Musical Times Publications Ltd.

Aid for Dismissed Members of Cathedral Choirs

Author(s): E. Marriott

Source: *The Musical Times and Singing Class Circular*, Vol. 25, No. 495 (May 1, 1884), p. 290

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

Stable URL: <http://www.jstor.org/stable/3356456>

Accessed: 29-10-2015 15:32 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 and Singing Class Circular*.

<http://www.jstor.org>

for evil. Herr Otto Lessmann, of the *Allgemeine Deutsche Musik Zeitung*, sums up his very able remarks on the work in a recent number of that paper as follows: "An exceptional talent, and noble and earnest artistic aims, we unreservedly recognise in this composer. On the other hand, his artistic taste will yet have to undergo a process of refinement, his invention and elaboration of detail acquire yet more freedom and independence in order that to him, in his artistic relationship to Richard Wagner, the words once pronounced by Hegel may not some day become applicable, viz., 'of all my disciples one only has understood—and he has *misunderstood*—me.'"

A festive gathering of male choirs of Northern Germany is to be held at Hamburg, on the 6th and 7th of next month. The number of choristers on this occasion will be 1,500, and 180 instrumentalists will form the orchestral complement. The Conductor will be Herr Carl Reinthaler.

The famous Gewandhaus Concerts of Leipzig will henceforth take place in the new building erected for the purpose, the final Concert performance in the historical "Gewandhaus" having taken place on March 27 last, when Beethoven's Ninth Symphony was produced, under the direction of Herr Reinecke.

Dr. Ferdinand von Hiller, the veteran German musician, who for so many years has been the leader of musical society at Cologne, will, it is stated, resign his positions as principal of the Conservatorium and conductor of the Gürzenich Concerts of that town next autumn, on account of his failing health. Various rumours are current as to the probable choice of his successor, Herr Gernsheim being apparently the favourite candidate to the post about to be vacated.

Messrs. Breitkopf and Härtel, the eminent Leipzig publishing firm, announce the impending issue of the first complete and critically revised edition of the works of Franz Schubert, the publication to commence with next year. The new standard edition will comprise both the already published and the hitherto unpublished compositions of the master, in the editing of which a number of eminent musical authorities will be engaged. It is needless to recommend so meritorious an undertaking to the attention of amateurs.

The erection of monuments to musicians, both living and dead, is again the order of the day. Wagner is to have one at Leipzig, Flotow one at Darmstadt, Liszt will shortly see his statue unveiled in the park of his friend, Cardinal Hohenlohe, at Schillingsfürst, while it is also contemplated to erect a statue at Brussels to the late M. Féris, the Belgian musical *savant* and founder of the Brussels Conservatoire.

The first performance at the Berlin Opera House of a portion of Wagner's "Nibelungen Ring," viz., "Die Walküre," which took place on the 7th of last month, is an event in the annals of the musical life of that metropolis, inasmuch as the director of the institution, Herr von Hülsen, had hitherto excluded the giant work altogether from his *répertoire*. The performance is generally described as an indifferent one, Herr Niemann's splendid realisation of the part of *Siegfried* forming the central attraction.

The *Neue Zeitschrift für Musik*, the excellent music journal founded by Robert Schumann, has entered upon the fiftieth anniversary of its appearance with the 3rd ult. The high artistic tone and solidity of its contents sustained by our German contemporary throughout this period, justify us in predicting for it a prolonged continuance of its position as a leading element in the musical press of Europe.

Herr Hans Richter, the Capellmeister *par excellence*, has been appointed successor to Herr Gericke, the late director of the Concerts of the Gesellschaft der Musikfreunde, at Vienna, an important post in the musical world, as all amateurs know. Herr Richter will, as the *Neue Freie Presse*, of Vienna, states, retain at the same time his office of Conductor of the Viennese Philharmonic Concerts as well as his position at the Imperial Opera.

The death, on the 6th ult., at Lubeck, of the veteran German poet, Emanuel Geibel, deserves notice in these columns since he has inspired more than one composer of note to wed their music to one or other of his joyous, life-breathing, or tenderly pathetic lyrical poems; he having, moreover, written several librettos, and amongst them that

to which Mendelssohn wrote his fragmentary music of "Loreley."

Old opera-goers will hear with regret of the death of one who, some forty or fifty years ago, charmed all Europe by her fairy-like appearance, whose every gesture was gracefulness, whose every movement a poem. Marie Taglioni has just died, at the age of eighty, at Marseilles. Born in 1804, at Stockholm, where her father was the ballet-master at the theatre, she was trained from an early age for her profession. She made her first appearance at the Paris Opera in 1827, where she soon acquired an enormous popularity, which was likewise extended to her in this country on and after her first visit in 1838. Marie Taglioni was married in 1832 to the Comte de Voisins, whom she survived by some twenty years.

At Stuttgart, died, on March 22, Professor Dr. Ludwig Stark, one of the founders of the Conservatorium of that town, and co-editor of the well-reputed *Lebert-Stark'sche Pianoforte Schule*.

At New York, died, on March 12, the baritone singer, Wilhelm Formes, the youngest brother of Carl and Theodor Formes, at the age of fifty.

We also record the death, at Marseilles, of Hippolyte Gondois, a musician of merit, formerly a laureate of the Grand Prix de Rome, and composer of a successful comic opera, "Don Blas."

CORRESPONDENCE.

AID FOR DISMISSED MEMBERS OF CATHEDRAL CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In consequence of the judgment delivered by Mr. Justice North in the action of "The Attorney-General v. The Dean and Canons of Manchester," great changes are now taking place in this Cathedral, whereby all those members of the choir, both gentlemen and boys, not on the Foundation are dismissed, leaving a staff of four boys, two altos, one tenor, and one bass to render the services. A similar case occurred some months ago at York Minster, when, through want of funds, three members of the choir were discharged, one being an elderly man, who had sung for many years, and for whom a small subscription has been started. I have computed the number of lay clerks in Cathedral and Collegiate establishments to be about 250, and I venture to ask through your columns if amongst this number some united action could not be taken to provide for such emergencies as above-stated and for those who suffer by them, they generally being men too old to obtain other Cathedral appointments. Could not the Choir Benevolent Fund, which has been a great blessing to lay clerks, take up this matter, and add to their useful work something of the character I suggest? If Deans and Chapters are deprived of the power to help those who make the Cathedral service so deservedly popular, the only resource left is, by mutual action, to help themselves.

I am, yours respectfully,

E. MARRIOTT.

The Cathedral, Manchester, April 16.

HARMONIUM PARTS FOR ORATORIOS AND CANTATAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have little doubt that there are many towns in other British Colonies situated musically as ours is—viz., possessing several good Choral Societies, capable of giving acceptable and adequate renderings of oratorio and cantata music. The harmonium and piano have, however, generally to furnish the accompaniment, as not only is there usually a lack of sufficient professional aid for the formation of an orchestra, but the expense attendant on the employment of one would be greater than could easily be met in most cases. It is to the use of the harmonium in conjunction with, and in aid of, the piano that I wish to draw attention on the part of composers of the class of music I have alluded to. A part written specially for the harmonium, with such of the orchestral effects as can be