The Riseley Case

Author(s): William Mann

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Peter Cornelius's comic opera "The Barber of Bagdad," first produced some thirty years ago, under the auspices of Liszt, at the Weimar Hof-Theater, and since then unaccountably neglected, appears at last to be making the round of German theatres, being now in preparation on several of the leading stages at the same time.

The series of Historical Concerts given by Anton Rubinstein at St. Petersburg and Moscow have realised the sum of 80,000 roubles. Out of this amount the great pianist has, it is stated, set aside 25,000 roubles for the foundation of an International Concourse open to young pianists and composers, amongst whom two prizes of 5,000 francs each will be awarded to successful competitors every five years. Competitive Concerts are to be given alternately at the principal European capitals, the jury to be composed of prominent musicians of various nationality. A noble scheme, truly, and worthy of the great artist from whom it emanates.

A new five-act opera, entitled "Saint-Mégrin," founded upon Alexandre Dumas' celebrated drama, "Henri III. et sa Cour," was brought out on the 2nd ult. at the Théâtre de la Monnaie, of Brussels, where it was exceedingly well received. The music is the joint production of two French composers, the brothers Paul and Lucien Hillemaicher, and, in the opinion of the *Guide Musical*, the work is likely to maintain itself on the *répertoire* of the De la Monnaie for a considerable time. This is another instance of French dramatic composers having to look for the production of their works outside their native country.

An Academy of Music has been founded at Geneva, where the want of a similar establishment has been felt for some time past. The principal is a lady, well-known on the Continent as an able pianist, Madame Cezano, who is supported by an efficient staff of professors. The institution was opened on February 10 with thirty pupils, the number of which will doubtless, ere long, be considerably increased.

On her recent appearance in "Traviata," at Valencia, Madame Adelina Patti was, in the second act of that opera, severely hissed by the audience, whereupon the *diva* at once quitted the theatre. The circumstances giving rise to this unique *contretemps* in the career of the admired songstress are not clearly stated. At Madrid, on the other hand, the gifted vocalist is just now the object of popular ovations.

Beethoven's "Fidelio," the recent first performance of which, at Rome, we recorded in our last "Notes," has failed to meet with the appreciation of the Italians; the sublime and only opera of the master, it should however be added, having been produced in a very mediocre and unsatisfactory style.

The *Musikalisches Wochenblatt* says: "At the Teatro Social of Mantua, a new opera 'Arminio,' by the Maestro Stefani, met with a very feeble reception, only eleven recalls of the composer having been registered on the occasion." We believe thirty is the minimum number of similar favours required to mark a moderate success with ultramontane audiences.

Several operatic scores have been found amongst the posthumous papers of the Maestro Amilcare Ponchielli, one, entitled "Bertrando da Bormio," having been completed as far back as 1858; another, "I Mori di Valenza," being nearly complete, with the exception of the orchestral parts.

Signor Luigi Arditi, the well-known operatic conductor and composer, is reported dangerously ill at Chicago, U.S.

Signor Giuseppe Rota, a Trieste composer, is the author of both the words and the music of an Oratorio "L'Uomo ed il Tempo," which is divided into three parts, entitled respectively, "Età Prima," "Età Media," and "Età Nuova."

Signor Chiarenze, a grandson of Bellini, is said to be the possessor of a number of fragmentary scores by that famous composer, amongst them that of an opera founded upon Victor Hugo's drama "Ernani." Some numbers from the latter, which are in a complete state, may be expected shortly to be given to the public.

A Choral and Orchestral Concert was given on the 12th ult., at the Oratorio di San Filippo Neri, of Genoa, under the direction of the Maestro Carlo Del Signore, of which the following was the programme:—"Ave verum corpus" (Mozart); Prayer for female voices (Hauptmann); Gipsy

Chorus (Schumann); Motett, "O bone Jesu" (Palestrina); "Kyrie" from Mass in B minor (Bach); chorus, "Santa Speme" (Del Signore); "Ave Maria" on Bach's Prelude (Gounod); choral fragments from "Paradise and Peri" (Schumann); "Credo," for double chorus (P. Platania). The choral portions were executed by the Società Corale di Dilettanti.

