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Author(s): Andrew de Ternant

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Mr. Flood give your readers the source for his tune and words, as this would add much to the value of his interesting comments?

The tune 'To Rodney we will go,' also referred to by Mr. Flood, must be studied in the light of Mr. Kidson's excellent article in the *Musical Times* for May, 1895. It is recognised by song-collectors in England as one of the stock tunes amongst the least old and interesting sung by the unlettered. Various sets of rather worthless words, as well as doggerel songs on historical or local persons, are sung to the air. 'With Collingwood we'll go' is one Sussex version, Collingwood being the naval hero of Nelson's time, and the contemporary of Rodney.

As to the birthplace or parentage of the above tunes: who can, who need decide? Certain it is, that two such musical nations as the English and Irish have not inhabited the same islands for centuries without a plentiful exchange of verse and melody. The migration of song and legend is as complex a subject as that of races. Who shall say what sailor, soldier, settler or gipsy first sang his song or told his story in a strange land? Who can tell what song or story he learned there? If foreign countries have exchanged naturally and freely in this manner, how much more must not the peoples of our British Islands have given and taken amongst each other, each race impressing its national touch upon the material borrowed? But is it not an honourable and happy thing to unite in admiring and preserving a stirring song, no matter where, or by whom, composed or transmuted?

As an instance of how complex the matter of 'nationality' is, let us assume that Dr. Flood's surmise is correct, and that Hussey, a gentleman-piper of the mid-18th century, did compose the original of the tune to which the titles 'To Rodney we will go' and 'Hussey's Maggot' have, amongst so many others, been attached. Now, the distinguished families of Hussey, both in England and Ireland, claim as their common ancestor Hubert Husey, a Norman nobleman settled in England at the time of the Conquest. From him descended Sir Hugh Hussey, who went from England to Ireland in the time of Henry II., acquired property and settled there, being the ancestor of the Irish Husseys. These appear to have usually married with families likewise of Anglo-Norman stock; but let us suppose that occasionally some Celtic blood may have been introduced: Of what nationality is Mr. Hussey's composition?

LUCY E. BROADWOOD.

84, Carlisle Mansions, London.

BONEY'S LAMENTATION. [OR ABDICATION.]

At-tend, you sons of high re-nown, To these few lines which
I pen down: I was born to wear a state-ly crown, And to
rule a wealth-y na-tion. I am the man that
beat Beau-lieu, And Wurmser's will did then sub-due; That
great Arch-duke I o-ver-threw; On ev-'ry plain my
men were slain. Grand treasures, too, I did ob-tain, And
got ca-pit-u-la-tion.

EXPLANATIONS FOR AUDIENCES. THE 'MESSIAH' (HANDEL).

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—For many years I have thought how very helpful it would be towards the better understanding and fuller appreciation of the 'Messiah,' in all places where it is performed, if conductors of provincial choral societies would in public, either free or at a very small charge, a week or so before such performance, give an explanation of the oratorio, with illustrations sung and played.

This explanation should deal with prophecies of the coming of the Messiah, and the various points in Christ's career, noting the Advent portion—Nos. 5, 6, 7: 'Thus saith the Lord,' 'But who may abide,' 'And He shall purify the sons of Levi' (the tribe from which the priesthood were selected), 'The darkness covering the earth and gross darkness the people,' followed by 'O thou that tellest . . . arise, shine, for thy Light is come,' and 'For unto us a Child is born,' with the announcement to the amazed shepherds of the birth of the Saviour; the passion, death, resurrection, ascension, worship of angels; the preaching of the gospel resented by the heathen ('Why do the nations so furiously rage together?') 'Let us break . . .'; 'The triumph of the Lord,' 'Hallelujah! for the Lord God omnipotent reigneth'; the mystery of the Resurrection, 'Behold, I show you a mystery'; 'The trumpet shall sound'; the sevenfold ascription in 'Worthy is the Lamb. Amen.'

CONDUCTOR.

A DICTIONARY OF WRITERS ON MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Being engaged in collecting materials for an 'International bibliographical dictionary of writers on music,' I shall be obliged if British and foreign publishers and authors will supply me with lists of their works in volume form (published and about to be) relating to the history and criticism of music for insertion in my book. It will contain notices of about 5,000 authors, from the earliest times to the present, including editors and leading contributors to the musical journals, musical critics and lecturers, and literary men and women, travellers, and others, who have contributed valuable reminiscences of music and musicians. It will also be the first work of its kind in any language, the existing German, French, and English 'Dictionaries of music and musicians' consisting mainly of biographies of composers, singers and instrumentalists, and the writers on music having only a secondary and limited space. The leading idea will be to produce a book of reference and give only facts, and to exclude opinions as far as possible.—Yours faithfully,

25, Speenham Road,
Brixton, S.W.

ANDREW DE TERNANT.

Obituary.

We regret to have to report the following deaths:

The oldest professional musician in Ireland—Mrs. MCGUCKIN—passed away on December 5, in her ninety-fourth year. Born on May 17, 1817, Mrs. McGuckin was organist of Tandragee Church, co. Armagh, for over twenty years. She was the mother of Mr. Barton McGuckin, the distinguished tenor, to whom she gave his early training. The remains were interred at Mount Jerome on December 9.

Mr. JOSEPH GODDARD, at Hampstead, on December 9. Mr. Goddard was known chiefly as a musical essayist. His writings include 'Philosophy of music,' 'Musical development,' 'A study of Gounod's "Redemption,"' 'The deeper sources of the beauty and expression of music,' and 'The rise of music.' His 'Comparative view of the development of opera in Italy, Germany, France, and England' will shortly be published. He was also a composer. Mr. Goddard was born in 1833.