Musical Times Publications Ltd.

'Come, Live with Me'

Author(s): W. H. Grattan Flood

Source: *The Musical Times*, Vol. 52, No. 823 (Sep. 1, 1911), p. 598

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

Stable URL: <http://www.jstor.org/stable/907030>

Accessed: 20-10-2015 06:12 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times*.

<http://www.jstor.org>

The slow movement from Sir Edward Elgar's Violin concerto has received reverent and very skilful treatment at the hands of Mr. Charles Macpherson, to whom the thanks of organists are due for placing within easy reach this lovely movement. A refined organ and an artistic organist are the remaining requirements, but fortunately both are becoming less rare, so that the music before us may become at least as widely known by its transcription for the organ as by the instruments for which it was composed.

Fourth Trio, for pianoforte, violin and violoncello. Composed by Ernest Austin. Op. 26.
[Stainer & Bell.]

This is the Trio which, as briefly recorded in our columns, received its first performance at the hands of Madame Lily Henkel, Madame Beatrice Langley and Miss May Mukle at Steinway Hall, on November 13, 1909. It is one of Mr. Austin's most serious contributions to musical literature, and it says much for his power of concentration and sustained thought that his high purpose is carried out without any falling off of musical interest from beginning to end. The Trio is in one movement, free but well-balanced in form. Its subject-matter forms the material of three sharply divided and contrasted sections, one broad, another—more prominent and characteristic—impassioned, and a third akin to a Scherzo. The themes, except such as belong to this lighter and more rhythmic group, are arresting rather than engaging, but their conception and handling are no mere empty striving for originality. The work is written throughout with a hand sure of its task and guided by a brain that has something real to express. Even where the music appears to assume an uncouth shape, one is always fully conscious of this sincerity of purpose and truthfulness.

BOOKS RECEIVED.

- The Romance of the Fiddle.* By E. van der Straeten. With thirty-two full-page plates. Pp. xvi. + 315. Price 17s. 6d. (London: Rebman Limited.)
A Marriage Hymnal. By James Saunders. Pp. v. + 104. Price 3s. 6d. (London: Elliot Stock.)
The Songs and Singers of Christendom. By Frederick J. Gillman. Pp. 144. Price 2s. (London: Headley Brothers.)
A New Musical Truth. By J. H. Gittings. (Dedicated to the pianistic world.) Pp. 8. (Pittsburgh, Pa., U.S.A.)

Correspondence.

'COME, LIVE WITH ME.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The song, 'Come, live with me and be my love,' as desired by Mrs. Godfrey Pearse in your May issue (p. 314), was composed by the late John Liptrot Hatton about the year 1850. The lithographed portrait on the outside of the song—representing Mario playing on the harp-lute (not a mandoline, as is generally supposed), while Grisi is represented coming down the steps of a terrace to listen—is merely a copy of a photograph which was taken in 1857. This photograph shows Mario singing in 'Trovatore,' accompanying himself on the harp-lute, and represents a scene in the first act of the opera, first given at Covent Garden, with Mario and Grisi, on May 17, 1855.

Mr. Robert Bruce Armstrong, in his beautiful folio volume, 'English and Irish Instruments,' issued in 1908, gives a reproduction of this interesting photograph, and he adds: 'The prettily-conceived picture was lithographed for the title-page of J. L. Hatton's well-known song, "Come, live with me and be my love," one of the few English songs occasionally sung by Mario.'

Yours faithfully,

W. H. GRATTAN FLOOD.

Enniscorthy.

P.S.—I may add that an arrangement of Hatton's song can be had in Novello's Part-song Book, vol. xii., No. 360. Price 3d.

Dr. Flood also writes to us as follows on

'THE WHITEHALL ORGANS.'

There are just one or two points in Mr. Andrew Freeman's interesting article (in your August number) on the above subject that need explanation.

Edward Norgate is said to have held 'from 1611 onwards the grant of Tuner, &c., of His Majesty's organs. Now, according to the Declared Accounts in the Audit Office (as printed in the *Musical Antiquary* for July, 1911), Andrea Bassano was Maker, Tuner, and Repairer from 1610 to 1614. Probably 1611 may be a typographical error for 1614 or 1621.

Again, Mr. Freeman asks 'Who built the organ of 1662?' I think it not unlikely that the builder was James Farr. Of course John Hingston was the official keeper and repairer of the organs at the Restoration, but James Farr was 'Organ Maker' in the Lord Chamberlain's accounts for 1660. On April 1, 1663, Hingston got a warrant for the payment of £67 11s., which included an item 'for removing the organ from Whitehall to St. James's for the French musick.'

On June 24, 1665, a warrant for payment of money due as 'Organ Maker' was issued to James Farr, including his New Year's gifts for the years 1660, 1661, 1662, 1663, and 1664. He appears as 'Organ Maker' in the accounts for 1668, and again in 1669, with a yearly fee of £10. Evidently he was superseded in 1671 by Bernard Smith, and on June 20, 1672, John Dallam was appointed one of His Majesty's organ tuners.

PIANOFORTE TECHNIQUE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—It has occurred to me that in the multitude of methods for the rapid development of the fingers, for pianoforte players, sufficient attention is not given to the extensor muscles of the hand, and I am convinced that a great deal of the difficulty in the development of evenness in scale-passages is caused by this lack of attention. It is obvious, that to play rapidly one must get the fingers out of the way as quickly as they are to be put down, and that therefore the command of these muscles must be as perfect as in the case of the flexors, and I think, considering the difference there is in the possibility of development, the extensors should really have the greater attention for a long time.

A little experiment will show any player where the root of his uneven playing lies, and the use of the following experiment as an exercise will eventually eradicate it, and in a much shorter time than the actual playing of scales could do, and much more perfectly.

Lay the hand and arm upon a table, palm downwards, at about the same level as the keyboard, with the elbow advanced the usual distance, and for the experiment use the left-hand (unless the student happens to be left-handed). Then raise the hand from the wrist, and hold it as far back as possible and keep it there; then close the fist *lightly*, and suddenly stretch out the fingers with great energy, pulling the back of the hand and fingers as far back over the arm as possible, keeping the fingers and thumb together, not *spread* out, and repeat the closing and opening about twelve times or until fatigue is felt in the forearm, behind the wrist and at the elbow, when the *exercise* should cease, and the operation be carried out with the other hand, and repeated alternately with either hand, about three times at one sitting, about four times a day.

But for the experiment, repeat the movements four or five times after fatigue is felt (according to the strength and development of the arm of the experimenter, the object being to temporarily exhaust the muscles). Then drop the hand upon the table and perform a moderately rapid shake *very* lightly with every two fingers, and notice how the naturally uneven places are accentuated, and how obvious to the mind is the cause.

To get the full benefit of both the exercise and the experiment, the least possible force must be used in closing the hand and the greatest in extending it.

I am, Yours faithfully,

T. J. LINEKAR,

Organist of St. John's, Colwyn Bay.

Bryn Deryn, Colwyn Bay,

August 3, 1911.