Organ Inscriptions

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correspondence column for some abler exposition of the idea, but hitherto in vain; let that be my apology for writing.

In the midst of the marvellous progress which this, the finest of all the fine arts, is making in our country, does it not behove every true musician to use every endeavour to prevent the growing love for music from finding its only vent in mere technical or mechanical skill, to the neglect or destruction of the true spirit of art? And can anything be more subversive of the latter than a blind supporting of such things as a score which, instead of serving its true purpose and speaking the *simple truth*, demands a certain, and by no means small, amount of mere mechanical dexterity in transposition?

A *truthful* score leaves the mind fully at liberty to search for and grasp the real spirit and meaning of the work; a Chinese puzzle, written some parts in one key and some in another, exhibiting perhaps four or five different keys and three or four different clefs, only perplexes the mind, and demands all its energies for the merely mechanical labour of unravelling the puzzle and arriving at a more or less clear outline of the work embodied in it. Such is my humble opinion. If it bears the stamp of truth, let it be adopted; if it is false, let it be proved to be so, and then I will renounce it.

While upon the subject of orchestral music, may I ask why cannot we employ *three* Tympani, Tonic, *Subdominant*, and Dominant, instead of only the first and last? These *three* notes in any key form a most important formula, Tonic and Dominant *alone* do not. With only *two* Tympani, Tonic and Dominant, how are we to accompany a chord of the sixth upon the subdominant? We can only suddenly bring the drums to a full stop, or, by using the Tonic one, change 6 into 6-5, a proceeding generally inadmissible. Is not this a matter which may well be looked into and reformed?

Apologising for thus trespassing so largely upon your valuable space, I beg to remain, Sir, truly yours,

J. M. STANISLAUS ELLIOT.

Exton, Rutland, September 13, 1880.

[Instances occur where a drum is tuned to the subdominant of the key; and, in rare cases, even to other intervals.—ED. *Musical Times*.]

ORGAN INSCRIPTIONS.

TO THE EDITOR OF "THE MUSICAL TIMES"

SIR,—Your correspondent who dates from Thiedenwiese need not apologise for his suggestion as to Organ Inscriptions. The quotations he makes are so very apt and sensible that no possible objection could be made to them, and organ-builders and players would, I think, be wise to introduce the custom here. Surely, if it is advisable to place inscriptions on church-bells, it would be still more advisable to add them to church-organs, which have so much greater influence, and are more frequently seen.

It would interest many of your readers if your correspondent would state whether he has come across any other examples in his travels, and among them,

Yours faithfully,

Chelsea, September 22.

A. S. COOPER.

TO CORRESPONDENTS.

**** Notices of concerts, 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 must specifically denote the date of each concert, for without such date no notice can be taken of the performance.**

Our correspondents will greatly 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 pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

STRIVER.—The editor of a Musical Journal is not the person to apply to for counsel on the matter. As soon as you can, seek the advice of

a competent professor, who can judge by your playing the tuition you require. Neither pupils nor patients can be prescribed for at a distance.

W. TOOTHILL.—The notice of the Choral Festival mentioned merely stated that it took place "on Sunday afternoon"; and as there was no indication of the paper from which the paragraph was taken, our correspondent will see we could not give it insertion, and it is now, of course, too late.

INQUIRER.—It is quite practicable for you to learn to play the violoncello. Place yourself under a good master and practise diligently.

A SUBSCRIBER.—Certainly, as a rule, a student cannot thoroughly learn the science of Harmony without a master; but there is no rule without an exception, and our correspondent may be the exception.

ORGAN STUDENT.—Please furnish your address, and an answer shall be sent you.

W. POTTS.—Our correspondent is quite right in supposing that the Metrical Version of the Psalms was never intended to be sung to chants.

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.

BARBADOS.—The sacred Cantata *The Raising of Lazarus*, composed by Mr. M. E. Doorly, was performed with marked success at Marshall's Hall on the evening of August 24. The local papers speak in high terms both of the worth of the composition and the excellence of its rendering. The band of the "Fourth King's Own" was a decided acquisition in the accompaniments to the work. Mr. N. Cummins presided ably at the organ.

