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A Hint to Composers and Publishers

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Finale from "Euryanthe" (Weber); Unpublished Symphony (Haydn); "Hallelujah" Chorus from "Messiah" (Handel). Concert Populaire (April 3): Fragments from "Armide" (Lulli); Fragments from "Dardanus," "Les Fêtes d'Hébé," and "La Mascara" (Rameau); Fragments from "Armide" (Gluck). Châtelet Concert (April 3): "La Tempête" (A. Duvernoy). Concert Populaire (April 10): Fragments from "Armide" (Lulli); Fragments from "Les Fêtes d'Hébé," "Dardanus," and "La Mascara" (Rameau); Fragments from "Armide" (Gluck); Fragments from "La Damnation de Faust" (Berlioz); Fragments from "Die Meistersinger" (Wagner). Châtelet Concert (April 10): Symphonie fantastique (Berlioz); March from "Ruins of Athens" (Beethoven); Septet (Saint-Saëns) for piano, trumpet, and strings; Orchestral suite, "La Korrigane" (Widor); "Walkürenritt" (Wagner). Concert Populaire (April 24): "Les Argonautes," symphonie dramatique (Augusta Holmes).

Cologne.—Concert-Gesellschaft (April 10): "The Passion," according to St. Matthew (Bach); soloists, Mdles. Schauseil and Assmann, MM. Julius Stockhausen, Westberg, and Dumont; Conductor, Dr. F. von Hiller.

Munich.—Musikalische Akademie (March 30): Symphony, D minor (R. Strauss); Variations for orchestra on a theme by Haydn (Brahms); Concerto, D minor, for three pianofortes and stringed orchestra (Bach); "Wellington's Victory, or the Battle of Vittoria," for orchestra (Beethoven). Musikalische Akademie (April 10): "Judas Maccabæus" (Handel). Musikalische Akademie (April 17): Overture, Scherzo, and Finale, Op. 52 (Schumann); Air from "Il Seraglio" (Mozart); "Orpheus," symphonic poem for orchestra (Liszt); Songs (A. Jensen); Symphony, B flat major (Beethoven).

Wiesbaden.—Cur-orchester Concerts (April 1): Concert overture, "Frühlingsklänge" (A. Förster); "Queen Mab," scherzo (Berlioz); Overture to "Julius Cæsar" (Schumann); Symphony, No. 4, C major (Mozart). April 3: Suite, No. 2 (F. Lachner); Symphony, No. 4, B flat major (Gade); Overture, "Euryanthe" (Weber). April 8: Faust-Overture (Wagner); Variations on an original theme (Schubert); Andante and Rondo, from Violin Concerto, No. 5 (Molique); Symphony, A major (Beethoven). April 10: Symphony, No. 4, C major (Mozart); "Faust Overture" (Wagner); "Queen Mab" scherzo (Berlioz); "Burns," Scotch Rhapsody, No. 2 (Mackenzie).

Turin.—Concerto Popolare (April 1): Symphony (Beethoven); Scena e ridda Afgana (Bietta); Kaiser Marsch (Wagner); Berceuse (Seligmann); Overture, "Guillaume Tell" (Rossini).

Baltimore.—Peabody Concerts (March 12): Symphony, G minor, Op. 45 (Mozart); Violin Concerto (Beethoven); Songs (Schumann); Minuet and Scherzo for Orchestra (Hartmann). March 26: Symphonie poétique (A. Hamerik); Andante and Polonaise for pianoforte and orchestra, and Chant Polonaise (Chopin); Fire Music from "Die Walküre," transcribed by L. Brassin (Wagner); Songs (Lassen); "Fest-Ouverture" (L. Damrosch). Students' Concerts of the Peabody Institute (March 19): String Quartet, C major, Op. 17 (Mozart); Songs (Schumann); Pianoforte Trio, Op. 5 (Matthison-Hansen). April 2: String Quartet, Op. 1 (Svendsen); Cavatina from "Euryanthe" (Weber); Pianoforte Quintet, E flat major (Schumann).