A Society has been founded at Turin for the purpose of giving annually recurring Symphony Concerts in that town.

Herr August Wilhelmj, the eminent violinist, is giving a series of Concerts at St. Petersburg and Moscow to enthusiastic audiences.

A young lady, Mdlle. Juliette Folville, the daughter of a barrister, is just now attracting considerable notice in Belgian musical circles in the threefold capacity of violinist, pianist, and composer. She is only fifteen years of age.

A monument to the Italian poet and librettist Metastasio, is in course of erection in the square of San Silvestro, at Rome. It is the work of the sculptor Gallori.

A new music journal has been started at Bordeaux, entitled *La Réforme Artistique*.

The death is announced at Paris of Luigi Bordese, a prolific composer of operas, some of which have been successfully produced in the French capital, where he has long been resident. He was born at Naples in 1815.

At Paris died, on February 28, at the age of fifty-seven, Marc Bonnehée, once a popular baritone singer at the Grand Opéra, where he "created" many important rôles, and since 1879 a professor of his art at the Conservatoire.

Eugène Delaporte, the zealous advocate of choral singing in France, to whose efforts some thousands of choral societies owe their origin, died in a Paris hospital, aged sixty-eight. M. Delaporte and his "Orphéonistes," it will be remembered, gave performances in this country some twenty years ago.

Paul Seiffert, the founder of an excellent choir for *à capella* performances, and a composer of merit, died at Berlin, on February 16, at the early age of forty-eight.

We have also to announce the death of Louis Köhler, the eminent German musical *savant*, an event to which we specially refer in another column.

CORRESPONDENCE.

THE RISELEY CASE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The author of an article in THE MUSICAL TIMES for this month, writes under an evident misapprehension of facts. I will only deal with what relates to myself. He says: "The main cause of the dissension, however, seemed to be that on one occasion he (the Organist) had substituted for an Anthem chosen by the Precentor one especially selected by himself, on account of the absence of two leading vocalists. This, of course, musically considered, was a sufficient reason for the change, &c." By characterising this incident as "the main cause of the dissension," the writer puts a false complexion on the whole matter. The litigation had nothing to do with the Precentor. I quote the Chancellor's own words: "Mr. Riseley was not dismissed for anything connected with the Precentor at all." It was a case solely between Dean and Chapter, and Organist; and no question whatever as between Precentor and Organist was adjudicated upon. In corroboration of this, I refer to a letter from the Dean of Bristol, at page 168 of this month's MUSICAL TIMES. But, further, I am led to infer from the above quotation, that the writer is unacquainted with the Statutes of Cathedrals of the New Foundation, which regulate the respective offices of Precentor and Organist. These Statutes are moulded from a common pattern, and differ very little. At Bristol the Organist is one chosen beside the Lay clerks "skilful both in singing and in playing upon the organ, who shall diligently spend his time in instructing the boys, in playing upon the organ at proper times, and in singing Divine Service." There his duty ends. But of the Precentor it is enjoined that "All the Minor Canons and Clerks, and others entering the Choir to sing, shall obey him in whatever concerns the business of the Choir. Whatsoever he shall have prescribed to be read or sung, they ought

promptly to obey." Thus it does not appertain to the Organist's sphere of duty to appoint or change the music of the Cathedral, such responsibility resting entirely with the Precentor. Moreover, I may remark that on the occasion adverted to I had ample reasons for the course which I adopted.—I am, Sir, very faithfully yours,

WILLIAM MANN, Precentor of Bristol.
Canon's House, Cathedral Precincts,
Bristol, March 15, 1886.

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the report of the annual dinner of the South London Musical Club, in your March number, Dr. Stainer is made to say: "He had himself recently refused to join a Society which had for its main object the drawing of a straight line between the professional and the amateur. He never wanted to see that straight line drawn."

