German Gramophone Enterprise

Author(s): Robert Lorenz

Source: *The Musical Times*, Vol. 63, No. 956 (Oct. 1, 1922), pp. 726-727

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

Stable URL: <http://www.jstor.org/stable/913903>

Accessed: 15-02-2016 02:01 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>

'SIR HENRY BISHOP'S FIRST WIFE'

SIR,—In reply to Mr. Friedlander's query as to the parentage of Miss Lyon, Sir Henry Bishop's first wife: although there is some uncertainty, the following is known.

Her name was Elizabeth Sarah Lyon (but at her christening she was named Sarah Elizabeth). William was the father's name given on the baptismal certificate. The probability seems to be that he was a brother of the future Lady Hamilton's father, Henry Lyon, of Great Neston, Cheshire, and a bassoon player of some eminence. An interesting coincidence in this connection lies in the fact that Mrs. Bishop's first-born was named Henry Nelson. Miss Lyon—Sarah Lyon being her stage name—was born in London on July 4, 1787, baptised at Marylebone Church on August 5, and at her marriage on April 30, 1809, at St. Pancras' Church, she was described as a spinster, of the Parish of St. Pancras. Bishop was twenty-three years of age at that time. Miss Lyon was a pupil of Domenico Corri, then at the Haymarket, and made her début at Drury Lane on October 10, 1807, as Rosetta, in Shield's *Love in a Village*, with great success. After a number of genuine successes in opera, she retired from the theatre about 1820, and appeared only at concerts. She died on June 10, 1831, after a long illness, and (within four weeks!) Bishop married Anna Riviere.—Yours, &c.,

National Institute for the Blind, EDWARD WATSON.
224, Great Portland Street, W.I.
August 31, 1922.

A LINE FROM THE 'RISING YOUNG COMPOSER'

SIR,—Musical opinion in this country groups the native composer into two categories: 'The Promising Young Composer' and the 'Old Fogey'—the 'May-be' and the 'Has-been.' There does not seem to be any intermediate stage, and one never knows when exactly he makes transition from the one to the other.

Twenty-five years ago I was told that I belonged to the first of these; and I had believed that I had long since been promoted—or reduced—to the other. However, I am glad to see that in the opinion of your weekly contemporary, quoted by 'A. K.' in this month's *Musical Times*, I am still to be regarded as vociferating a promise which the expiry of a quarter of a century has not stifled, even if it has not succeeded in bringing it to fruition.—Yours, &c.,

Royal Academy of Music. JOHN B. MCEWEN.
September 12, 1922.

AN ENGLISH VERSION WANTED

SIR,—Will somebody kindly translate and explain the following, which appeared recently in an esteemed contemporary, apropos of Milhaud's *Suite Symphonique*:

'The concentration of thematic enunciation in synthetic form, by presenting subjects together in polytonic fashion; the expressive contrast of combined and contrasted harmonic planes, and the similar synthesis of different rhythmic quantities in unifying group-figures, such as the 8-quaver measure of the *Pastorale* (a particularly delightful number), in two groups of three and one of two, all reveal a logical and sane method of thinking and creating.'

A further puzzle in the same article is presented in the statement that 'Stravinsky's *Sacre* is classical,' and elsewhere we are told that:

'The English mentality accepts much of Shakespeare because of the envelope of sentiment which it is able to wrap about many of his inexorable implications.'

What is an inexorable implication, anyway?—Yours, &c.,
'PLAIN ENGLISH.'

BARCLAY'S BANK MALE-VOICE CHOIR.

SIR,—Having read with great pleasure the report of the National Eisteddfod, I feel compelled to point out a mistake regarding our talented conductor, made in the following sentence: 'The choir owes its existence to the initiative of the enthusiastic Welshman who is its conductor.' The facts are that in 1905 I brought together a number of men to

sing at a smoking concert, and Mr. James Lewis (now deceased) consented to conduct. He did this for many years, taking a choir to Paris in 1912 and achieving some success; but neither did he (despite his name) nor does Mr. H. W. Pierce, claim to be a Welshman.

The credit of bringing the choir to its present high level is entirely due to Mr. Pierce's skilful and patient training. Had he not volunteered for this work I fear the Society would not have carried on. The progress achieved by Mr. Pierce during the three past seasons is truly remarkable.

—Yours, &c., P. F. KISTNER
(Hon. General Secretary).
The Hill Farm, Weston,
Nr. Ross-on-Wye.
August 31, 1922.

