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The 'Hammerklavier' Sonata

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Obituary.

We regret to announce the following deaths :

M. EDGAR TINEL, the well-known Belgian composer, who passed away on October 28, at Brussels. He was born in Sinay, in East Flanders, on March 27, 1854. His father was the local organist, and at eight years of age young Tinel, whose musical gifts were revealed early, was able to deputise on the organ for his father. Coming under the notice of Fétis, the famous critic, he was enabled to enter the Brussels Conservatoire, where he became a pupil of Gevaert, Joseph Dupont, and Louis Brassin, the pianist. At eighteen he gained the first-prize for pianoforte-playing. In 1877 he won the Prix de Rome with his oratorio, 'De Klokke Roeland.' In 1881 he succeeded the organist Lemmens as director of the Ecole Interdiocésaine de Musique Sacrée at Malines. It was there that he composed the oratorio 'Franciscus'—a composition which has been performed all over Europe and in America, and is generally regarded as his masterpiece. In 1909 his opera 'Katharina' was produced, and he was appointed to the post of Principal of the Royal Conservatoire. His works also include a great Te Deum, the oratorio 'Sainte-Godelieve,' a Mass for five-part chorus, an Overture and Symphonic Intermezzi to Corneille's 'Polyeucte,' the picturesque little cantata, 'Kolbloemen,' and numerous smaller compositions.

Mr. HENRY HUDSON, organist for nearly forty years of Holy Trinity Church, Southport, died with unexpected suddenness at his residence on November 20. It is fifty years since Mr. Hudson became connected with Holy Trinity Church as a chorister. For some years he was conductor of the Southport and Birkdale Philharmonic Society.

Mr. W. F. C. SCHOTTLER, at Hill Crest, Lansdown, near Bath, on November 19. The deceased, who was forty-nine years of age, was a well-known musician in the West of England. He was director of the orchestra of the Theatre Royal, Bath, bandmaster of the Bath Territorials, and conductor of the Summer Band in the city.

Madame SUSANNA COLE (Mrs. William Offord), at the age of eighty-two. In the 'sixties and 'seventies Madame Cole enjoyed a brilliant career as a solo-singer, an account of which was given in our issue for October.

Correspondence.

THE 'HAMMERKLAVIER' SONATA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—A reviewer of my recently published Essay on Wagner's 'Tristan und Isolde' has taken exception to a note censuring the title 'the Hammerklavier' for Beethoven's Sonata, Op. 106. He alleges that it is Beethoven's own word and is not like 'Pastorelle' or 'Appassionata,' which were affixed by publishers. As the question seems to me one of general interest, I ask permission to raise it in your columns. The facts are these: About the year 1816, *i.e.*, when Europe was breathing again after the Napoleonic wars and a feeling of nationality had begun to revive among the German peoples, a fashion arose of using German words wherever possible in preference to foreign ones, a fashion eagerly adopted by Beethoven and noticeable in the superscriptions of his works about this period. Now the Viennese German for pianoforte was at that time 'Hammerklavier,' *i.e.*, the keyboard with hammers, in distinction to the still common clavichord and clavicembalo with tangents or jacks in the place of hammers. Beethoven therefore gave instructions to his publishers that in future *in all his works* the German word 'Hammerklavier' should be used instead of 'Pianoforte.' 'Sonate für das Hammerklavier' means nothing more than 'Sonata for the Pianoforte,' and is Beethoven's superscription to the Sonatas Opp. 101, 109, 110, as well as for 106. It is not a

distinguishing title of one sonata. The documentary authority for what I write will be found in Thayer-Deiters iii. 499, 500 and iv. 230, 231. If I remember rightly the use of the term as a special title for Op. 106 originated with a Leipzig publisher in a modern edition, and owing to the high reputation of the editor as an executant pianist is in danger of becoming general.

Perhaps it will be answered that a name is only a label, and does not very much matter. I do not think so; on the contrary, I think a misleading title may often be most mischievous. The titles 'Pastorelle' and 'Appassionata' for Opp. 28 and 57, though objectionable because unauthorized, are at least not misleading, whereas 'Hammerklavier' distinctively for Op. 106 is both unauthorized and misleading.—I am, Sir, yours obediently,

GEO. AINSLIE HIGHT.

Samer, Pas de Calais, Nov. 11, 1912.

THE LATE S. COLERIDGE-TAYLOR.

Mrs. A. Glen Broder, of Calgary, Canada, part of whose letter we print, writes as follows: 'To the lament of the world of music at the early death of a composer of fertile fancy and of a rich vein of originality, the Far-West is entitled to contribute a distinctive note, as one of his most hotly-discussed works, "The Atonement," had in Calgary a first hearing in Canada a few months after its production at the Hereford Festival, and shortly after its performance in New York by the Church Choral Society under the conductorship of Richard Henry Warren.'

'Coleridge-Taylor's great work, "Hiawatha," has unfortunately not yet had a hearing in the new provinces of Alberta and Saskatchewan, which is all the more deplorable as in it the composer has so successfully conveyed the atmosphere of the prairies.'

'Expressing lively interest in a strophical version of the "Legend of Qu'Appelle," which he intended to set for tenor voice (he mentioned Mr. Ben Davies as its interpreter), Mr. Coleridge-Taylor asked the present writer for more lyrics to complete a Canadian cycle of six. These, alas! will never now see the light. But though the Canadian West was not destined to have its moods and legends immortalised by so exceptionally imaginative a musician, Calgary claims the right to pay its tribute of admiration to his memory.'

TALLIS'S PSALM SETTINGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I have to thank Dr. Madeley Richardson for his letter. The matter to which he calls attention is not, however, very important. In view of the existence of Dr. Richardson's fuller representation of the original, of which I was not aware, Mr. John Heyward's setting out of the Psalm is, I admit, better described, in regard to notation, as abridged or condensed, although the Psalm itself is given in full.

If any of your readers have knowledge of any chants or chant-settings of the period, besides those set out or referred to, I should be glad to hear of them.—Yours faithfully,

S. ROYLE SHORE.

November 19, 1912.

SOUTHPORT.—The fourth of the present series of Bohemian Concerts was given by the Southport Vocal Union on Monday, November 18, in the concert-room of the Prince of Wales Hotel. The choir, which was re-organized in the early part of the year, maintained its high reputation as one of the leading male choirs in the country, and gave a fine interpretation of Hegar's 'Phantom Host,' and part-songs by Mendelssohn, Sullivan, &c., under the conductorship of Mr. J. C. Clarke. All the artists were particularly successful in their songs, but special mention should be made of Miss Gertrude Ferber and Mrs. Beswick for their artistic singing. Mr. E. P. Beaumont accompanied, in his usual able manner.