Will you permit me to say that Dr. Stainer is confusing terms? It is only as regards the constitution of the Society that the "straight line" complained of is drawn. How a Society of Professional musicians could be true to its name, and act otherwise, is difficult to understand. The relations of the amateur and professional remain as they were, nor is there any attempt to define them as will be seen by Mr. Chadfield's remarks on the recent conference, in the last number of the *Quarterly Musical Review*.

Our objects are such as should commend themselves to all thinking amateurs. We but exercise an undoubted right in uniting for mutual aid and consultation in our own proper business.

We would naturally rather have Dr. Stainer with than against us; we shall not be discouraged in our work, and may venture even to hope that when Dr. Stainer knows more about us he will no longer hold aloof, but will be equally solicitous for the welfare of both the professional and the amateur.—I am, Sir, faithfully yours,

STEPHEN S. STRATTON.

Birmingham, March, 1886.

CHARLES DIBDIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to the interesting letter of Mr. Edward Rimbault Dibdin, which appeared in THE MUSICAL TIMES for this month, I beg to say that Charles Dibdin was, according to my musical records, baptized on the 4th March, 1745, and as his father was not only a Silversmith, but the Clerk of Holyrood Church, Southampton, the baptismal register of the composer of our sea-songs can no doubt be found among the archives of that Church.

The inscription on Dibdin's tomb in St. Martin's burial ground, Camden Town, states that he died on the 25th July, 1814, aged 69, which proves that he was born in 1745.

Yours truly,

JOSHUA D. HORWOOD.

37, Peel Street, Hull, March 10, 1886.

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 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.

A YOUNG CHOIRMASTER.—It is the custom to sound the "ed" in the words named. In the instance quoted, two monosyllabic words go to the first two of the minims, and by analogy the last minim should have "prais-ed" sung to it.

WILLIAM WAIT.—The composer of the piece mentioned by our correspondent is Franz Schubert.

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.

AIRDRIE, N.B.—The principal portions of *Judas Maccabæus* were performed by the members of the Choral Union, on the 18th ult., before a large audience. The soloists—Miss Vinnie Beaumont, Mr. Howell, and Mr. Black—were well received, Miss Beaumont especially creating a most favourable impression. Mr. Johnston conducted.

AYR, N.B.—*Judas Maccabæus* was performed before a crowded audience, on the 4th ult., by the Choral Union. The work was well rendered under the Conductor, Mr. H. McNabb. The soloists were Miss Vinnie Beaumont, Mr. W. Macdonald, and Mr. Duncan, all of whom were thoroughly efficient.

BANGOR, CO. DOWN.—The members of the Musical Society gave their second Concert on Friday evening, the 3th ult. The programme consisted of part-songs and vocal solos. Among the principal vocalists were Mrs. T. H. Crowe, Miss Cuthbert, Messrs. Neill, Cotton, and Brown, of Belfast. Mrs. Crowe, who possesses a well-cultured voice, was highly successful in her solos. Mr. T. H. Crowe conducted, and the precision and tone exhibited in the part-singing showed careful and intelligent training of the voices, especially in the unaccompanied items.

BARNOLDSWICK, YORKSHIRE.—On Wednesday, the 17th ult., a Choral Concert was given in the Wesleyan Chapel before a large audience. There was a full band and chorus numbering about 150 performers. The programme consisted of selections from *The Messiah* and *Judas Maccabæus*. The principal vocalists were Miss Bessie Holt, R.A.M., Miss Eastwood, Mr. T. Sharples, and Mr. G. Sowerby. The choruses were effectively rendered, reflecting much credit on the careful training of Mr. Peter Pickup, who conducted with great ability. Mr. V. Wilkinson led the band, and Mr. J. Turner Smith, A.Mus., T.C.L., organist of the Parish Church, Skipton, ably accompanied. The Concert was in aid of the Circuit Funds, and over £20 was handed to the Treasurer.

