"How to Listen to Music"

Author(s): R. H. Whall

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instrument, as well as for the pianoforte, he wrote a number of pieces, and he was, moreover, the composer of a great many ballets brought out at La Scala and other Italian theatres.

The death occurred, on the 3rd ult., at Ostend, of M. HENRI GILLET, the gifted solo violoncellist of the Colonne and Lamoureux orchestras in Paris, and latterly also a professor at the Musical Academy at Barcelona. M. Gillet was only twenty-seven years of age.

Madame MARIAN WILLIAMS, at one time a favourite Welsh concert vocalist, died in London on the 2nd ult. The deceased lady, who was a cousin of Mrs. Mary Davies, was gifted with a remarkably fine and clear voice. Some twenty years ago she was a leading soprano in the oratorios performed in connection with the Eisteddfodau. She gained the Westmoreland Scholarship at the Royal Academy of Music, of which she was an Associate.

Mr. SAMUEL HARRADEN, whose death occurred on July 17, at Hampstead, at the age of seventy-six, was a musician of considerable attainments, and in his earlier days an organist of some distinction. He was born in Cambridge and studied under Professor Walmisley, organist of Trinity College, in that *alma mater*, and at the age of twenty obtained the post of organist at St. Luke's, Cheetham Hill, Manchester. In 1846 he accepted a similar post at the Old Mission Church, Calcutta, in the musical life of which town he at once assumed an important position. He was the founder of the first Glee Club there, entered with enthusiasm into the study of Hindoo music, and was appointed successively Professor at the Hindoo College of Music, at the Martinière, and at the Free School. Having invested his considerable earnings in a musical instrument import business which unfortunately failed, Mr. Harraden resigned his musical appointments, undertook the management of the firm, and, with admirable spirit and resourceful enterprise, was able, after some years of arduous toil, to redeem the credit of the business. On account of his knowledge of Hindoo music the deceased musician received the diploma of Doctor of Music from the Bengal Royal Academy of Music.

Mrs. ROGER ASCHAM, better known by her professional name of Maggie Reece, died recently at Port Elizabeth, in her thirty-seventh year. While yet a student, she occasionally sang before Her Majesty the Queen, and the King and Queen of the Belgians, and her fine contralto voice and excellent artistic qualities were also much appreciated at the Crystal Palace and St. James's Hall concerts.

We have also to record the following deaths:—

On July 22, at Coburg, EDUARD EICHORN, one of the two brothers Eichhorn (who, as "youthful prodigies," gave concerts throughout Europe), aged seventy-three.

On July 25, at Vienna, FRAU CECILIE COHN-HOLLÄNDER, formerly a well-known pianist.

On July 27, at Stuttgart, WILHELM HERMANN, leading oboe at the Opera and professor of pianoforte at the Conservatorium, aged sixty.

On July 28, at Paris, GEORGES BERTAL, dramatic author and librettist, aged forty.

On July 29, at Weisenfels, L. BUCHEISTER, composer and musical director, aged sixty-seven.

On July 26, in London, HENRY DORE REED, for over twenty years manager and secretary of Mr. and Mrs. German Reed's entertainment, aged fifty-six.

On July 31, at Milan, LUIGI GALLI, organist, aged thirty-two.

On the 2nd ult., at Brunswick, HERMANN SCHRÖTTER, for twenty years operatic tenor at the Court Theatre, distinguished in Wagnerian parts, aged fifty-four.

On the 2nd ult., at Trier, BERNHARD TRIEBEL, composer, conductor at the Stadt-Theater.

On the 3rd ult., at Fulham, London, HENRY SMITH, principal oboe and cor anglais of the Glasgow Choral Union, formerly of the Royal Italian Opera and Philharmonic concerts, aged forty-one.

On the 3rd ult., at Bologna, GUGLIELMO CAVAZZA, trumpet virtuoso, professor at the Liceo Musicale.

On the 8th ult., at Paris, Madame DIETSCH, vocalist, widow of M. Dietsch, the composer and former conductor of the Grand Opéra, aged eighty-six.

CORRESPONDENCE.

"HOW TO LISTEN TO MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Having read Mr. Krehbiel's book with the above title, reviewed in *THE MUSICAL TIMES* of last month, I venture to draw your attention to one or two slight technical inaccuracies which seem to have escaped the notice of your reviewer. On page 107, in speaking of the horn, he describes the action of the hand inserted in the bell as *raising* instead of lowering the open note.

Also on page 121, in speaking of the full score extract at the end of the book, the horns and contra-fagotto should be included with the double bass as sounding an octave lower.

In regard to the question of the cuckoo, Mr. Krehbiel seems to take it for granted that the cuckoo sings always a minor third; the fact, of course, being that the interval varies between a minor third (or less) and a fourth.

Yours faithfully,

Llandudno, August 10, 1897.

R. H. WHALL.

"THE CAMPBELLS ARE COMING."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Referring to the article "New Lights upon Old Tunes," in your issue for this month, perhaps the following may be of interest to your readers.

In the year 1680, Campbell of Glenorchy—afterwards created Earl of Breadalbane—marched North to Caithness-shire with 1,000 followers to enforce his claim to the earldom of Caithness, which was then vacant, but which was also claimed by Sinclair of Keiss, a descendant of the late Earl. The rival parties met at a place called Altmarlach, about two miles from Wick, and there was a short but fierce and bloody battle in which the Campbells were completely victorious, killing, according to one account, eighty, and, according to another, 200 of their opponents. Now it is said this was the occasion which called forth the air "The Campbells are coming," as also another which is now known as "Lord Breadalbane's March," and that they were both composed—the latter extempore, as a bagpipe voluntary during the heat of battle—by Finlay MacIvor, chief bard and piper to Glenorchy. These statements are given in full detail in a book entitled "Civil and Traditional History of Caithness," and the author also states that a song composed by MacIvor, under peculiar and amusing circumstances in honour of a fellow clansman, was still known in his (the author's) day (1794-1864) in the Highlands of Caithness.

I am, &c.,

Jedburgh, August 7, 1897.

JNO. MACIVOR.

TO CORRESPONDENTS.

* * *Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.*

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.

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