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An Unknown Irish Tune

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them, and composers would, doubtless, be thus encouraged to still further enrich the store of these pieces. It seems strange indeed that Conductors should be so blind to such an opportunity: we have actually had a Concerto for kettle-drums played within the last few years, by way of a startling novelty, as if there were not many fine instruments, with plenty of suitable music composed for them, waiting to be heard. Another branch of this subject, on which I should like to say a few words, is the revival of instruments which have been long thrown aside. The double-reed family is fairly represented—we have the oboe (soprano), cor anglaise (alto), bassoon (bass), and contra-fagotto (double-bass), all in more or less common use—though the cor anglaise, perhaps the most beautiful of all the family, might be brought forward more than it is at present. But of the single-reed family the *only* representative in ordinary use is the soprano—the clarinet—whereas the alto and bass clarinets are exceedingly fine and effective instruments, and are, unfortunately, scarcely ever heard: the basset-horn, so far as I am aware, is only used in *one* work which is ever performed—Mozart's Requiem—and the bass clarinet in Meyerbeer's and Wagner's operas. But all these, besides being available for orchestral use, are excellent as solo instruments; only, unfortunately, there is little written for them. The remedy for this lies in the hands of composers. I have myself used the bass clarinet as a solo instrument (having adapted a cello part to it) in a chamber Concert in a small provincial town, where it was much admired by the few musicians who were present. Mozart and Mendelssohn have both used the basset-horn in chamber music: the latter having written two magnificent Concert pieces (Op. 113 and 114) for clarinet, basset-horn, and piano. Is it too much to hope that we may hear these some day at the "Monday Pops."? I would also mention, as specimens of chamber music, two exquisite pieces for clarinet, viola, and piano; a trio by Mozart in E flat, and Schumann's "Märchen-Erzählungen." These latter, by the way, were played at a Saturday Popular Concert last season, with *violin* instead of clarinet, when Mr. Lazarus was, I believe, actually present, waiting to play in a Septet. If my remarks should attract the favourable attention of those in authority, and so eventually lead to a practical recognition of the claims of these neglected instruments and compositions, the object of my letter will be gained.—I am, Sir, yours faithfully,

ROUGHTON H. WHALL, A.C.O.

152, Oakley Street, Chelsea, July 11, 1886.

"ADELAIDE AS A MUSICAL CITY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—By this mail I forward the *S. A. Register* of May 29, 1886, in which appears a letter from me contradicting a statement made by your Adelaide correspondent in his "Adelaide as a Musical City," published in *THE MUSICAL TIMES* of March 1, 1886. As your valuable journal is held in such high estimation even in this distant part of the world, I must request the favour of your giving publicity to my refutation of your correspondent's want of accuracy. I have waited a week for any reply to my letter to the *Register*, but none has appeared; the reason is obvious.—I am, Sir, &c.,

"S. A. REGISTER" MUSICAL CRITIC.

Adelaide, June 5, 1886.

"SIR,—In the March issue of *THE MUSICAL TIMES* (London) a correspondent favours the readers of that journal with his views upon 'Adelaide as a Musical City.' His concluding paragraph begins, 'We have only one drawback, our newspaper critics are deficient in knowledge,' and after mentioning three instances where errors have been made—one of which, by the way, is palpably a printer's error—he writes, 'If this does not suffice to show their weakness, the *S. A. Register's* notice of one of the Quartet Concerts may.' Then follows what purports to be a quotation from the *Register's* notice of the performance of Schubert's 'Trout' Quintet, marked by quotation points. I am informed by the Secretary of the A.S.Q.C. and another competent authority that this work has been performed in Adelaide only on three occasions, at each of which I have been present as your representative; and I

flatly deny that the quotation is correct either literally or as giving, even in the most general manner, the sense of the criticism which appeared in your columns. Even under favourable circumstances the critic's 'lot is not a happy one,' and he certainly cannot afford to be adversely misquoted.—I am, Sir, &c., YOUR MUSICAL CRITIC."

AN UNKNOWN IRISH TUNE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The late Carl Engel, sometime previous to his death, recommended in your columns that organists and others, in country districts especially, should bring forward any characteristic national air or tune which might be considered to have escaped public notice, or rather that of musicians generally. The appended melody, which I now transcribe from memory, I have never seen in any printed collection of Irish or other tunes, nor in any MS. except my own. I heard it from time to time in Limerick and Tipperary, played for such a dance as Miss McLeod's reel is used for; but since my residence in this county (Kerry) I have not heard it even once. Mr. Rockstro, in his *History of Music*, says: "Many of the finest English, French, Scottish, Irish, and other national melodies are written in the ancient ecclesiastical scales." It may be interesting, therefore, to those conversant with the Gregorian modes, to discuss the question as to which of them belong the quaint periods of this melodious old air, which I believe to be thus far unknown.—I am, Sir, yours very truly,

W. CHARLES HETREED, Cathedral Organist.

July 5, 1886.

THE MARSEILLAISE HYMN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you please inform me through your Correspondence column, of the full particulars relative to the authorship of the melody to the "Marseillaise Hymn."

Was the melody *specially* composed for it, or was it in existence before the "Marseillaise"?—Yours truly,

THIRVALD LAURSEN.

45, Fairlawn Street, Moss Side, Manchester.

[On the much-debated question referred to above our correspondents may have something to say. We invite communications.—ED. M. T.]

TO CORRESPONDENTS.

. Notices of concerts, 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 must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

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.