A Swell-Box for the Tuba

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Correspondence.

PANAMA-PACIFIC INTERNATIONAL
EXPOSITION, 1915.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Will you kindly permit me a little space in the columns of your much-esteemed paper to correct an impression which has appeared in several English papers to the effect that Mr. Edwin H. Lemare has been appointed official organist of the Panama-Pacific International Exposition? As a matter of fact, we are to have no official organist.

There are to be 287 organ recitals, as follows: 87 by Californian organists, 100 by other representative American organists, and 100 by Mr. Lemare.

In inviting your distinguished compatriot to play more than one-third of all our recitals we hope to show our appreciation of the high standard to which the art of organ playing has attained in England.

His reputation throughout America is so firmly established as to make absolutely certain that the Lemare organ recitals will be among the most artistic and interesting features of the Exposition.—Very sincerely yours,

GEO. W. STEWART,

St. Ermins Hotel, London, Musical Director.
June 18, 1914.

VIOLONCELLOS ON THE RAILWAYS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am anxious to inform your readers, particularly those who play the violoncello, that although the Board of Railway Managers recently declined to accede to a petition to have the rates for conveyance of their instrument abolished or reduced, I have not, for my part, allowed the matter to rest. A full statement of the case has been made out and placed before the Royal Commission on Railways, of which I have just received an acknowledgment with thanks. Several other matters have been brought before this important organization, which may be expected to continue its sittings for some time. It is much to be hoped that in due course a more fair adjustment of general Railway Rates may be the result.—Yours obediently,

FREDERICK FELLOWES.

Clarence House,
Connaught Road, Reading.
June 13, 1914.

P.S.—The fact that the few violoncello competitors at the recent Bucks and Oxon Musical Festival found other means of travelling than by rail, suggests that the railway companies may find this rigid imposition on violoncellists a loss to themselves rather than a gain.

A SWELL-BOX FOR THE TUBA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—No sufficient reason has yet been advanced why the Tuba should be deprived of expression. Enclosed in a well-designed swell-box with sufficient shutter area, a powerful Tuba becomes as useful as any other reed in an organ. It is, indeed, no exaggeration to say that a suitably-voiced enclosed Tuba is ten times as useful as an unenclosed one, whether the building be large or small. Enclosure of the Tuba does not necessarily interfere with its dominating power of tone, for it was proved many years ago that by using increased wind-pressure we can not only maintain the power but actually and very considerably improve the tone-quality.

I think that the 'traditional' Tuba tone—powerful, but unlovely—has for ever gone out of favour in this country, though still held in esteem in Spain, and to some extent in Italy. The 'traditional' Tubas at York Minster no longer exist; the one at Birmingham has been re-voiced and beautified by its original illustrious makers until not a trace of its 'traditional' tone-quality remains; and all the best Tubas of to-day are made and voiced on entirely different lines from those of half-a-century ago.—Yours faithfully,

JOHN COMPTON.

It was stated by Mr. Lucius Burr in our last issue, under the above heading, that the Tuba in the organ of St. Alban's, Holborn, was enclosed in a swell-box. Messrs. Henry Willis & Son, makers of the organ, write to say that this statement is an error that has been prevalent for many years. They add:

'Of course there are several instances of enclosed Tubas in our organs, notably at St. Paul's Cathedral, the Albert Hall, and there will also be a family of these on the Solo department in the organ we are now building for Liverpool Cathedral. There is no doubt that with several stops of this character in an organ, at least one or more should be enclosed, but in an instrument containing only *one* stop of this class we should hesitate to risk sacrificing the dominating characteristics of the unenclosed tone in full effects for the *mezzo-forte* powers obtainable by enclosing it, and which can practically be obtained by the use of the enclosed reedwork of other departments.'

Obituary.

We regret to record the following deaths:

ERNEST WOOD, at Melbourne, Victoria, Australia, on May 9, in his fifty-third year. Mr. Wood was organist and director of the choir of St. Paul's Cathedral, Melbourne, since its consecration in 1891. He was born in Yorkshire, and at an early age articulated to the late Mr. J. M. W. Young, then organist of Lincoln Cathedral. On the expiry of his articles he proceeded to London to become organist of St. John's, Wilton Road, for some years, resigning in favour of the post he held until his death. A charming personality secured for him the respect of all classes of the community at Melbourne, where he was justly regarded as the foremost authority on all matters connected with church and organ music.

CHARLES THOMAS DANIELL CREWS, Past-Master of the Musicians' Company, of which he was a great benefactor, and a vice-president of the Madrigal Society, in his seventy-sixth year, after a long illness. Mr. Crews joined the Musicians' Company in 1880 and was Master in 1904-5 and 1907-8. He had a great love for the Art, and he was a generous sympathiser with many of its activities.

J. HEFFERNAN, suddenly, at his residence at Liscard, on April 25, in the fifty-ninth year of his age. The deceased, who was a retired Civil servant, was a close student of the mathematics of music, and was the author of many papers on the subject.

ARTHUR BURTON PLANT, Mus. Doc., F.R.C.O., organist to the Corporation of Burton-on-Trent and organist and choirmaster of St. Paul's Church.

MR. J. SIDNEY JONES, formerly bandmaster of the 5th Dragoon Guards and afterwards musical director to the Corporation of Harrogate, in his seventy-fifth year.

THE CONGRESS OF THE INTERNATIONAL
MUSICAL SOCIETY.

The fifth Congress of the International Musical Society took place at Paris, and lasted from June 1 to 10. It was naturally very well supported by French musicians, who assembled in large numbers, but there were also many from Germany and Austria, besides representatives from other countries, including England and America. Considering how close this country is to France, it was to be regretted that more of our musicians were not present, but this was no doubt mainly due to the fact that the Congress had been brought little under their notice, and that information from the Paris office was both difficult to get and scanty in character. In addition, the extension from six days to eleven placed further obstacles in the way.

As is the invariable practice at these Congresses, a number of papers were arranged to be read. Compared with the London Congress these were considerably fewer, and on the whole less interesting; in fact, as one prominent American musician remarked, the list looked so dry that he did not propose to listen to one of them. By far the greater