Ottawa (Canada).—Mr. Harrison's Classical Chamber Concerts (February 1 and 17, March 5): Tarantelle, pianoforte duet (Raff); Pianoforte Solos (Handel and Chopin); Trio (N. Gade); Andante and Finale from "Kreutzer" Sonata (Beethoven); Trio, D major (Raff); Quartet, F major (Haydn); Pianoforte Solos (Bach and Schumann); Trio, C minor (Mendelssohn); Songs (Schubert, Mendelssohn, Gounod, Thomas), &c.

## CORRESPONDENCE.

### CHURCH ORATORIO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—MR. Metcalf may be assured of "the sympathy and interest" of all those who have at heart the cause of Church music. But it seems to me that *sympathy* (at least) may well take *another direction*; I mean toward those who would gladly see such a movement as that to which his letter refers brought to a successful issue in their own neighbourhoods, but are *powerless to move* in the matter. I have had the privilege of attending on two separate occasions the service now annually held at Cambridge, supported by the united choirs of King's College, Trinity, and St. John's. The effects of the union of so large a body of trained voices is so grand, that any one who has once had the opportunity of joining in such a service, must desire that similar opportunities should be greatly multiplied.

With regard to this particular neighbourhood, I have often *wished* that the choirs of Lincoln Minster, Boston, and Newark might unite in the manner proposed by Mr. Metcalf; but my position as an unknown country parson gives me neither right nor power to move in the matter.

However, if you are good enough to publish this letter, it may perchance find its way to the hands and hearts of some whose wishes and opinions on such a matter would have the desired weight.

Yours truly,

Hemingby, Horncastle.

E. S. BENGOUGH.

P.S.—I refer above to the annual Festival service at *Cambridge* rather than to the very successful effort in the

same direction that was made a year or two ago at *York*, because at Cambridge (as I understand will be the case on the *present* occasion at York also) the organ alone is used to accompany the voices.

### A PLEA FOR THE HARMONIUM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On reading your notice of Dr. Stone's interesting lecture "On the Combination of Voices with Musical Instruments," and especially the observations relating to "obligato" instruments of a somewhat obsolete character, I could not help thinking that it would have been still more interesting had the lecturer found it consonant with his arrangements to have given, not only those specimens of instruments and compositions mostly associated with what Longfellow calls "the mouldering past," but also at least one example of the present style of composition, illustrating the manner in which the instrumental or "sensorial" is made to "heighten and adorn" the voice, and by an instrument more suitable to present requirements. You may easily surmise that I refer to the modern harmonium, which is an "orchestral colour-box of itself. When I call to mind the extreme effectiveness of this now popular instrument, in conjunction with the piano and voice, and the comparative ease with which these effects are attainable; and also refer to the many excellent compositions having parts expressly written for it by some of our greatest musicians, notably "The lost chord" (Sullivan), "My Maker and my King" (Stainer), "The children's home" (Cowen), "Farewell" (Engel), &c., I cannot but think that many will probably agree with me that, not only for "music in the house" purposes, but also in the concert-room, the harmonium may fairly lay claim to consideration as an "obligato" instrument of considerable importance. Hoping that my remarks may not be deemed inopportune or obtrusive,

I am, sir, yours faithfully,

EDWARD SNELL.

Kentish Town, April 13, 1881.

### RUSSIAN THEMES IN BEETHOVEN'S QUARTETS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the new part (XIII.) of Grove's "Dictionary of Music," just issued, under the article "Rasoumowsky," it is stated, *à propos* of the Russian themes used in two of Beethoven's Quartets, Op. 59, that "the names and forms of these two themes do not appear to have been yet identified." I may, therefore, perhaps be rendering some service in calling attention to the fact that the second one quoted (in E major) may be found with literal accuracy (only in A, instead of in E) in Köhler's "Album National Russe" (No. 565 of Litolf's Collection), with a Russian title, which I am not linguist enough to be able to translate. It is No. 175 in the "Album." The other theme (that in D minor) is not found in the Album with the same accuracy, but the first eight bars of No. 188 seem to have a resemblance too striking to be accidental. May I add that the Album from which I have quoted will be found very useful and interesting to those who desire to make acquaintance with Russian "Volkslieder."

