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Jewish Method of Rendering Psalm XLVI

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Mendelssohn's Violin Concerto was played for the first time in England, a circumstance to which we refer more particularly in another column (p. 602).

It was, however, as a musical critic that Mr. Lincoln did his most important work. On January 21, 1846, the *Daily News* issued its first number under the editorship of Charles Dickens. At the start, or soon after, Lincoln became secretary to the paper, and held this post for twenty years. He ably served the journal for another twenty years—1866 to 1886—in the capacity of musical critic, in which avocation he succeeded George Hogarth, Dickens's father-in-law. 'The Organist's Anthology,' a series of organ arrangements (now published by Messrs. Novello & Co.), and the articles 'March,' 'Overture,' and 'Pollini' contributed to Grove's 'Dictionary of Music and Musicians,' constitute the permanent work of this busy journalist of the past, who, in addition to the appointment already mentioned, was for many years musical critic of the *Illustrated London News*. One who knew him well, writes to us: 'I liked Lincoln. He was an upright, humble, sincere man. His character was no doubt influenced by his solitary bachelor life. He dwelt unduly on his disappointments in life and the absence (as he thought) of adequate reward for his hard, unselfish work.' His remains were interred in Highgate Cemetery on the 19th ult. Mr. Lincoln bore a strong resemblance to Tennyson, in fact he was more than once mistaken for the late Poet Laureate.

THE COMPOSER OF 'LA MASCOTTE.'

EDMOND AUDRAN, the famous composer of operettas, died at Paris on the 16th ult., aged fifty-nine. He was a pupil of the Ecole Niedermeyer, where he obtained the first prize for composition, and at the age of seventeen was appointed to an organistship at Marseilles. It was at the great French port that his first successes as a composer of light opera were made. Upon his removal to Paris, where at first he occupied a humble lodging in a garret, he was soon enabled to take up his residence in a more fashionable quarter by the enormous vogue which attended the bringing out of his 'Les Noces d'Olivette' in 1879, and, in the following year, of the still more successful 'La Mascotte.' These graceful, sparkling and melodious works have been equally popular in this country, and indeed, together with the composer's subsequent productions—'La Cigale,' 'Miss Helyett,' and 'La Poupée'—have delighted audiences all over the world.

We regret having to record the death of Mr. ALEXANDER BIGGAR, Music-seller, of Sauchiehall Street, Glasgow, which took place on the 9th ult., aged sixty-two. Mr. Biggar, who was a native of Paisley, commenced his musical career as an assistant with Mr. Harrison, in Clifton. Returning to Scotland, he started business on his own account in Rothesay, subsequently removing to Glasgow, where since 1876 he has been a familiar and much respected and appreciated personage in musical and commercial circles. Mr. Biggar, along with Mr. William Adlington, founded the Glasgow Music Trades Association in 1893, and almost up to the last acted as its secretary. With Mr. Elliot Bell (of Messrs. James Graham and Co.) he was joint secretary of the Scottish Music Trades Association. He was also an original member of the Glasgow Society of Musicians, and in which for many years he held office. Mr. Biggar accomplished much good work for music in Glasgow, and his demise will be keenly felt in the West of Scotland. The business so successfully established by Mr. Biggar will be continued under the management of his son, Mr. J. A. H. Biggar, who has been associated with its leading departments for many years.

Mr. CHARLES WOOLHOUSE, the music publisher, of Wardour Street, we regret to state, died, after a short illness, on the 11th ult., aged sixty-two. He was a son of the late Mr. W. S. B. Woolhouse, a mathematician of very high attainments and author of 'A treatise on musical intervals.' We understand that the business will be carried on by the deceased's son, Mr. F. R. Woolhouse.

CORRESPONDENCE.

A LAST WORD ON 'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Mr. Kidson is perfectly correct as to the date of Dr. Arne's 'Thomas and Sally.' The work was printed in 1761, and the libretto was by a Dublin man, Isaac Bickerstaffe, born in 1733. Apart from other arguments it is ridiculous to suppose that the author of 'Thomas and Sally' could have produced a musical comedy at the age of three! He was a page to Lord Chesterfield, Viceroy of Ireland, in 1746, and was subsequently an officer in a marine corps. His libretto was printed in 1760, and set to music by Dr. Arne in 1761. Our Irish author wrote 'Love in a village' in 1763; 'Judith,' in 1764, &c., &c., and died in November, 1816.

Yours very truly,
WM. H. GRATTAN FLOOD.

Lismore,
August 3, 1901.

