The "Missa Papæ Marcelli" in Edinburgh

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CORRESPONDENCE.

THE ART OF CHANTING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It was not, nor is it, my intention to enter upon a paper war with "A Cathedralist"; we must agree to differ about many things. But I should like to point out that in his letter this month he has not quoted me quite fairly in his last two paragraphs. It must be evident that I used the term "rallying-point" as synonymous with "accent-mark," taking the latter to mean that place where the barred time should begin, and I fail to see why there need be more "confusion" before this place, however chosen, in one system than in the other. As regards the second point, I was attacking the theory that the accent-mark preserves the seven-bar rhythm. If my letter in your March number be compared by your readers with "A Cathedralist's" rejoinder, it will be found that he has not been quite ingenuous in saying that I "contemplate the application of the bar throughout the chant, recitation and all." If he meant it for a joke, well and good, but in that case he had better follow the example of Artemus Ward and label it as such.—Yours faithfully,

April 17, 1894.

J. PERCY BAKER.

ANCIENT GREEK NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been much surprised of late to hear that persons who are presumably well acquainted with musical history have expressed doubts as to the possibility of translating the Greek music, discovered in November last at Delphi, into modern notation! The Greek notation has never been lost sight of. It is preserved in the works of Alypius, Gaudentius, Bacchius senior, Aristides, Quintilianus, and Boethius. Greek rhythm certainly has been misunderstood until lately; but thanks to the discovery, in 1785, at Venice, of a MS. on Rhythm by Aristoxenus, (circa B.C. 300), and the publication by Bellermann, in 1841, of a treatise on music by an anonymous Greek writer of the second century A.D., we are now in possession of the rhythmical theory of Greece. The notation has been tabulated by M. Gevaert, in his "Histoire de la Musique de l'Antiquité," Vol. I. Ancient Greek music, as a matter of fact, can be translated into modern notation far more easily than that of the Middle Ages—say of the tenth, eleventh, or twelfth centuries.—I am, &c.,

April 21, 1894.

C. F. ABDEY WILLIAMS.

THE "MISSA PAPÆ MARCELLI" IN EDINBURGH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to correct one or two of the statements made in your esteemed paper regarding the preparation of the "Missa Papæ Marcelli" by the St. George's Choir. Every practice except three was conducted either in the church or in the Session House.

As it was never intended to give a performance of the "Missa" in the church, the Session was never approached in regard to that matter.—I am, &c.,

HENRY HARTLEY.

22, South Clerk Street, Edinburgh,
April 23, 1894.

THE OLDER MUSICAL SOCIETIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Could you or any of your readers kindly inform me of the dates of establishment of the older existing musical societies? The Exeter Oratorio Society was established in 1846, and I am anxious to discover what societies, still existing, began before that date.

I should be much obliged if you would kindly insert this in your valuable paper.—Yours truly,

Exeter, April 23, 1894.

JOHN GALT.

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, 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 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.

AMBLESIDE.—The Choral Society brought its season to a close on the 4th ult., by a performance of "The Messiah." The soloists were Miss Marjorie Eaton, Miss Simpson, Mr. Blagbro, and Mr. Copland. Mr. Collinson led a capable band, and the chorus-singing reflected great credit upon Mr. Reddopp, the Conductor.

ARBROATH.—One of the most enjoyable Concerts yet given by the Choral Union took place in the new Public Hall on the 11th ult., when an excellent performance was given of Sullivan's "Golden Legend." The solos were admirably interpreted by Miss E. Davies, Miss A. Layton, Mr. C. Ellison, and Mr. W. H. Burgon. Mr. J. Hartley presided with skill and judgment at the organ, and the chorus and orchestra, the latter led by Mr. W. H. Cole, executed their respective tasks in a manner that reflected great credit on the Conductor, Mr. G. Neale.

ASHBURN, DERBYSHIRE.—An interesting performance of excerpts from the works of Gounod was given on March 29 by the Orchestral Society, led by Mr. W. R. Cave and conducted by Mr. Tutt. A good selection of glees and part-songs were well sung by the London Lyric Vocal Union.

AYLESBURY.—The long-established Sacred Harmonic Society gave a successful performance of "The Messiah" on the 12th ult. The chorus-singing showed satisfactory results of careful rehearsal, and the solos were well sung by Masters E. Wood and F. Campbell, Mr. V. Jarvis, and Mr. G. Stubbs. Mr. R. S. C. Keymer, Organist of the Parish Church, conducted with his usual skill.

BARROW-IN-FURNESS.—An excellent Concert was given on the 5th ult., in the Town Hall, by the Choral Society, assisted by the Lyric Union, with Mdle. Olga de Mohl as solo vocalist and Mr. Frederick Dawson as pianist, under the conductorship of Dr. E. Brown.

BECKENHAM.—The Albemarle Choral Society, under the conductorship of Mr. C. A. Lidgey, gave its second Concert of the season at the Public Hall, on the 5th ult., before an appreciative audience. The most important work in the programme was Gounod's "De Profundis," the choruses in which were well rendered, the quartet artistically sung by Miss Green, Miss M. Burton, Rev. C. V. Day, and Mr. Beck, and the baritone solo by Mr. Eric Smith. Among other choral pieces was Mozart's "Ave Verum," the performance of which merits special praise. Pianoforte pieces were played by Miss L. Carr and violin solos contributed by Herr Gustav Schmidt, the rendering by the last-named of the *Andante* and *Finale* from Mendelssohn's Concerto being greatly enjoyed. Other soloists were Mrs. Ernest Viney, Miss Ella Smith, Miss Cobbett, Miss Randell, Mr. Calver, and Mr. A. Cornish.

BIGGLESWADE.—The sixth Concert of the District Choral Society took place in the Town Hall on the 19th ult., when Gaul's cantata "Una" was performed for the first time here, under the conductorship of Mr. J. G. Cooper. The principal vocalists were Miss R. Long, Mrs. Wilby, Mr. J. Bartlett, and Mr. W. Bennett, and an efficient orchestra was led by Mr. G. H. Wilby.