Mr. Langdon Colborne

Author(s): Alfred Alexander

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instead of copying from the many Treatises on the subject which have for several years been held up as "invaluable to teachers," appears to have taken the liberty to think for herself, and in most cases, we can positively affirm, has thought correctly. Let us at once say however,—to dismiss any possible objection that we can advance as to the general arrangement of the work—that we do not agree with the assertion, at page 49, that "the signature indicates the key in which a piece of music is written." The signature indicates that the composition is in one of two keys—major or minor—but the *music* alone decides what that key is. We are aware that this is the conventional method of teaching; but false notions on this important subject are thus inculcated which we know, by experience, it takes years to eradicate. All the explanations are (with this solitary exception) excellent, the Chapter on Time especially: indeed it is quite refreshing to read the truth that in 6-8 time "each bar contains two dotted crotchets."

ORIGINAL CORRESPONDENCE.

MEDDLING WITH THE OLD MASTERS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—An "Old Subscriber" deserves my best thanks for explaining what I attributed to the changing mania of some modern meddler. Beethoven's own words settle the matter of course; unfortunately I find the question only half solved, because it is not stated whether the bar marked *

is to be admitted also, in case the prolongation of rhythm is to be taken out. Perhaps an "old subscriber" would be able to explain why there exists such an important difference in the following passage from Beethoven's Sonata, Op. 81, as printed in an old French edition (Launer, Paris)—

Launer's edition.

All other editions known to me.

I think the version of the German and English editions far preferable, notwithstanding a certain harshness; but has not somebody interfered in the French edition, unless everybody else is wrong?

I am, Sir, yours truly,

April 2, 1875.

ALLEGRO.

MR. LANGDON COLBORNE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Allow me to correct a mis-statement which appears in your last number. After reviewing a *Te Deum* by Langdon Colborne, Mus. Bac., Cantab., you add, "The work is dedicated to the Warden and Fellows of Sir F. A. G. Ouseley's College at Tenbury, where the author is highly distinguished as organist." Mr. Colborne, I believe, left St. Michael's College about July, 1874.

I am, Sir, your obedient servant,

ALFRED ALEXANDER,
Organist of St. Michael's College, Tenbury.

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 greatly 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 pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MUSICUS.—We do not know of such an Association.

L. M. C.—An "ayre" composed by Dr. Bull, and discovered in an old manuscript, dated 1619, merely resembles our National Anthem—especially in its rhythmical construction of six bars in the first part and eight in the second—but the exact notes of our present "God save the Queen" cannot be traced to any composer.

S. E. W.—Write to the College of Preceptors and the College of Organists.

NATHANIEL WATERALL.—M. Jullien was not the originator of the "Promenade Concerts" in London. The other questions we cannot reply to with certainty.

J. C. GRANT.—We do not know the date of the first appearance of the vocalist named, nor are we aware whether he ever received any "mark of patronage"—certainly he was not knighted.

C. M. A.—The name of the composer of the unfinished Oratorio "Christus" was Mendelssohn.

MUSICUS.—The initials R.A.M. after an artist's name mean that he received his education at the Royal Academy of Music.

The tickets for the concert of Messrs. John C. Ward and J. G. Callcott did not arrive in time to be made available.

A Correspondent protests against a statement in the review, in our issue for April, of Mr. James Shaw's Evening Service. Literally, he proves his point; the reviewer therefore apologises for an exaggerated expression. It must be urged, however, that, though there is a momentary return, in two places, to the original key of the piece, there is too little of this, and too much of other keys, for good effect in the composition. The work is clever, but it fails in point of construction.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary: as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BEDFORD.—The first concert of the ninth season of the Amateur Musical Society took place on Tuesday evening, the 20th ult., in the New Corn Exchange. Mendelssohn's *Hymn of Praise* was performed in a highly creditable manner. The choruses were sung throughout with great effect, and the Symphony was the most perfect instrumental performance ever given by the Society. The principal vocalists were Miss Edith Wynne and Mr. Raynham, and Miss Dora Crofts sang with Miss Wynne in the duet. The second part of the programme included the March from *Athalie*, "I will extol Thee" (Costa), encored, "My heart ever faithful" (Bach), and Mendelssohn's "Judge me, O God," finely sung by the choir. Mr. P. H. Diemer conducted.

BIRMINGHAM.—A lecture was delivered on Monday the 19th ult., by Mr. A. D. Coleridge, M.A., at Adams and Beresford's Rooms, Ann-street, on "The Life and Times of Sebastian Bach." In commencing, the lecturer said that, like Newton, Bach was a mighty discoverer; like Newton, he believed himself to be God's instrument, and therefore he was very callous to human praise. He was greatly in advance of his time, and the world was now only just beginning to understand him. Of course no sensible man would wish to ignore the greatness of the predecessors of Bach and Handel, but they must date the rise of the golden age of music from the days of those two men. He then referred to the