The Wrong bar in Beethoven's Symphony

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Milan will be plentifully supplied with opera during the coming winter season. The La Scala Theatre will produce Rubinstein's "Maccabæe," Puccini's "Manon Lescaut," Franchetti's "Fior d'Alpe," Wagner's "Walküre," and two grand ballets. Signor Sonzogno, the publisher of Mascagni's works, has taken the Dal Verme Theatre, and will give several important novelties—*inter alia*, Leoncavallo's "I Medici," Maiani's "Cavaliere d'Amore," Coop's "Teresa Raquin," and two new works, as yet unnamed, by Signori Giordano and Coronaro. Finally, another publisher, Signor de Marchi, will, at the Alhambra Theatre, mount Gastaldon's "Pater," Frontini's "Una malia," and two other works, as yet nameless, by Signori Marescotti and Berutti. This should be enough to satisfy even the Milanese.

Not satisfied with his Milan season, Signor Sonzogno will, on December 1, open a grand operatic campaign at Naples, the *répertoire* being made up of Berlioz's "Damnation de Faust," Massenet's "Manon," Saint-Saëns's "Samson et Dalila," Bizet's "La jolie fille de Perth," Mascagni's "I Rantzau" and "Ratcliff," Leoncavallo's "I Medici," and other works by the irrepressible "Young Italians." New operas are produced in such astonishing quantities in Italy that it is almost impossible to keep a record of them. Fifty-two of them were performed between January 1 and July 31 last!

During the Italian opera season at Buenos Ayres, Verdi's "Falstaff" was produced with the greatest success. It was also given at Rio de Janeiro with a similar result. London has thus been forestalled in the production of a recognised masterpiece by South America! It seems incredible.

Maestro Franchetti, the composer of "Asraël" and "Cristoforo Colombo," has, at the request of Signor Sonzogno, written another opera, in three acts, entitled "Fior d'Alpe" (Flower of the Alps), the libretto of which is by Leo Castelnovo.

A new opera, "Georges Dandin," by Carlo Sebastiani, was performed for the first time at the Teatro Bellini, Naples, some time ago, and met with considerable success, which was not, however, lasting enough to save the season from having to be closed much sooner than was anticipated.

The projected visit of the La Scala Orchestra to the United States has been abandoned. A wise resolution!

M. Louis Barwolf, one of the most popular composers of Brussels, has perpetrated a work of a distinctly novel type. This is nothing less than a Mass which is founded completely on themes from Wagner's "Lohengrin"! The Kyrie is built on the Grail themes, the Gloria on the chorus in D from the second act, with solos taken from the parts of the *King* and the *Herald*; the Credo on the lovely Processional March in E flat in the fourth scene of Act II, and a fragment from the *ensemble* preceding the duel in Act I. *Lohengrin's* "Farewell" is drawn upon for the Sanctus and Benedictus, and a fragment of the *Elsa* theme and the bridal chorus in Act III. supply the material for the Agnus Dei and Dona nobis pacem. The result, according to the correspondent of *Le Ménestrel*, is "astonishing." "Of that there is no manner of doubt, no possible doubt whatever," as Mr. Gilbert sings.

CORRESPONDENCE.

THE WRONG BAR IN BEETHOVEN'S SYMPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is easy for anybody *now* to come forward and say the "discovery" is not new, but then how is it that nobody mentioned the matter before I did? It is the old story—no discovery, however trifling, can be made without declarations from other quarters that it was known before. If Mr. Corder wishes to deprive me of the merit in this little affair—at the bottom of which is a principle of more importance than is apparent at first—I am not angry. Like in numerous cases of the same class, I worked in the interest of the composer for the *love of the thing*, and not for my own benefit. I fear that the *Daily Telegraph* made a mistake in stating that I suggest an altering of the wind parts, but even then it would only result in the same view taken by the different arrangers of the Symphony

for other instruments, including Hummel (in his arrangement for pianoforte, flute, violin, and violoncello), and my pianoforte master, F. Kalkbrenner: they all omitted the chord of D entirely, and rendered the whole bar in A, proving thus that the bar as it still exists in the full score is wrong. I should say that Hummel and Kalkbrenner were at least as good musicians as those who oppose my statement.

Mr. Corder has not given all the notes of the score, which makes a considerable difference, considering that the original *entire* range of the chord of D with the chord of A disfigures the combination still more. I append here the bar with all its notes excepting the drums, and also two ways of solving the question. I should have preferred giving all the lines of the full score, but this would encroach obviously too much on your space.

109th bar, second part of first movement, Beethoven's Symphony (No. 7) in A.

Bar as it is—

Flauti, Oboi,
Clarinetti, Fagotti,
Corni, & Trombe.

Viol. 1 & 2, & Viola.

Violoncello & Basso.

There are two ways of making the bar right, either 1 or 2 :—

In this manner it would agree with the corresponding bar of the first part.

It often happened that wrong notes and entire wrong passages were ascribed to Beethoven's intention, while really they originated through his carelessness and through the copyist or engraver, who had trouble to decipher his writing. I quote here what I wrote lately to Mr. J. Bennett: "I heard in Paris for years in the Société des Concerts (Conservatoire) two bars too many in the *Scherzo* of the

C minor Symphony; also several bars missing in the viola part of the 'Pastoral.' In one of the last quartets by the same master a number of bars were misplaced in the second violin part by the copyist or engraver. All the greatest violinists played the quartet in that state. Some years ago those mistakes were rectified."