BELFAST.—The third Chamber Concert of the Philharmonic Society took place in the Ulster Minor Hall, on the 8th ult., the executants being Herr Ernest Schiever (violin), Herr Rudersdorff (violinello), and Herr Adolf Beyschlag (pianoforte). Beethoven's great Trio in D major and Schubert's Trio in E flat major, were finely played by the above-mentioned artists; Herr Schiever gave an excellent rendering of Tartini's Sonata in C minor, and Herr Rudersdorff performed in a masterly manner Beethoven's Sonata in A major, for violinello and pianoforte, Herr Beyschlag sustaining the part for the last-named instrument in both Sonatas with his usual success. Mr. Louis Mantell was the vocalist of the evening, and sung with much effect songs by Schubert and Schumann. The Musical Director of the Concert was, of course, Herr Beyschlag.

BERWICK-UPON-TWEED.—On Tuesday, the 9th ult., the United Choral Unions of Alnwick, Berwick, and Morpeth, gave a performance of Haydn's *Creation* in the Corn Exchange. The combined choirs numbered upwards of 250 voices, and the orchestra, consisting principally of instrumentalists from Alnwick and Morpeth, with the assistance of a few professional players, was thoroughly efficient. The solo singers were Miss Mackenzie, Mr. T. Richardson, and Mr. Nutton, all of whom gave much satisfaction. A noteworthy feature of the performance was the splendid chorus-singing, which was characterised by a precision and promptness in attack, evoking the highest admiration and enthusiasm from the vast audience. Mr. Barker, of Berwick, was Conductor, and under his skillful guidance every number was given with much smoothness and steadiness. Mr. C. S. Wise presided at the harmonium.

BEVERLEY.—The Musical Society gave its twenty-fourth Members' Concert on the 2nd ult. The programme comprised part-songs, which were excellently rendered by the Society, and solos and duets by Miss Vinnie Beaumont, Mr. E. Dunkerton, and Mr. Munroe. Mr. Honeyman, the Conductor, played a pianoforte solo, and Mr. Ridgway gave Handel's Violin Concerto in A major. The Concert was very successful.

BOLTON.—A successful Evening Concert was given in the All Saints' Church Schools, on the 8th ult. The principal artists were Mrs. Vose, Miss Marsh, Mr. Pimblett, and Mr. Binns, all of whom were highly appreciated. Mr. J. E. Liptrot conducted and accompanied. Mrs. Jeavons played two pianoforte solos, and the choir sang with taste and precision.—On the 11th ult., a Concert was given in the Wesley School, the principal artists being Miss Frodsham, Mr. Taylor, and Mr. Burton.

BRISBANE, QUEENSLAND.—The Liedertafel Society, under the conductorship of Mr. J. A. Pollard, gave its first Smoking Concert on January 13, and proved highly successful. A number of members of one of the city Presbyterian Churches have formed themselves into a "Scotch Choir," under the directorship of Mr. R. J. Scott, the Organist of the church, and lately gave a most enjoyable Concert, at which several popular Scotch songs—arranged as part-songs—were capitally sung before a truly sympathetic audience.—The thirteenth annual Meeting of members of the Brisbane Musical Union, was held on January 14, under the presidency of Sir Charles Lilley, C.M.G., Chief Justice, the President of the Society. The report showed the affairs of the Union to be in a highly prosperous condition, the effective strength at the close of the year being 144 performing members, thirty-eight of whom are in the orchestra. The property of the Society now amounts to nearly £600. It possesses one of the best musical libraries south of the equator, and a fair number of musical instruments. The works performed by the Society during the year were Mendelssohn's *Athalie*, Mackenzie's *The Bride*, Handel's *Acis and Galatea* and *The Messiah*, besides numerous selections, both vocal and instrumental. Amongst the compositions to be given during the present year are Mackenzie's *Rose of Sharon*, Mendelssohn's *St. Paul*, and other works of a high class