I remain, sir, yours faithfully,

April 16, 1881.

R. WESTCOTT.

### A HINT TO COMPOSERS AND PUBLISHERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you permit me, through your columns, to call attention to the paucity of good and easy duets for *mixed voices* in the catalogues of our music publishers? I feel confident that this is a case in which the supply would produce, or at least vastly increase, the demand. Such compositions as "La ci darem," "Crudel perchè," and "The sailor sighs," may be mentioned as models; and as it is for teaching purposes that many other singing-masters besides myself would buy such works if they were to be had, I would suggest that all crudity, both in melody and harmony, should be avoided; that they should be tuneful, adapted to voices of strictly limited compass, and

that the general standard of difficulty should be somewhat lower, rather than above, that of the examples cited.

It may be that more compositions of this class are in print than I suppose. If this is really so, it would, I think, pay their proprietors to make the fact public through your advertising columns, especially if they take care to indicate the lowest and highest notes in each part.

I am, sir, yours truly,  
A. ORLANDO STEED.

5, Queen Adelaide Road, Penge.

*In consequence of the pressure on our columns we are compelled to omit several interesting communications.*

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

F. S. ORAM.—Our own opinion is that "Andantino" means not so slow as "Andante"; but many assert that it has exactly the opposite signification. The question is whether the diminutive ino diminishes the force of the original word, or the velocity of the movement which the word indicates.

CARMINIS.—Apply, stating every particular, to any well-known professor of singing. We cannot, of course, reply to such questions.

H. P. WADDINGTON.—We can offer no opinion on the matter; but certainly have known few vocalists who are also performers upon brass instruments.

#### 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 correspondents.

ABINGDON.—On Tuesday, the 19th ult., the Musical Association assisted by a small but efficient orchestra, led by Herr Morsch, of Eton, gave a Concert consisting of Bennett's *Woman of Samaria* and a miscellaneous selection. There was a good audience. The solos in the work were well rendered by Mrs. Kendall, Mrs. King, Miss Florence Clarke (to whom especial praise is due for her artistic singing in the contralto music), Mr. Hodgson (of Magdalen College, Oxford), and Mr. J. H. Clarke. Herr Morsch played a solo for violin, exhibiting great powers of execution. Mr. F. K. Couldry conducted with his usual ability.

ASHFORD.—The ninth Easter Oratorio performance by the Ashford Church Choir, was given in the Corn Exchange on Thursday evening, the 21st ult., before an audience of between six and seven hundred persons. The vocalists consisted exclusively of members of the choir, who proved themselves quite equal to the three important works, principally choral in their structure, selected for the occasion. These were the 137th Psalm, "By the Waters of Babylon" (Goetz); the sacred Cantata, *God, Thou art Great* (Spohr); and Beethoven's Mass in C. The voices were supported by two grand pianofortes and a harmonium, the players being, at the former, Mr. F. Cliffe, of Kensington, and Mr. A. Legge, organist of Ashford Church; while Mr. James Higgs, of London, was at the harmonium, the excellence of the accompaniments contributing largely to the great success achieved. The instrumental combination was further displayed in the first movement of Schubert's Symphony in B minor, given as an introduction to the Psalm. The second part of the Concert was miscellaneous, and included Handel's Sonata in A major, for violin and piano, the violin played by Mr. James Lauder, and Mr. Cliffe sustaining the pianoforte part. Dr. Wilks, the honorary precentor of the choir, most ably conducted. At the close, Sir Edward Watkin, M.P., proposed a vote of thanks to Dr. Wilks and the choir, which was carried by acclamation. A collection towards defraying the expenses realised £42 os. 9d.

