The Late Dr. Barrett

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Chappell, in his "Popular Music," quotes Nicholls to the effect that the words of the Ballad were "written by a soldier in Colonel Fuller's troop of Dragoons, in the reign of George I." The original name of the ordinary air was "The Country Garden," according to the same authority.

I cannot myself recollect that I have ever seen the above air before, and the question suggests itself whether this may not have been the original tune of the Ballad, supplanted in course of time by the better air now so familiar. But perhaps some of your readers, more learned or fortunate than I, may be able to identify the tune. In the hope that some light may be thus thrown on the matter, I have ventured to trouble you with this letter.

Your obedient Servant,

Kettel Hall, Oxford,

November 12, 1891.

JOHN H. MEE.

FIRST PERFORMANCES.—"ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—G. T. S., in his letter in your current issue (page 681), throws doubt upon the statement that the audience were ignorant of Mendelssohn's having composed the recitative prelude the chorus from "Zadok the Priest." I have since written to the veteran Mr. Charles Lockety, the original tenor in "Elijah" and the singer of the said recitative, asking him for his recollection of the circumstance. Mr. Lockety, who is living in retirement on the South coast, replies in a kind letter penned by his daughter, in which occurs the following:—"With regard to any announcement to the audience of Mendelssohn having composed the recitative, it is the first I have heard of it; had there been any announcement of the kind, I think the representatives of the press would certainly have noticed it." On searching the London newspapers of the time, I find that they agree with those of Birmingham in saying that the audience were quite ignorant of the origin of the impromptu recitative. According to the *Morning Chronicle*, Mr. Munden did make an apology at that particular Concert, but it was for the indisposition of one of the vocalists and the absence of Mr. Hobbs, who was set down for the recitative; there is no mention of Munden's having included the new music in his apology. You have shown that G. T. S.'s memory of forty-five years has failed him in one particular, may it not have played him false in another?—Yours faithfully,

F. G. EDWARDS.

Hampstead, November 14, 1891.

THE LATE DR. BARRETT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the very interesting article in your last number's *MUSICAL TIMES* re my old friend William Alexander Barrett, the eloquent writer states that his "first appointment was as Choirmaster at St. Andrew's, Wells Street." This not being quite accurate, permit me to amend the article as to that particular. In those days, now some thirty years since, Mr. Philip Armes, the present accomplished Organist of Durham Cathedral, now Dr. Armes, was the Choirmaster and Organist of that Church, remarkable alike for its admirable services as for its being the first Parish

Church in which Cathedral Service "pure and simple" was rendered. In those days there were but three men-singers who received annual stipends: our late friend was the alto, Mr. John Morgan was the tenor, and the present writer was the bass. Often at the wish of the Precentor, the Rev. C. A. Wickes (long since dead), whose name is associated with some effective Benedicites, published by Novello, Ewer and Co., Mr. Barrett would read the lessons at the week-day services, and from that period to the day of his death I counted myself happy at having been reckoned among the friends of that estimable man.

Faithfully yours,

FREDERIC PENNA.

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.

FIDDLER.—The final "e" in Senor Sarasate's name should be sounded.

J. H. MOORE.—We do not know of any collection of chants in course of compilation.

STUDENT.—The "Sydenham" Touch Regulator sold by Weekes and Co.

TORQUAY.—The Clavi-harp is on sale at Ramsden's, 103, New Bond Street, and is a very admirable substitute for the harp.

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.

ASHBOURNE.—An interesting Orchestral Concert was given, under the conductorship of Mr. W. H. Tutt, on the 10th ult. The programme included the *Magic Flute* Overture and the Wedding March, by Mendelssohn, among other selections; but by far the most interesting number was Mozart's Concerto for flute and harp, which work, written in 1778, has only been heard in England three times previously, the orchestral parts (still in MS.) being lent on this occasion by Mr. John Thomas. The Concerto, which, in addition to the solo instruments, is scored for strings, two oboes, and two horns, is full of beauty, and the second movement is one of the daintiest Mozart ever wrote. The soloists, Mr. R. H. Tomkins and Miss Gertrude Wesley, gave a highly satisfactory performance of their respective parts.

BACUP.—Under the auspices of the St. Mary's Church Institute, a Military Concert was held in St. Mary's Schools on the 7th ult., at which the band of the 12th (Prince of Wales's Royal) Lancers made their first appearance in Rossendale. The following also appeared: Miss Bessie Holt, Mr. J. W. Boys, and Mr. C. J. Hunt.

BASINGSTOKE.—Mr. H. E. Powell gave his annual Chamber Concert in the Town Hall, on October 27. The programme comprised Schumann's Pianoforte Quintet in E flat, Rheinberger's Pianoforte Quartet in E flat, Beethoven's Sonata for pianoforte and violin, in D, and violoncello and vocal solos. The performers were Miss Mary Hay, Mr. J. Rosslyn Howell, Mr. Charles Griffiths, Mr. R. B. Creak, Mr. W. W. Waud, Mr. James Griffiths, Mr. H. E. Powell (pianoforte), and Mr. F. Sewell-Southgate (accompanist).

BESTON HILL.—Mr. J. E. Newell's Cantata *The Christian Pilgrim* formed the chief feature of a Concert of unusual excellence, given on October 27, in the Congregational Schoolroom. The solo parts were taken by Miss Alderson, Miss Marie Rhodes, Mr. Walter Parker, and Mr. D. Fernie, and the choruses were sung by a choir of fifty voices, under the leadership of Mr. Herbert Halliday. Mr. W. E. Bilbrough presided at the American organ and Mr. J. Broadhurst at the pianoforte.

BRIGHOUSE.—An Organ Recital was given by Mr. S. E. Worton, of Eiland, on the large three-manual organ in Park Church, on the 7th ult. The programme comprised excerpts from the writings of Handel, Bach, Guilman, Morandi, Lemmens, and Salomé, besides an Impromptu, which was so loudly applauded that a second was given. Vocal music was contributed by Miss Worton and Messrs. White and Moore. This was Mr. Worton's fourth Recital in Brighouse during the last twelve months.

CHICHESTER.—On the 16th ult. Mr. E. H. Thorne, Organist of St. Anne's, Soho, and his daughter, Miss Beatrice Thorne, gave a Pianoforte Recital at the Assembly Rooms. The programme contained extracts from the works of Mozart, Handel, Beethoven, Chopin, Dr. Arne, and Algonson Ashton, together with a couple of Mr. Thorne's own compositions, which evoked much applause from the audience.