GERMAN GRAMOPHONE ENTERPRISE

SIR,—I returned from Germany recently, armed, amongst other things, with a catalogue of the 'Grammophon Co.' (*Die Stimme seines Herren*—similar hound and instrument). A careful study of this catalogue, which I enclose, is worth the attention of all gramophone enthusiasts, as it contains records which some of us occasionally dream into the existing English catalogues after our Sunday roast, but never find there. How long shall we have to wait, for instance, before we possess records of such standard songs as *Wohin und Du bist die Ruh'* by Schubert, *Verborgenheit und Er iste'* by Wolf, *Sapphische Ode und Der Schmied* by Brahms, *Morgen und Traum durch die Dämmerung* by Strauss? All these and many more accepted masterpieces have been recorded by Elena Gerhardt, while other artists of the first rank are also to be heard in representative songs. The field of opera has been exploited with amazing thoroughness. To take one example only, *Die Walküre*: no less than twenty-four double-sided records are published, some of which represent as many as five different artists. One has to be a fairly hardened Ring-goer to recognise some of the titles. *So ist es denn aus, Fort denn, Eile, und War Wälse dein Vater?* require hard thinking to place correctly at a moment's notice.

It seems a great pity that it is not possible to purchase these records over here. Few of us are going to fag to write to Germany for them, and it is extremely doubtful whether we should get them if we did. Under the circumstances it is natural to turn to the H.M.V. Co., which one thinks ought, three years after the war, to be able to make arrangements for supplying the records of its sister-company in this country. I humbly assume that before the war the English and German companies were part of the same organization, but I am open to correction. Perhaps our friend 'Discus,' for whose monthly articles we are all so much obliged, will find an opportunity for discussing the matter with one of the H.M.V. people.—Yours, &c., ROBERT LORENZ.

26, St. James's Mansions, N.W.6.
September 9, 1922.

[We discussed Mr. Lorenz's letter with a Gramophone Company representative, who explained the situation. The matter is too involved to be gone into here, being one of the complications that inevitably occurred in the cases of firms who had factories both in England and Germany when the war broke out. In regard to the Wagner records, we understand that the Company will shortly issue a large number—probably about forty.—EDITOR.]

[We have received from Mrs. Sylvia M. Everett, of the Calcutta School of Music, a long letter attacking the examinations conducted by Trinity College of Music. As Mrs. Everett's indictment may be applied more or less to all musical examinations (and indeed to everything in the way of educational tests) no useful object would be served by our publishing the letter: the question has been discussed thoroughly long ago. Moreover, it is obviously unfair to lay the unavoidable weakness of a system at the door of one institution. Examinations are not devised for the discovery of genius; they profess to do no more than provide the pupil with an objective, and to test his progress from time to time. The results are mixed, of course. Many a duffer passes such a test, and occasionally a talented aspirant comes to

grief, but in the main the best workers are the most successful—not a bad lesson for the young idea to absorb. Of course, if pupils or teachers confine their operations to the necessarily restricted scope of the syllabus, that is no fault of the examining body. But here again it will generally be found that rough justice is done, and that the passes go mostly to those who work not only at the allotted task but all round it as well.—EDITOR.]

Sixty Years Ago

From the *Musical Times* of October, 1862:

GLOUCESTER MUSICAL FESTIVAL

The hundred and thirty-ninth of the musical Festivals which alternately take place at Gloucester, Worcester, and Hereford began this year on Tuesday, September 9. . . . The novel feature of performing an oratorio on the same day as the opening service was not a profitable device on the part of the stewards. The sale of tickets scarcely reached nine hundred, and the paucity of visitors presented a marked contrast to the thronged aspect of the Cathedral but a short time before. The *Creation*, however, was magnificently given. The solos, sung by Mlle. Titien, Mr. Sims Reeves, and Mr. Weiss, fulfilled every desire. . . . The musical portion of the Festival came to a conclusion on Friday morning, with the performance in the Cathedral of Handel's *Messiah*. Upwards of two thousand five hundred persons were present, and the oratorio thus exercised its old influence, which, happily, seems never destined to be disturbed.

ROTHERHITHE.—On Wednesday evening, August 27, at the Church of St. Gregory by St. Paul's, a trial took place under the direction of the Rev. J. C. Haden, Precentor of Westminster Abbey, of four anthems and two canons—one 4 in 1, on the 5th, the other 4 in 1, on the 4th, composed by Joseph C. Tiley, organist of Christ Church, Rotherhithe. The vocalists were Messrs. Shoubridge, Fielding, and Mattacks, vicars-choral of St. Paul's, and several of the choristers. The anthems were sung with precision. Mr. Tiley presided at the organ, and between the anthems played several pieces from his 'Pedal Fugues' in all the keys, in a masterly style. The performance produced upon the Rev. Precentor and those present an impression in favour of the composer, who is in his twentieth year, and was preferred to a seat in a stall at Westminster Abbey in December last.