BELFAST.—The members of the Choral Association, under the patronage of the Lord Lieutenant of Ireland, the Mayor, and *élite* of Belfast, gave the closing Concert of the sixth season to a crowded audience, in the Ulster Hall, on Friday evening, March 25. The principal item was Dr. Stainer's Cantata, the *Daughter of Jairus*, to which full justice was done by Miss Larkcom, Mr. Dalzell, and Mr. T. Kempton. Mr. G. Blunden presided at the organ, and the choir of 150 voices was under the experienced conducting of Mr. W. J. Kempton. In the miscellaneous selection, vocal solos were contributed by Miss Larkcom, Miss Damian, Mr. Dalzell, and Mr. Kempton. The choir was most successful in a new part-song, "Phillis," composed for the Concert by Mr. Walter Hay; and Mr.

Blunden played in masterly style the Overture to *William Tell*.—The concluding Concert of the present season of the Philharmonic Society took place on the 1st ult. in the Ulster Hall, and was very well attended. The solo singers displayed talents of a high order, besides giving evidence of the training to which they have been subjected under the Conductor of the Society, Herr Adolf Beyschlag. The choruses and part-songs were on the whole given with care and precision. The Cantata, which occupied the first part of the programme, was Jackson's *The Year*, a composition possessing many attractions for amateurs. The accompaniments by the band were throughout played most tastefully, and the singing of the solos gave proof of the large resources of the Society. The second part of the programme was miscellaneous, including pianoforte solos by Herr Beyschlag.

BIRMINGHAM.—The Festival Choral Society gave its last Concert for the season in the Town Hall on Thursday, March 24. The work chosen was Handel's *Samson*, with Miss Annie Marriott, Madame Patey, Mr. Maas, Signor Foli, and Mr. Pountney as vocal principals; the band and chorus of the Society were in strong force; Mr. Stimpson was organist, and Mr. Stockley conducted. The soloists were in excellent voice, and rendered their parts with fine effect, while the chorus singing was at times grand in the extreme. There was a large audience.—Mr. Pyatt gave a grand Chamber Concert in the Town Hall on Tuesday, March 29, MM. Joachim, Ries, Zerbini, and Piatti forming the quartet of strings; Miss Agnes Zimmermann the pianist, and Mr. Maas vocalist. The concerted pieces were Mozart's Quartet in D minor (Op. 10, No. 2), and Beethoven's Trio in C minor (Op. 1, No. 3). Miss Zimmermann gave a highly poetic rendering of Chopin's Ballade in A flat; and MM. Joachim and Piatti executed solos in irreplicable style. Dr. Heap accompanied Mr. Maas, who gave as one of his solos Dr. Heap's setting of "Annabel Lee." The audience, although not large, was very appreciative.—Handel's *Messiah* was performed at the Church of the Saviour on Tuesday, March 29, by the Midland Musical Society, with Mrs. G. F. Oughton, Miss Bishop, Mrs. Forrest Currie, Mr. S. Roper, and Mr. Lusted as soloists, and band and chorus under the direction of Mr. H. M. Stevenson. Mr. W. G. Halliley presided at the organ.—The Philharmonic Union concluded the season with a miscellaneous Concert in the Town Hall on Thursday, March 31. The principal item was Handel's serenata, *Acis and Galatea*, which, with Miss Giulia Warwick, Mr. G. H. Welch, Mr. W. Whiston, and Mr. D. Harrison as soloists, was very well performed.