In conclusion, I beg to add that as regards the subject of my communication it would be a charitable act for the benefit of those having *musical* ears to alter it.

E. SILAS.

P.S.—Since I forwarded the above to you I have received from Dr. J. Joachim, to whom I wrote about the matter, the following reply:—

DEAR MR. SILAS,—I have looked at the manuscript of the Seventh Symphony (in the possession of Mr. Ernst Mendelssohn Bartholdy) and it is clearly written down in it, at the bar you mention, as it is printed! There can be no doubt that it is a *lapsus calami* of the author, and to my mind the bar ought to be corrected like this in the second violin, tenor, and bass—

for the wind instruments are in accordance with the theme in the first part.

I suppose that is also what you mean. With kind regards.—Yours very sincerely,

JOSEPH JOACHIM.

MUSIC IN A FRENCH CATHEDRAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I offer a word or two of correction and suggestion?

In his most interesting article "W. E. D." writes as to the Breviary Hymns:—"The removal of these from the English Prayer Book by the Reformers of the sixteenth century was one of those errors which can now never be repaired." Since "H. A. W." has directed attention to that great but too much neglected work, the "Hymnal Noted," your readers may think that this conclusion is hardly justified; but students of that book are also aware that the Reformers of the sixteenth century, so far from "removing" the old hymns from the English Prayer Book, in which they never had a place, were most desirous to insert them had translations been procurable.

A curious mistake is made by "H. A. W." He writes that in our Cathedrals "an anthem is always sung in the place of the Office Hymn." An anthem is usually sung in Cathedrals at the point where "the anthem" (whatever that may mean) is ordered to be sung, and *not* "in the place of the Office Hymn." As to giving a meaning to those words, we may reasonably suppose, in the absence of any evidence to the contrary, that had Cranmer and his fellow-helpers found it possible to retain the hymns they would have inserted them in positions similar to those which they formerly occupied. Our Morning Prayer, or Mattins, is compiled from the old Mattins and Lauds; our Evening Prayer, or Evensong, from Vespers and Compline. At Mattins the hymn occurred between *Venite* and the succeeding Psalms; at the other offices, between the reading of Scripture and the Canticles, *Benedictus*, *Magnificat*, and *Nunc dimittis* respectively. One of these positions, then, and not the position assigned to the anthem, should be regarded as "the place of the Office Hymn," and whatever strict law may say, there is traditional usage among us to justify the revived use of the hymn in such position. It was a common custom—*e.g.*, in country churches down to the present generation, to sing a selection from Brady and Tate between the second lesson and the succeeding Canticle. I found the

practice still prevailing in 1868, at Laxton, in Northamptonshire. Probably this traditional usage originated at a time when the memory of the Office Hymn in a similar position, being fresh in men's minds, suggested a suitable place for the introduction of metrical singing. In our Cathedrals, since the Reformation, metrical singing has been unknown, but there an Organ Voluntary commonly occupied the same position. Not so directly to the point is the custom, once universal, still by no means obsolete, of interrupting the Communion Service by metrical singing between the Creed and the Sermon, while a Bishop is never consecrated at St. Paul's or the Abbey without two unauthorised anthems being interpolated in the same service.

Were the *Venite* once more separated from the other Psalms by a hymn intervening, its proper character, in that place, as a *Canticle*, would again be recognised. This has been lost sight of since the Restoration. The late Sir F. Ouseley told me that down to the Great Rebellion no "Morning Service" was composed without the *Venite* being set as fully as the other Canticles. Will this wonderful century of restoration yet witness the restoration of this Canticle to its former dignity?—Yours faithfully,

Pensax Vicarage, Tenbury,

C. THOMPSON.

August 17, 1893.

P.S.—Sir F. Ouseley included the *Venite* in at least one of his own Services, a MS. setting for eight voices unaccompanied. The *Venite*, however, is only in seven real parts, a Gregorian Tone in octaves forming a *Canto fermo* in every verse of that number.

C. T.

THE SONG OF THE YELLOW-HAMMER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—If it be not too late, permit me to refer to certain remarks contained in the admirable Beethoven number published in December. At page 15, where Sir George Grove is dealing with the birds in the Pastoral Symphony, more especially with the Yellow-Hammer, he says: "In this country the bird is often known by the fancied pronunciation of his notes, thus—

A little bit of bread and no cheese."

For many years a resident in the country, I have taken much interest in bird-notes, and have recorded several; and my experience with regard to the *recitative* of the Yellow-Hammer is, that the last note is nearly always less than a semitone below the reciting note; but rarely it rises above it to about the same degree. Dominant or octave above I have never heard; and this holds good for localities as widely apart as Cornwall, Sussex, Yorkshire, Derbyshire, and Galloway.

The correct notation should be this—

if only we had some sign instead of the ♯ to indicate the quarter-tone.

I think, also, it is patent to all that the vowel-sound of "cheese" more exactly fits the minute interval I describe than it would fit any other.

There is certainly no ground whatever for believing that the Buntings sing in the *arpeggio* phrase quoted by Schindler. Blackbirds, as everyone readily admits, are unusually melodious; but perhaps not everyone has had the opportunity of recording the subjoined phrase, which I recently heard trilled out repeatedly and evidently *con amore*, as if it were a *Leitmotif* of peculiar meaning and depth—

I am, yours, &c.,

F. R. C.