BEXHILL.—Miss Annie Tate, R.A.M., gave her first Concert on Wednesday evening, the 8th ult., at the Bexhill Club, under the patronage of Mr. Brassey and the neighbouring gentry. Miss Tate was highly appreciated, many of her songs receiving hearty encores. The programme contained vocal and instrumental pieces which were well sustained by several ladies and gentlemen of the neighbourhood; the performance of Mr. Edwin Smith (solo harp) and Mr. G. Cuthbert (solo cornet) gaining especial favour with the audience. Mr. W. Roe (Organist of St. Mary's, Brighton) was a most able Conductor.

BIRMINGHAM.—The Carl Rosa Opera Company gave six performances at the Theatre Royal, commencing on Monday, the 6th ult. The operas performed were *Maritana*, *Carmen*, *Faust*, *Zampa*, *Bohemian Girl*, and *Mignon*. Although all were rendered with that attention to *ensemble* which distinguishes this Company, special interest was attached to the last two. In the *Bohemian Girl* Mr. Barton M'Guckin made his first appearance in opera. His voice told well in "When other lips," and his action and dramatic feeling are extremely good; he was very cordially received. In *Mignon* Mr. Maas created quite a sensation, and Miss Julia Gaylord, Miss Georgina Burns, Miss Josephine Yorke, and Mr. Ludwig were warmly welcomed, and highly effective. On Thursday, the 16th ult., the Philharmonic Union gave the first Concert of the season in the Town Hall, when Handel's *Judas Maccabæus* formed the programme. The principal vocalists were Miss Yates, Mrs. Bellamy, Miss L. Yates, Mr. Joseph Maas, Mr. Breeze, and Mr. Pope. There was an excellent band, and Mr. Stimpson at the Organ lent valuable assistance. The work was very well rendered; the choruses steady and bright in tone. The solos were generally effectively given, but Mr. Maas carried off the honours of the evening, receiving an enthusiastic encore for "Sound an alarm." Dr. Heap conducted with judgment and skill. There was a very large audience. A Ballad Concert was given on Saturday evening, the 18th ult., in the Great Hall of the Lower Grounds, Aston, which was well attended, and highly successful. The principal vocalists were Miss Annie Sinclair, Mr. Harper Kearton, and Mr. Thurley Beale; and solos were given on the violin by Mr. Fred Warde, and on the flute by Mr. Gregory. The orchestral selections were extremely good, under the direction of Mr. C. J. Stevens.

BRADFORD.—On Thursday, August 26, the new organ, built by Mr. Abbott, of Leeds, at a cost of nearly £700, for St. Jude's Church, Manningham, was opened by Dr. Roberts, Organist of the Parish Church, Halifax. There was full choral service, during which several organ voluntaries were introduced. The Magnificat was from a Service in F, composed by Dr. Roberts; and the anthem, "The Wilderness," by Sir John Goss. At the conclusion of the service an excellent selection of pieces was played. In connection with the opening of the organ, a beautifully illuminated address, bound in morocco, and a purse containing £125 were presented to J. G. Walton, Esq., the honorary Choirmaster, from the vicar, choir, and congregation of St. Jude's Church.

BRISTOL.—On Saturday, the 18th ult., Mr. George Riseley resumed his weekly Organ Recitals at the Colston Hall for the season. The programme was highly interesting, and included selections from the works of Beethoven, Handel, Mendelssohn, Lemmens, Schubert, &c. On the 20th ult., the opening Concert of the fourth season of the Monday Popular Concerts was given at the Colston Hall; the band, as usual, being the principal attraction. A splendid programme was capitally rendered; the most important items being Mozart's *Jupiter* Symphony, Beethoven's Overture in E to *Fidelio*, and Weber's Overture to *Oberon*. Amongst the lighter pieces given were the following: Rubinstein's Ballet Music from *Feramors*, Suppé's March "Fatinitza," Massenet's Entr'acte "Sevillana," and Th. Michaelis's March "The Turkish Patrol," intended to illustrate the approach, passing by, and gradual disappearance of a Turkish patrol. The vocalists were Miss Norman and Miss Marian McKenzie, both of whom were most efficient. Mr. A. W. Waite was leader of the band, and Mr. George Riseley conducted. The popularity of these Concerts appears to be fully established, the large hall being, as in previous seasons, well filled.