In the second part the most important feature was Mendelssohn's Pianoforte Concerto in D minor, which was finely rendered by Dr. Heap.—The Carl Rosa Opera Company gave six performances at the Theatre Royal, commencing Monday, the 4th ult. Ambroise Thomas's comic Opera, *The Cadi*, and Ponchielli's *I Promessi Sposi* were introduced for the first time with success.—Mr. Stratton brought his season of Popular Chamber Concerts to a close on Tuesday, the 5th ult. The programme comprised Quintet in G, Op. 3, pianoforte and strings (E. Prout), first time in Birmingham; Variations, Op. 21, piano and flute (Moscheles); Quartet in G minor, Op. 4, strings (Spohr); Sonata in D, Op. 9, pianoforte (Dussek); and Trio in G minor, Op. 63, pianoforte, flute, and violoncello (Weber). The strings were the same as before, Mr. Stratton was the pianist, and Mr. Langston flautist.—On Good Friday the *Messiah* was performed at the Town Hall by the Philharmonic Union, with organ accompaniment only. Miss Clara Samuelli, Madame Poole, Mr. Abercrombie, and Mr. J. H. Blower were the principals, and Dr. Heap conducted. The same day a grand performance was given at Aston Lower Grounds, with full band and chorus of the Holte Choral Society; and Miss Mary Davies, Miss Helen D'Alton, Mr. Vernon Rigby, and Mr. Ludwig as principal vocalists. Mr. C. J. Stevens conducted. Both performances were fully attended, at Aston some four thousand persons being present.—Mr. Stockley's last Orchestral Concert for the season took place in the Town Hall on Thursday, the 21st ult. The programme included Beethoven's "Pastoral" Symphony; Cowen's Suite de Ballet, "The Language of the Flowers" (first time in Birmingham); the Overtures, *Fra Diavolo* and *Oberon*; and a new and clever Concert Overture by Mr. F. Ward, composed expressly for the Concert. Miss Annie Marriott and Signor Foli were the vocalists.

BOURNE.—On Thursday evening, the 21st ult., a very successful Concert was given in the Corn Exchange by the members of the Choral Society, assisted by several ladies and gentlemen from the neighbourhood. The first part of the Concert was devoted to Sterndale Bennett's *May Queen*. The solos were sung by Mrs. Daglish, Miss Maude Farebrother, Mr. Cundy, and the Rev. M. F. Short. Miss Bell presided at the pianoforte, and Mr. Wolstencroft at the harmonium. The choruses were well sustained by the members of the Society, and great credit is due to the Conductor, Mr. Lewis, for the satisfactory manner in which the Cantata was performed. The second portion of the Concert was miscellaneous, the principal feature of which was a song composed by Mr. Lewis and sung by Miss Bell. The Concert was for the benefit of the Conductor.

BRIGHTON.—A performance of Handel's *Messiah* was given at the Pavilion Dome, on March 31, and attracted a large audience. The principal vocalists were Mrs. Osgood, Madame Patey, Mr. E. Lloyd, and Signor Foli, all of whom sang with even more than their accustomed effect throughout. The choruses were finely given by Mr. Kuh's Festival Choir. Mr. King was the Conductor, and the Orchestra, under the leadership of Mr. Val Nicholson, was everything that could be desired. Mr. Crapps presided at the Organ.—An evening Concert was given by the Amateur Choral Society on Tuesday, the 5th ult., for the benefit of Mr. William Pullen, the energetic Conductor. Among those who took prominent parts were Miss Ada Philipps, Miss Fanny Cash, Miss Annie Burton, Mr. Stephen Cowley, Mr. W. H. Judd, Mr. Westfield, and Mr. W. Pullen. The orchestral pieces were well given on the whole, under the leadership of Mr. G. L. Ellis. Mr. W. Pullen conducted, and Misses E. Beves and A. Neall were the accompanists.—Special Services for the Volunteers in Brighton for the Review, were given on Easter Sunday, in the Dome. The huge platform was arranged as a sort of improvised choir, an altar rail running along the front, with reading desk and impromptu pulpit, and altar seats behind. The Venerable Archdeacon Hannah, D.C.L., the Acting Chaplain of the 1st Sussex Artillery Volunteers, officiated, assisted by the Rev. G. Cotterill, M.A., Brighton College, Rev. E. K. Gray, Hon. Chaplain of