MUSIC AT BALLIOL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your obituary notice of Mr. John Farmer, it is stated that he popularised music at Balliol 'more from the social than the artistic side.' With regard to the latter half of this, may I, as his successor and his colleague here for several years, be allowed to quote a handful of names taken practically haphazard from the list of performers at our Sunday concerts of comparatively recent date—Dr. Joachim, Mr. Leonard Borwick, Miss Fanny Davies, Miss Marie Fillunger, Miss Gabriele Wietrowetz, Madame Marie Soldat, Miss Maud MacCarthy, Mrs. Hutchinson, Miss Muriel Foster, Miss Agnes Nicholls, Mr. David Bispham, Mr. Plunket Greene, Mr. Johann Kruse, Mr. Alfred Gibson, Messrs. Josef and Paul Ludwig, &c., &c. All our programmes are of the most uncompromisingly artistic standard as regards choice of music; there are few of the great chamber works or the great songs that have not been heard, and nearly all the later piano compositions of Brahms, as well as some important solo vocal works of Bach, have been given at Balliol for the first time in England.

Yours faithfully,
ERNEST WALKER.

Balliol College, Oxford,
August 1, 1901.

JEWISH METHOD OF RENDERING PSALM XLVI.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—May I bring the following under the notice of your readers? Dr. Margoliouth some years ago told me that a square choir, controlled by Fuglemen, sang the 46th Psalm antiphonally—the verse 'The Lord of Hosts is with us, the God of Jacob is our refuge' being used as a full chorus, and the verse 'Be still then, and know that I am God' as a solo, sung by the High Priest concealed in the 'Holy of Holies.' Dr. Margoliouth was a friend of Mendelssohn, and so impressed was the latter by the idea, that he said the Psalm should be produced in London in the way described, under his direction, and set to his music. Mendelssohn, alas, did not live to carry out the idea. Will some one of the many present-day composers care to do so? I venture to think that a magnificent effect could be obtained with a choir of, say, 1,000 voices, a central orchestra, and possibly, an organ placed in a gallery.

Yours faithfully,
CAMERON BROCK.

Upper Norwood,
August, 1901.

ROYAL ACADEMY OF MUSIC SCHOLARSHIPS.—Several important and valuable Scholarships will shortly be competed for at Tenterden Street. The first five, founded by Mrs. Ada Lewis, are open to British subjects of either sex not exceeding twenty-one years of age, except that no one shall be eligible who is, or ever has been, a student of either the Royal Academy of Music or the Royal College of Music. These Scholarships are tenable for three years, and the subjects are singing (soprano and tenor voices), pianoforte, violoncello, viola or double-bass. The Ross Scholarships (two, of the annual value of about £60 each), tenable for three years, are open to students of the Academy only; one will be awarded to a male vocalist (tenor, baritone or bass), and the other to a player on a wood-wind instrument (flute, oboe, clarinet or bassoon). The Stainer Exhibition (value £20) is the gift of a friend of the Academy who desires to remain anonymous. It will be awarded by the Committee of Management to the best candidate for admission as a student (of either sex) in organ playing at the entrance examination to be held on the 23rd inst. Full particulars of all these aids to students may be obtained by applying without delay to the Secretary of the Royal Academy of Music, Tenterden Street, London, W.

The Berlin Photographic Company have recently published an excellent photogravure of the pleasing picture, entitled, 'The gentle music of the bygone day.' The subject is one that specially appeals to musicians, and the manner of its reproduction sustains the high reputation of the publishers.

BRIEF SUMMARY OF COUNTRY AND COLONIAL 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.

BRADWELL (near SHEFFIELD).—The newly-formed Choral Society here gave its first concert on July 20, when Dr. Henry Coward's 'Magna Charta' was sympathetically rendered by a full orchestra and chorus of eighty performers, under the baton of Mr. H. E. Middleton. Miss Kathleen Frankish, Mr. A. H. Dooley, and Mr. W. H. Hamer were the principal vocalists. The quality of tone, the power, attack, expression, and the general musicianly finish of the singing were wonderful in a choir so young and formed of such raw material as it must of necessity be in an out of the way village of only one thousand inhabitants. The interest in the miscellaneous part of the programme centred in a new part-song by the conductor, 'Wake and awake!' which was well received.

DUNEDIN (NEW ZEALAND).—The Dunedin Liedertafel—a society which has been in existence since 1877—had the honour of appearing before their Royal Highnesses the Duke and Duchess of Cornwall and York on the evening of June 25. The Governor of New Zealand, Lord Ranfurly, gave the choir the necessary permission to serenade the Royal party at the Fernhill Club, the Royal residence *pro tem*. The following part-songs were rendered with good expression and effect: 'A true and trusty heart' (Otto), 'I long for thee' (Hartel), 'Spin, spin' (Jüngst). The above pieces comprised the original programme, but the Society was twice requested to give further selections from their repertoire, which included 'The Soldier's Farewell' (Kinkel), 'Always more' (Seifert), and 'The night' (Schubert). Before the last piece was sung, the Duke and Duchess appeared at the open window and very graciously thanked the Society. Mr. Jesse Timson conducted.

