Musical Degrees

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TONIC SOL-FA MINOR SCALE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with interest Mr. Ellis's history of the Tonic Sol-fa Minor Scale, but do not understand the whole of it.

There is, I imagine, some inaccuracy in the notation given for E $\flat$ major, which makes the order of intervals t T S T t S T, instead of the acknowledged order T t S T t S; where T = $\frac{9}{8}$, t = $\frac{10}{9}$, S = $\frac{16}{15}$ equal 102, 91, and 56 respectively in the scale of 600 equal intervals to the octave.

If there is not another inaccuracy in the last paragraph, Mr. Ellis is, apparently, anxious to make us acquainted with the tonic major of the relative minor. If Mr. Ellis will kindly make the necessary corrections, or assure us that no correction is necessary, I will try again to realise his meaning.

The difficulty of "dislocation" of fifths on the "voice harmonium" may, I think, be met by the consideration that melodic progression requires no change of pitch on a holding note. Therefore, if the change of harmony indicated by E $\flat$ in this passage—

were confirmed by subsequent progressions, the outer parts would adopt the necessary pitch by modifying their melodic intervals. On a *pedal* note, a "dislocation" might well take place at the *confirmation* of a harmonic change. It would be interesting to have other opinions on this subject.—Yours faithfully,

JOSEPH GOOLD.

Stratford House, Nottingham, Sept., 1886.

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been told that it might be inferred from my communication on this subject in your August number that the University of London was the first to require a preliminary test of general culture. I did not intend to make any such claim, but, to prevent misunderstanding, I may state that Sir Robert Stewart informs me that this requirement was first introduced, at his instance, at the University of Dublin in 1862, since which date all the Musical Degrees given there have been preceded by such a test. Sir Robert also tells me that he long urged the advisability of the same measure on the English Universities, but it was not adopted by them till many years later.—Yours obediently,

WILLIAM POLE.

September, 1886.

THE "MARSEILLAISE."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Concerning the subject of "The Marseillaise," I read the following in the June number of *Cecilia*, the organ of the Alsatian Society of St. Cecilia (published at Colmar, Alsace), under the heading "Various" (I translate from the German:—"The melody of the 'Marseillaise.'")—The *Kölnische Volkszeitung* writes: "Few of our readers are perhaps aware that the air of the 'Marseillaise' is of German origin. That it was the Credo of a Mass is maintained and proved by J. Scherr in his work 'Blucher, his life and times.' He says: 'The original copy of the Mass, which is one of Holtzmann's, bears the date 1776. It was discovered by Hamma in the musical library attached to the parish church of Mersburg. This discovery recalled to my mind an incident of my youth, which removed all my doubts on the matter. Many years ago, in the Catholic Church of a Suabian village, I sang, on Christmas night, a part in a composition, then performed for the first time. On leaving the church a friend of mine, an old soldier who had served in many of the revolutionary wars and had followed Napoleon from 1805 to 1814, said to me: 'Do you know what you have been singing?' The 'Marseillaise.' I knew it by the very first sound.' This struck me very much, for the old soldier had often told me of the meaning which the 'Marseillaise' had had in its day. I therefore told the organist (who was my own father) all about it. 'The Marseillaise,' said, he, 'why, the music to which I set our

new hymn is a piece of an old Mass.' We ourselves have repeatedly heard from the vicinity of Lake Constance that the 'Marseillaise' was taken from one of Holtzmann's Masses, not, indeed, from the Credo, but from the Benedictus. Holtzmann's Masses were well known in the former diocese of Constance, but they are now almost entirely forgotten."

If your inquirer will prosecute the subject further, I think there is ample information in the above for him to do so.

Yours truly,

J. HEIN.

15, Carysfort Avenue, Blackrock,
County Dublin, September 16, 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.

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.

BOLTON.—There has been a complete dearth of Concerts and musical meetings during the summer. Now, however, there are signs of awakening. The Organ Recitals in the Town Hall have been resumed, and on the 11th ult., and again on the 18th, Mr. Mullineux, F.C.O., the borough organist, played before fair audiences. On the 15th ult. about thirty certificates, won by students and given by the authorities at Trinity College, London, were publicly distributed, under the direction of Mr. Flitcroft, F.C.O., &c.

BURNLEY.—After undergoing extensive repairs, the ancient Parish Church of St. Peter was re-opened at Evensong on the 1st ult. Special psalms and hymns were sung by the choir, under the direction of Mr. W. A. C. Cruickshank, Mus. Bac., Organist of the church, and an impressive address was given by Canon Pigou, Vicar of Halifax. —An interesting and instructive paper on Church Music was read by Mr. Charles Everson before a meeting of the Burnley Church Union on the 4th ult. —The new Assembly Rooms and Opera House were opened on the 14th ult. with a grand Concert, Mdlle. Trebelli and M. de Pachmann being the chief artists. The former received great applause for her rendering of Meyerbeer's aria "Ombra leggiera," and M. de Pachmann was heard to much advantage in pieces by Raff, Henselt, and Chopin. Solos and part-songs were well rendered by members of the Leeds and Scarborough Harmonic Society. Mr. Fred. Myers (Burnley) officiated as accompanist with his well-known ability. The choir, directed by Mr. E. S. Massey, has commenced rehearsals for the season with Mendelssohn's *Elijah*.

CANTERBURY.—An Organ Recital was given in the Cathedral by Dr. H. T. Pringuer, F.C.O., on the 15th ult. The programme included compositions by Bach, Merkel, Spohr, Guilmant, Smart, and Bennett. Recitals were given on the 22nd and 29th ult. by Dr. A. L. Peace and Dr. Longhurst.

DEAL.—Two Organ Recitals were given in St. Andrew's Church, on the 1st ult., by Mr. W. H. Higgins, L.Mus., Organist of St. Margaret's, Canterbury. The programmes, which were well selected, included works from Bach, Handel, Mendelssohn, Hesse, Lemmens, Mailley, Guilmant, Batiste, and Wely, the performance of which reflected much credit on Mr. Higgins. He was assisted in the vocal department by Miss Mary Beare, R.A.M., who gave an excellent rendering of several songs.

DUNSTER.—On Friday, the 3rd ult., Mr. Warriner, L.Mus., T.C.L., gave an Organ Recital at the Assembly Rooms, before a large audience. The programme included Mendelssohn's Organ Sonata, No. 2, Handel's Overture to *Julius Caesar*, and Guilmant's Grand March in D. —On Thursday, the 16th ult., the fifth Festival of the Dunster Choral Union was held in St. George's Church. About 200 voices rendered the service-music with much effect and precision. The Processional and Recessional Hymns were sung respectively to tunes composed by Tilleard and Havergal, and the Magnificat and Nunc dimittis to the well-known setting of J. B. Dykes in F. The anthem was Elvey's "Rejoice in the Lord." The Revs. W. Hook and H. A. Cockey intoned the Prayers; the sermon was preached by the Rev. W. P. Anderson, B.D., after which the Benediction was pronounced by the Rev. J. Utten Todd. Mr. Warriner, Organist of the Church, presided at the organ, and gave a short Recital after the Recessional. —On Friday, the 17th ult., Miss Janie Uppington, R.A.M., gave a Pianoforte Recital at the Assembly Rooms. The programme was admirably selected and performed, and included excerpts from Bach, Beethoven ("Moonlight" Sonata), Mendelssohn, Chopin (Etudes and Ballade in G minor) Moscheles ("Chromatic" Study), and Liszt's Fantasia on