Arab Influence on Spanish Music

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Source: *The Musical Times*, Vol. 60, No. 922 (Dec. 1, 1919), p. 698

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3701941>

Accessed: 29-11-2015 16:07 UTC

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SANSKRIT LITERATURE.

SIR,—Mr. Edwin Evans makes two serious mis-statements in his article on Mr. Holst. Though the statements in question have no especial bearing on music, yet the errors and ignorances prevailing in this astonishing country on the art and culture of India are so appalling and multitudinous that an attempt must be made to stem the tide, more especially when erroneous statements are made by so eminent a critic as Mr. Evans. Having behind them all the weight of Mr. Evans's authority they would naturally be accepted without question by musicians.

Mr. Evans speaks of Sanskrit literature as falling into two periods. This is quite correct. But when he speaks of the *older* period—the period, that is, of the Vedas—as the *classic* period, he is wholly wrong. The period known to Sanskrit scholars as the *classical* period is the *later* period, which includes the great epics of India to which Mr. Evans alludes.

Again, Mr. Evans speaks of a time 'when probably Hindus and Persians were one race, *that is to say before the Aryans settled in India*' (my italics). This is a truly astounding statement. The Hindus and Persians are Aryans: they are the descendants of the very Aryans who settled in India and Persia when the race left its primeval home, which is generally considered by ethnologists to have been somewhere in central Asia. The ancient name of Persia is Iran and of India Arya-varta. This shows the close kinship between the two.—Yours, &c.,

KAIKHUSRU SORABJI.

175, Clarence Gate Gardens, N.W.1.

November 5, 1919.

ARAB INFLUENCE ON SPANISH MUSIC.

SIR,—I have read Mr. Farmer's letter with great pleasure, and have communicated with him and with the friend who showed me the Arab MSS. referred to in Sevilla some years ago. When I have received fuller details, additional to those I already know, I will communicate the whole to you, for those interested.—Yours, &c., LEIGH HENRY.

34, Stanley Gardens, Belsize Park, N.W.3,

November 11, 1919.

CHAMBER MUSIC FOR AMATEURS.

SIR,—On page 631 of the *Musical Times* for this month I see a reference to a scheme for bringing together amateur chamber-music players. I am taking a class in Musical Appreciation, and am endeavouring to widen the vision of members of the class. It seems to me that my teaching can be most effective if I can get plenty of illustrations of chamber music fairly well performed. Can you put me in touch with several good amateur players who would be willing to play chamber music to my class on Wednesday evenings for about one or one and a half hours? As no funds are available for this purpose, I must rely on the goodwill of those amateurs who may respond to my appeal.

—Yours, &c.,

GEORGE LANE.

53, Wroughton Road,

Clapham Common, S.W.11.

November 2, 1919.

Obituary.

We regret to record the following deaths:

ROBERT FELIX GOODWIN, aged sixty-seven, director, since 1876, of the firm which afterwards became Messrs. Goodwin & Tabb, Ltd. He had many personal connections with musicians throughout the land, and was actively interested in the cause of British music.

ARTHUR BOOSEY, at the age of sixty-two. For twenty years he was head of the well-known firm of music publishers and instrument makers, and he directed the Boosey Ballad Concerts at the Royal Albert Hall.

Mlle. BERTHA BROUSIL, at the age of eighty-two, a well-known violinist. The noted Brousil family was much in demand at Court and other functions during the 'fifties and 'sixties.

Sixty Years Ago.

From the *Musical Times* of December, 1859:

A S ORGANIST or DEPUTY at Church or Chapel.—No remuneration required. Address, T.S., 9, Bridport-place, New North-road.

A S ORGANIST.—The Advertiser desires an engagement at Christmas. Salary not a consideration. Address, M., care of Mr. Brown, Stationer, 195, Strand. (W.C.)

ORGANIST.—The Advertiser offers his services in or near Town. Salary no object. Address, H.P., Mr. Houghton's, 30, Poultry (E.C.).

ORGANIST WANTED at the Licensed Victuallers' Asylum Chapel, Old Kent-road, to perform a plain congregational service twice on each Sunday and once on Wednesday evenings. Salary £25 per annum.

DEATH OF LOUIS SPOHR.

We have to record the death of the venerable composer, Louis Spohr, who died, after a short illness, at Hesse Cassel, on the 22nd of October. . . . Louis Spohr's creations are a legacy bequeathed to thousands, and will be hailed with enthusiasm as long as music shall have charms to attract mankind.

BRIGHTON.—On Monday evening at the Town Hall, Herr Kuhe gave a grand concert, assisted by the following, artistes—Mdlles. Titiens and Vaneri, Madame Borchardt, Signori Giuglini, Corsi, Aldighieri, and Violettini. Harmonium, Herr Engel. Pianoforte, M. E. de Paris, and Herr Kuhe. Conductor, Signor Arditi. Such an array of talent could not fail to attract, and the hall was full to overflowing. Mdlle. Titiens obtained an encore in Balfé's song, "I'm a merry Zingara," and Madame Borchardt much applause in "Home, sweet home." The other artistes exerted themselves to the utmost, and continued bursts of applause was the reward. The concert closed with Flotow's beautiful quartetto, "Buona notte."

MENDELSSOHN.—The colossal statue of the late Mendelssohn Bartholdy, modelled by Mr. Bacon, was cast on the 22nd ult., in bronze, at the works of Messrs. Robinson and Cottam, Lower Belgrave Place, Pimlico, in the presence of many of the late composer's most eminent admirers. The erection of a statue to the memory of Mendelssohn originated with the Sacred Harmonic Society, about seven years ago, the Council of the Society commencing the list by a donation of 50 guineas; but the idea had no sooner been promulgated than Her Most Gracious Majesty forwarded a similar amount in furtherance of the objects of the Society. . . . The fidelity of the likeness and the close resemblance of the costume worn by the composer, were the theme of universal approbation, and while the model was in progress it was inspected by the Prince Consort, who was pleased to express the great satisfaction he had experienced in viewing so faithful a counterpart of the illustrious original. The quantity of metal used in the statue is about a ton and a half; it will stand eight feet high, and will be elevated on a granite pedestal. With respect to the site on which the statue will be placed, it is stated that application has been made to Her Majesty's Government to allow it to be placed in the Mall in St. James's Park, but the answer has not yet been received.

The syllabus of the Royal Philharmonic Society promises a season of high interest. The following first performances are announced: Debussy's *Fantaisie* for pianoforte and orchestra, played by M. Alfred Cortôt; Malipiero's 'Le pause del silenzio' (first time in England); Delius's 'The song of the high hills' (choral); Holst's 'The hymn of Jesus' (choral); and Liapounov's second Pianoforte Concerto, with Miss Katherine Goodson as soloist. The singing body is the new Philharmonic Choir, under Mr. C. Kennedy Scott, which is to take part in two concerts. Other items of interest are Holbrooke's 'Ulalume,' Scriabin's 'Divine Poem,' a Handel Concerto played by Mr. Goss Custard, and the Choral Symphony. The orchestral conductors are Mr. Albert Coates, Mr. Geoffrey Toye, Mr. Adrian Boult, and Mr. Landon Ronald. The season consists of seven concerts.