DURBAN.—The Durban Orchestral Society gave their second concert (one of a series of four) on July 12, when Mr. Lorenzo Mancini played Mendelssohn's Violin Concerto. The orchestra performed Mendelssohn's 'Son and Stranger' overture, German's Coronation March (Henry VIII. music), Delibes's Pizzicato, and the Bridal music from 'Lohengrin.' The vocalists were Miss Alice Scrivener and Mr. Graham Williams. Mr. R. H. MacDonald accompanied, and Mr. Charles Hoby conducted.

HUNSTANTON.—A choral festival under the auspices of the Church Choral Association, was held in St. Edmund's Church, Hunstanton, on July 31, in which about 150 singers from the churches in the neighbouring villages in West Norfolk took part. Under the conductorship of Dr. Frank Bates, organist of Norwich Cathedral, the service was excellently rendered, Maunder's Anthem 'Praise the Lord, O Jerusalem' being especially well sung.

LIVERPOOL.—The excellent work which Mr. A. E. Rodewald is doing Sunday by Sunday, is well worth recording. This enthusiastic amateur gives his services week by week to the work of directing really distinguished programmes in the Theatre at New Brighton Tower. He has a fine orchestra of about 70 performers under his command, and musical Liverpool may be found listening each Sunday to the works of Tschaiikowsky, Wagner, and others. An ambitious programme on the 25th ult. included Dr. Elgar's overture 'Cockaigne,' and the 'Pathétique' Symphony.

SLEAFORD.—The fine Organ in the Parish Church, which has just been cleaned and renovated by the builders (Messrs. Forster and Andrews), was re-opened on the 18th ult. At the close of evensong a recital was given by the organist, Mr. J. H. McCann, whose programme included 'March upon a theme of Handel' (Guilmant), and 'Air and Variations on God save the King' (Hesse).

WEYMOUTH.—The Weymouth College Musical Society gave a concert in the Burdon Hotel Assembly Rooms on July 29, when the first part of the programme consisted of Mendelssohn's oratorio 'Athaliae.' The soprano solos were well sung by Master W. Peskett, and in the duets and trios, Masters J. Peskett and A. R. Inglis took the first soprano and alto parts respectively. The alto solos were very effectively rendered by Mr. R. F. Lyne. In the second half of the programme a Polonaise of Chopin's was admirably interpreted by Mr. W. L. Creech, who also played the pianoforte accompaniment to 'Athaliae' with much skill.

ANSWERS TO CORRESPONDENTS.

A. A. P.—*We fear that there is no market among composers of operas for 'a number of melodies, unharmonised,' even though they be 'undoubtedly original and of considerable value.' Composers of operas have a way of preferring to invent their own melodies, or at least they endeavour to do so, even if, as is sometimes the case, they are not altogether successful in the attainment of originality. When you are more advanced in the study of harmony, you may be glad to draw from the store of themes which you have already made—perhaps for your Opus 1, even though it may not be an opera.*

SLAYANDO.—*Beethoven's pianoforte sonata 'Les Adieux, L'Absence, Le Retour' (Op. 81a) has been metronomised by Hans von Bülow (an excellent guide) as follows: 1st movement, Adagio, quaver = 60, Allegro, minim = 120; 2nd movement, Andante espressivo, quaver = 72; 3rd movement, Vivacissimamente, dotted crotchet = 108 to 112.*

LANGHAM.—*The extract from Bach's First Invention which you submit to us is purely a question of phrasing. The dot over the second of the tied notes is not an indication that the note has to be struck again, but that the hand has to be raised. The dot is distinctly misleading, and is doubtless an editorial excrescence.*

A SUBSCRIBER OF OVER TWENTY YEARS.—*Mr. Henry Davey, in chapter I. of his 'History of English Music' (Curwen), treats, in an epitomised form, of music in Anglo-Saxon times (page 1 of the Appendix should also be consulted). See also Vol. I. of Sir John Hawkins's History of Music.*

BASSOON.—*The song, with bassoon obbligato, 'Softly rise, thou southern breeze,' by Dr. Boyce, is, we regret to say, out of print. Dr. Boyce's 'Solomon' was first published in 1743. You may be interested to know that the list of subscribers to the work contains the name, 'George Frederick Handel, Esq.'*