Sharps and Flats

There exists such a thing as good 'jazz' music, and good 'jazz' is a great deal better and far more harmless than is a bad ballad or the bad playing of Beethoven.—*Carl Engel*.

'Jazz' is harmless. . . To attack 'jazz' is not worth while.—*Musical Courier*.

I adore 'jazz' when it is well done.—*Gabriel Groves*.

My motto is to please one person, and that person is the buyer of tickets.—*Manager-Impresario August L. E. Behymer*.

I had only one rehearsal with the London Symphony Orchestra. . . and the response from the men surpassed my wildest expectations. . . They have developed a keenness which I have never seen equalled in any other band of musicians. Some of the music played was on their stands for the first time, and the exhibition of sight-reading which followed was nothing short of marvellous.—*Nikolo Sokolov*.

The Eisteddfod ranks as the most important music festival in the British Isles.—*Musical America*.

I recently heard a tenor who exerted himself enough to raise a ton and yet did not raise a tone worth listening to. He imitated Napoleon, who, according to Artemus Ward, 'tried to do too much and he did it.'—*Clarence Lucas*.

The pianoforte music was of a high standard. . . Bach's *Capricanti* and Beethoven's 'Symphony' were among the numbers given.—*South African Paper*.

The Rev. J. H. Dabb, referring to Gounod's *Gallia*, claimed it to be suitable to the season, because its words are taken from Launceston and are concerned with the desolation of Jerusalem.—*The same*.

There is a queer sort of latter-day mind about that affects to believe that none but old fogies like Brahms. . . If they would just look around them, they would see that the world is not divided neatly into old fools who swear, say, by Brahms, and young Solons who swear, say, by Milhaud. There are any number of young people who think Brahms a composer of genius and Milhaud only a cross between a talent and a gamin.—*Ernest Newman*.

Enter the bassoon—a funny name, I think. And it is an instrument used by composers for some jokes. . . It is the violoncello of the reed instruments, and is used often with very beautiful effect. Yet it is an odd fellow too, and if Mr. James is ever so kind to me as to say 'What shall I play for you?' I, in my lowbrow way, will reply, 'Play *Pop goes the weasel*!'—*W. Crawford Snowden*.

Farce is akin to music. It is always an octave—you go up to the eighth and down to the first note of the octave, and one or other extreme of the octave always gets you your laugh.—*Donald Calthrop*.

I have so brought down my weight that I am now slim enough to play Mephistopheles.—*Chalabain*.

I tried to reduce my weight by surf-bathing, but it was no good. What will you? I cannot help it. . . Oh! la la la! —*Tetrazzini*.

After all, her voice is her fortune, and a singer is not a dancer. The public still goes to hear her trill even if she is fat.—*Hannen Swaffer*.

THE NATIONAL UNION OF ORGANISTS' ASSOCIATIONS:

ANNUAL CONGRESS, GLASGOW

This Congress has proved to be an important event, and may have far-reaching effects on the future of the organist. It reflects the greatest credit on all concerned in its organization, especially the enthusiastic hon. secretary of the Glasgow Society of Organists, Mr. John Campbell, together with his able executive committee, and also Mr. J. C. Lumsden, president of the Edinburgh Society of Organists. No pains were spared in making the Congress one which will long be remembered by those who were privileged to be present. The proceedings opened on Monday evening, September 11, with an informal meeting at the Grosvenor Restaurant, when the members had an opportunity for enjoying social intercourse, a cup of tea, and a programme of music.

The Congress proper began on Tuesday morning with a meeting of the executive, followed by an open public meeting, with the president, Mr. S. W. Pilling, in the chair. In a brief introductory statement he observed that the object in forming the Union was to create a brotherhood of musicians especially interested in organ music. They were not a trade union in the popular sense of the term, but a body designed to further the interests of music in general and of organ music in particular.

Mr. J. K. Findlay, vice-president of the Glasgow Society of Organists, formally welcomed the visitors to Glasgow.

Speeches were delivered by Mr. R. Finnie McEwen, of Marchmont and Bardrochar, and ex-Bailie E. Rosslyn Mitchell, Glasgow.

The former, who is a past hon. president of the Society, said that although the life of an artist was essentially solitary, as he must do his work largely by himself and for himself, there was tremendous inspiration to be drawn from association with his fellows. It was a matter of the utmost importance for artists to meet in conference from time to time in order to consider questions affecting their relation to the public. They must take a large and comprehensive view of their duties and responsibilities. Many admirable artists were satisfied when they satisfied themselves, but there was a duty towards the general public. After all, it was the