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CORRESPONDENCE.

A BEETHOVEN CORRECTION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Allow me to indicate you a slight error in your article 'Occasional Notes' (March, 1901, page 163). Beethoven has written 'mit dem Knieschieber' and not 'mit dem Beinschieber,' which would have been a mistake. Your article states correctly that these words refer to the lever pressed by the knee in the old German pianofortes; the lever could not have been pressed by the leg (Bein). The handwriting of Beethoven is a very bad one, but the German word Knie (knee) is by exception very clearly written in this case, as your facsimile shows.

Yours truly,
DR. BERGGUEN,
Editor of the *Ménestrel*.

2 bis, rue Vivienne, Paris.

[The writer of the note referred to in the above letter is glad that attention has been called to his misreading. In Beethoven's handwriting his B and his k greatly resemble each other, and that is how the unfortunate mistake arose.—ED., *M.T.*]

DR. ARNE'S COUNTRY DANCE IN
'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Arkwright's letter (on p. 195 of your current issue) tracing the hymn tune 'Helmsley' to a date prior to the 'Guardian Angels' air as sung by Miss Catley in the 'Golden Pippin,' 1773, is an interesting communication on the subject. Will Mr. Arkwright, however, kindly give the imprint (and date, if any) of the edition of Arne's 'Thomas and Sally' in which the country dance tune (so characteristic of the composer) first appears?

I should also like to raise the question (and I appeal for a confirmation of the statement made in Grove's Dictionary) as to whether 'Thomas and Sally' first saw the light in Dublin in 1743. It has been freely copied from Grove without further inquiry. The fact is indisputable that 'Thomas and Sally' was produced at Covent Garden Theatre in November, 1760, and I have found no mention in contemporary accounts to lead one to suppose that it was merely a revival. In the *Universal Magazine* for 1760 and 1761 the songs from it are printed as from the 'New Musical Entertainment,' and while the 'Companion to the Playhouse,' 1764, and its later editions ('Biographia Dramatica'), of 1782 and 1812, give full mention of the piece, nothing is said of an earlier origin than 1760.

I am in possession of a copy of what I take to be the first edition of the music to the opera, 'printed for and sold by the author,' with the engraved date 1761; the country dance with others is there present, as it is in a later edition by Harrison, about 1784. Walsh's edition was probably published about 1765 and, as Mr. Arkwright says, with the omission of the dances. There are also other slight differences between that and the author's edition. The country dance became at once a favourite, and, under the title 'Thomas and Sally,' was included in Thompson's yearly set of twenty-four country dances for 1762, as well as in other of their publications. Miss Catley's song, 'Guardian Angels,' is set to what is merely a slight variation of the dance. Her piece in the 'Golden Pippin,' 1773, begins: 'Where's the mortal can resist me,' just before the *Finale*; but the song 'Guardian Angels now protect me,' sung by Mr. Mahon in Dublin, seems to have been afterwards substituted by Miss Catley for the original lyric of the opera.

If Dr. Arne did produce in 1743 a short piece under the title 'Thomas and Sally,' it must have undergone considerable alteration before its reproduction in London seventeen years later. I am, however, anxious to know if there really was one prior to 1760. Isaac Bickerstaffe, the author of this libretto, is not credited with any piece before 1756.

FRANK KIDSON.

128, Burley Road, Leeds.

AN OXFORD HISTORY OF MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you kindly allow me to correct a slight error which appears on p. 167 of THE MUSICAL TIMES for March? The work which the Clarendon Press has undertaken is not a series of Text-books, but a continuous History of Music in six volumes, written in collaboration by Professor Wooldridge, Sir Hubert Parry, Mr. J. A. Fuller Maitland, Mr. E. Dannreuther, and myself. To each author has been allotted a separate period, so delimited as to make one consecutive treatise of the whole.

The disposition of the work is briefly as follows:—

Vol. 1. The earlier Ecclesiastical Period, by Professor Wooldridge.

Vol. 2. The later Ecclesiastical Period, by Professor Wooldridge.

Vol. 3. The Seventeenth Century, by Sir Hubert Parry.

Vol. 4. The Age of Bach and Handel, by Mr. J. A. Fuller Maitland.

Vol. 5. The Viennese School and its times, by the Editor.

Vol. 6. The Romantic Movement, by Mr. E. Dannreuther.

Of these volumes the first, third, and fourth will, it is hoped, be published during the coming year. The others will appear successively as soon as they are ready.

Yours faithfully,
W. H. HADOW.

Worcester College, Oxford,
March 7, 1901.

[We gave the information in the terms furnished to us by Mr. Henry Frowde, the publisher.—ED., *M.T.*]

THE GAUNTLETT ORGAN AT ST. OLAVE'S.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—There was purpose in all Dr. Gauntlett's work, and I think that there is—or rather was—much to be learned from this organ to which you refer in your current issue (p. 171) and the somewhat similar one that was formerly in the Mechanics' Institution in Liverpool.

Sir John Stainer knew the St. Olave's organ in its prime, and I have asked him kindly to furnish some particulars; but as he is abroad I cannot hope for an early reply.

I take it that the idea was to impart to a two-manual organ something of the eclectic and preparative possibilities of registering possessed by a three-manual. The Great and Choir appear to have been on separate sound-boards, and there must have been the power to summon or dismiss one of these divisions, probably the 'Great,' by the coupler—or possibly ventii—'Grand Organ Combined.' The Great could thus be played or could be thrown out of action and leisurely re-registered by hand, with or without the assistance of the composition pedals, while playing on the Choir or Swell, instead of the registering being left to the composition pedals *plus* perhaps a grab at one or two stops. The Choir could, of course, be similarly re-registered while playing on the Great, for its gentler tones would be under cover of the more ponderous department.

The Liverpool organ was originally divided in similar fashion, but has since been 'lumped' like that at St. Olave's.

There was an organ in St. Peter's, Paddington, arranged on the same useful idea, which seems to make the ordinary builder very unhappy.

If my assumption is correct it is obvious that the plan of control (?) substituted for Dr. Gauntlett's is a deplorable retrogression.

THOMAS CASSON.

March 21, 1901.

THE Streatham School of Music (of which Mr. Arthur O'Leary is the Director of Studies) gave a successful Students' concert, at Streatham Hall, on the 12th ult.

MISS OLIVE HARCOURT has, we regret to learn, been obliged to give up all her engagements for a year, acting upon medical advice, and to take a complete rest.