed by Turlough O'Carolan for the daughter of the MacDermot Roe, who was the hereditary Prince of Coolavin—a title now merged into that of 'The MacDermot,' and borne to-day by the ex-Attorney General for Ireland, just as 'The O'Connor Don' is *de jure* an hereditary Irish Prince.

The English words of 'The Princess Royal' were written by Prince Hoare, but the old Irish name for this tune is 'Bainprionnsa Riogamuil.' It was composed by O'Carolan about the year 1700, for Madame MacDermot Roe (Roe being an Anglicised corruption of the Irish word Ruaidh=Red, in contradistinction to Donn=Brown), who was rightfully the Princess of Coolavin, or Princess Royal. He composed another lovely song for the wife of Henry, son of the Prince of Coolavin, and a third for their son-in-law, Robert Maguire, an air known as 'Planxty Maguire.' His 'Fanny Power' was written for Miss Fanny Power, subsequently Mrs. Frederick Trench, mother of Lord Clancarty. As is well known, Turlough O'Carolan died at the house of Madame MacDermot, on March 25, 1738.

There are ten or eleven different Irish and English versions, dating from 1700 to 1810, adapted to O'Carolan's tune. As early as the year 1743 (sixty-seven years before the date assigned by Mr. Moffat), William Mainwaring published this air at 'Corelli's Head, College Green, Dublin,' and a second issue appeared in his *Monthly Masque*, in 1751.

Yours very truly,
WM. H. GRATTAN FLOOD.

April 14, 1902.

Brief Summary of Country and Colonial News.

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

ASHBURTON.—The annual concert of the Choral and Orchestral Society, directed by Mr. Harold O. Jones, took place in the Market Hall, on the 2nd ult., when Mendelssohn's 'St. Paul' was successfully performed, together with a miscellaneous selection, which included German's 'Coronation March,' Elgar's Mazurka in D minor, and Gounod's 'Funeral March of a Marionette.' The choir sang throughout with much spirit, and the orchestra was fully efficient. The principal vocalists were Madame Gillespie, Miss Clara Robson, Mr. Charles Saunders, and Mr. Charles Knowles.

BERKELEY.—The Choral Society gave their concert in the Town Hall, on the 9th ult., when Van Bree's 'Ode on St. Cecilia's Day' and a miscellaneous selection were given. The solo vocalist was Miss Gertrude Davies, and Mr. George S. Evans conducted.

BRIGHTON.—A new cantata, entitled 'The Storm Bird,' by Miss Emma Lomax, was produced at the School of Music, on the 9th ult., with considerable success. The music displays a good deal of dramatic power, and the writing for the orchestra is distinctly clever and highly descriptive. The work was efficiently performed by the orchestra and Ladies' Chorus, the solo parts being sung by Miss Rose Miller, Miss L. D. Wakeford, Miss Alice M. Bone, Miss Alice Cox, and Miss Agnes Newington.

BROMSGROVE.—The second annual concert of the Musical Club was held in the Drill Hall, on the 2nd ult., when Haydn's 'Creation' was performed, together with a short miscellaneous selection, which included Schubert's 'Unfinished' Symphony. The choir sang with admirable precision and attack. The principal vocalists were Miss Aimée Wathen, Mr. Bennetts, and Mr. Slater. Much credit was due to Mr. Frank Docksey, who conducted, and that this was fully appreciated by the members of the Club was evident by the presentation to that gentleman, at the final rehearsal, of a handsome carved oak writing-table, together with an address.

BRUTON.—The Choral Society of this little Somerset town gave their annual concert on the 3rd ult., when Mendelssohn's 'Hymn of Praise' and Stanford's 'Last Post' were the leading features of the programme. The choir of sixty singers was assisted by an excellent orchestra (led by Miss Heginbotham), the brass, woodwind, and percussion being supplied by professional players from Bath and Bristol. The solo vocalists were Mrs. Grant and Mr. Miller. Mr. Rowland Hughes conducted.

BUNGAY.—The Choral Society, under the conductorship of Mr. Warder Harvey, was sufficiently ambitious to give Mendelssohn's 'Elijah' at their concert on the 9th ult., and, on the whole, success attended their efforts. The vocal quartet comprised Miss Alice Hamilton, Miss Cockrill, Mr. Louis Godfrey, and Mr. A. Foxton Ferguson, the accompaniments being played by a band led by Mr. F. W. B. Noverre.

CALNE.—The annual concert of the Musical Society was given, on the 1st ult., at the Town Hall, when Mendelssohn's oratorio 'St. Paul' was effectively performed, with full orchestra (led by Mr. J. W. Duys), and chorus. The solo vocalists were Master Craven, Miss Florence Evans, Mr. George Banks, and Mr. W. J. Ineson. The spirited and finished rendering of the choruses indicated the careful training bestowed on the choir by the conductor, Mr. W. R. Pullett.

CHESTERFIELD.—The Orchestral Society gave its ninth annual concert, in the Stephenson Memorial Hall, on the 9th ult. The programme included Mendelssohn's overture 'Ruy Blas,' Tchaikowsky's 'Casse Noisette' suite, Mozart's 'Jupiter' symphony, 'Dance of Nymphs and Reapers,' from Sullivan's 'Tempest' music, and a selection from Meyerbeer's 'Robert le Diable,' all of