Scotch Reels, &c.

Author(s): Nellie Maclagan

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François Benoist, formerly professor of the organ at the Paris Conservatoire, composer of merit and contributor to the *Gazette Musicale* and the *Dictionnaire de la Conversation*, died last month at Paris at the age of 84.

The death is also announced in German papers of Theodor Krumbholz, for many years professor at the Stuttgart Conservatorium, and a violoncello player of great reputation.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—Société Nationale de Musique (April 27): *Melancholia*, orchestral work (S. Rousseau); Air from “*Bathylle*” (Salomé); *Symphonie gothique* (Godard); *Pianoforte Concerto*, No. 1 (Saint-Saëns). Société Nationale (May 7): *Overture*, “*Beatrice*” (Bernard); “*La Forêt enchantée*,” *Légende-Symphonie* (D’Indy); *Concerto for hautboy* (Madame de Grandval); *Lamento*, *Fantaisie Orchestrale* (Chabrier); *Sérénade for violin* (Lalo). Société des Compositeurs de Musique (May 23): *String-quartet* (Dancila); *Madrigal for five voices* (H. Cohen); *Sonata for two pianofortes* (Pfeiffer); “*Maguelonne*,” *Scène Lyrique* (Laussel); *Quintett for flute, hautboy, clarinet, cornet, and bassoon* (Taffanel).

Leipzig.—Chorgesangverein (April 11): “*Pilgrimage of the Rose*” (Schumann); *Choral Fantasia* (Beethoven). Thomas-Choir (April 14): “*Last Judgment*” (Spohr).

Berlin.—Singakademie (April 19): “*Der Tod Jesu*,” *Oratorio* (Graun). Sternscher-Verein (April 20): “*St. Matthew Passion Music*” (Bach). Bilse Concert (April 20): *March C minor* (Schubert-Liszt); *Symphony B flat major* (Beethoven); *Funeral March* (Chopin), &c. Bilse Concert (April 24): *Rhapsody No. 3* (Liszt); *Feuerzauber* from *Walküre* (Wagner); *Symphony*, “*In the Forest*” (Raff). Soirée of the Tonkünstler-Verein (May 11): *Sonata for pianoforte and violin* (Brahmüller); *Romance for flute* (Saint-Saëns); *Nocturne for violin* (Field); *Tarantelle for flute and clarinet* (Saint-Saëns).

CORRESPONDENCE.

SCOTCH REELS, &c.

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—Will you kindly allow me, as a Scotchwoman, and life-long dancer of Reels, to correct some slips made by Mr. Salaman in the April instalment of his article on “*Music in Connection with Dancing*.” Speaking of our Scotch dance-music, he says: “‘*Tullochgorum*’ is as fair a specimen of a *Reel* tune as can be named.” “*Tullochgorum*” is emphatically a *Strathspey*, and no one could possibly dance a Reel to it. Mr. Salaman perhaps means the “*Reel of Tulloch*,” but that is hardly an average specimen, as it is differently danced from ordinary Reels. Among the best-known *Reel* tunes are “*Mrs. Macleod of Rasay*,” “*Clydeside Lassies*,” “*The Wind that shakes the Barley*,” “*The Bob of Fettercairn*,” and “*The De’il among the Tailors*,” among the *Strathspeys*, “*The Marchioness of Huntly*,” “*The Marquis of Huntly’s Farewell*,” “*Stumpie*,” “*The Marquis of Huntly’s Highland Fling*,” “*Daintie Davie*,” and “*Brechin Castle*.” I have been unable to find “*Tam’s Highland Fling*” in any of the many collections, new and old, to which I have access, but it may be another name for some well-known tune. *Strathspey* is not “a little town,” but one of the *districts* of Invernessshire—“*strath*” in Gaelic signifying “a broad valley.” The usual order of Reel-dancing is a Reel, then a *Strathspey*, and as a finish the “*Reel of Tulloch*,” in which the couples twist arms and turn each other round, as the first part of the figure, instead of moving round in an oval as in the *Reel*, or doing the “figure eight” as in the *Strathspey*. There are threesomes, foursomes, or eightsomes Reels, the second being the best-known and most commonly danced.—Yours faithfully,
NELLIE MACLAGAN.

[Mr. Salaman is greatly indebted to the writer of the above letter for her interesting information concerning the *Reel* and the *Strathspey*. Mr. Salaman, never having been a dancer of *Reels* or of *Strathspeys*,—having only seen them danced, in former years, at Caledonian public balls—is glad to receive technical knowledge from a lady evidently well skilled in the national dances of Scotland.

John Wilson, the famous Scotch Tenor, was wont to sing “*Tullochgorum*” under the title of *Reel*. Mr. Salaman considered that he was safe in following such an authority. “*Tam’s Highland Fling*” is to be found in Boosey’s Collection of Scotch dance-tunes. When, in 1843, Mr. Salaman was making a tour in Invernessshire, he was under the impression that he visited a town, or village, called *Strathspey*, and he is yet under the idea that a place so named is mentioned in “*Black’s Guide to Scotland*.” The Gaelic signification of the term *strath* was already known to Mr. Salaman.—Manchester, May 7, 1878.]

THE TENOR CLEF.

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—In the interests of the musical public I beg to bring under your notice a suggestion which may prove, I trust, worthy of consideration.

As a tenor singer, I have from time to time occasion to make use of music written in the Tenor Clef. And although little or no difficulty arises from the use of the C clef in simple music, such as that employed in psalmody, the case is very different when a singer is confronted with the music occurring in Oratorio and other elaborate works.

I find that from time to time the G clef has occupied different places upon the staff, and I should infer that it would not be unfair to give to the Tenor Clef a position different from that which it now ordinarily occupies. To give an example, I will write a few bars from the Chorus “*And the glory of the Lord*” (Handel’s “*Messiah*”). The tenor part as ordinarily given runs thus:—