Buildings for Music

Author(s): H. Heathcote Statham

Source: *The Musical Times*, Vol. 51, No. 807 (May 1, 1910), pp. 307-308

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

Stable URL: <http://www.jstor.org/stable/906314>

Accessed: 03-02-2016 10:31 UTC

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genuine musical genius of this country when our composers were under the direct national inspiration derived from the immortal Purcell, and before—as the editor remarks in his preface—our ‘fine old English School had been practically strangled (we would rather say ‘blighted’) by the pernicious influence of Handel.’

No. 12 is a Sonata in D minor, by Joseph Gibbs (1699-1788). Who among our violinists ever heard of him? And yet we venture to think that those who once play this exceptionally fine work—so far, we should say, the most difficult of the series—will not be likely to let it drop out of their repertory of concert pieces. It has three movements: an Adagio, giving full scope for fine expressive playing, with effective chord and arpeggio passages, is followed by an Allemande of quite an original turn; and then, preceded by a short Largo, quasi Recit., comes a delightful Air con variazione in D major. The Variations show much ingenuity in their treatment, and are quite different in style from the old-fashioned ‘Doubles’ of Handel’s suites. The sonata is well-worthy of a public hearing.

No. 13 is another Sonata in D minor, this time by John Humphries (1707-30), a composer who, according to Sir John Hawkins, was a ‘young man of promising parts and a good performer on the violin.’ His early death, however, cut short the promise of his youth. The sonata (Adagio, Allemanda, Sarabanda and Giga) shows clear evidence of ability, and is deserving of resuscitation.

No. 14—the last, so far, of the series, which is to be continued—is a Sonata in A minor, by Thomas Vincent, a member of a musical family of the 18th century. The three movements (Adagio, Allegro con spirito and Largo-Allegretto) are admirably written for the solo instrument, and are particularly pleasing and melodious.

We have on previous occasions given unstinted praise to Mr. Moffat for his work in editing this series, and the same experience and skill are in evidence throughout the present numbers.

Mutterherz. Bekenntnis. Du am Abend. Der Liebe Leichenzug. Lieber Regen. With German and English words. Music composed by Wilhelm Kienzl.
[Ed. Bote & G. Bock, Berlin.]

There is abundant evidence of artistic taste and endeavour in this group of songs. The musical ideas emerge, with occasional backslidings, from the common rut, and are often truthfully expressive of the meaning of the words. The accompaniments are free from conventional formula, and are harmonized with some insight. Some portentous passages occur in the gloomy but significant ‘Der Liebe Leichenzug,’ ‘Lieber Regen’ has a pretty, descriptive accompaniment, and ‘Du am Abend’ a very effective ending. Taken as a whole, these songs are attractive music; but, although bearing the Opus number 81, they show traces of what resembles inexperience; they are not music of the class in which grammatical errors are considered effective.

Silence prevailed in Heaven. Richard Dering.
God, That madest earth and heaven. Thomas Attwood.
The souls of the righteous. Sir John Goss.
[Bosworth & Co.]

The anthem by Dering is a fine example of the composer’s method, and in many places anticipates the style and harmony of Purcell. It should find a place in our anthem lists. Attwood’s anthem (composed in 1827 for *The Harmonicon*) will appeal to those who demand simplicity and directness, and should therefore become popular in our village churches. Also written for *The Harmonicon* in 1827, Sir John Goss’s music will be found well suited to the solemn words, and to the occasions which would call for its use. Sir Frederick Bridge is responsible for the work of editing and adapting, and it need not be said how well he has accomplished his work.

Ballade for the Organ. By Arthur W. Pollitt, D.Mus.
[Stainer & Bell, Ltd.]

Dr. Pollitt has produced a charming piece in a style combining modern thought and treatment of the instrument with sound musicianship. He evidently ‘thinks polyphonically,’ and has so expressed himself. The pedal-part is not a

series of supports for the left foot (alas, too common in modern organ pieces), but is throughout interesting and independent. We think the middle section very attractive and well developed, and we await further specimens of Dr. Pollitt’s work with interest.

BOOKS RECEIVED.

Musical Memories. By William Spark, Mus. Doc. New edition, with sixteen portraits added. Pp. xiv. + 366. (London: W. Reeves.)
The Royal Road to Rudiments. Pp. viii. + 127. Price 1s. 6d. net. *Questions and Exercises on ‘The Royal Road to Rudiments.’* Price 1s. net. Pp. iv. + 42. By J. Alfred Johnstone. (Melbourne: Allan & Co.)
The Country Dance Book. By Cecil J. Sharp. Part I. Pp. 64. (London: Novello & Co., Ltd.)
What must the student of music know of Berlin? From authentic material by Dr. Richard Stern; translated by W. M. Hunter. Pp. 178. (Berlin: Dr. Richard Stern.)
Wagner’s ‘Judaism in Music.’ Translated and furnished with explanatory notes and introduction by Edwin Evans, Senior. Pp. xv. + 92. (London: W. Reeves.)
Modest Idylls for Musical Setting. By Ernest Alfieri. Pp. 75. (London: W. Reeves.) Price 1s. net.
The Art of Teaching Pianoforte Playing. By J. Alfred Johnstone. Pp. xvi. + 257. (London: W. Reeves.)
The Rosary. A novel (which brings in musical topics). By Florence L. Barclay. Pp. 389. (New York and London: G. P. Putnam’s Sons.) Price 6s.
Musical England. By William Johnson Galloway. Pp. xii. + 258. (London: Christophers.) Price 3s. 6d.
The singing-voice and its training. By M. Sterling MacKinlay, M.A. Pp. xvi. + 169. (London: George Routledge & Sons, Ltd.) Price 3s. 6d. net.

Correspondence.

BEETHOVEN’S MASS IN D. A FACT NOT GENERALLY KNOWN.

TO THE EDITOR OF THE ‘MUSICAL TIMES.’

DEAR SIR,—I have just returned from Frankfort, where I attended a performance (a very good one, be it noted) of the above work. I noticed that the whole of the Sanctus down to the orchestral prelude to the Benedictus was sung by the solo quartet. On referring to *four* editions of the score (including the first one), I find that this is strictly correct; and though it is certainly true that the fugal section ‘Pleni sunt coeli,’ &c., and the following ‘Osanna’ sound very thin with only one voice to a part on account of the complicated and florid accompaniment, still the composer has clearly written ‘solo’ to each of the voice parts. Now in Novello’s edition these movements are indicated to be sung by the full chorus. It is certain that this procedure is a gain, but no information is given either by preface or otherwise as to who originated the practice of thus performing the work. Perhaps some readers of the *Musical Times* can supply the required information.

I ought to mention that a first-class violinist (Mr. Henri Marteau) was engaged to play the solo violin in the Benedictus, and that he stood in front, next to the solo singers and played this movement like a Concerto.

Yours truly,

HARRY A. KEYSER.

Butlers Green, Haywards Heath.
April 15, 1910.

BUILDINGS FOR MUSIC.

TO THE EDITOR OF THE ‘MUSICAL TIMES.’

SIR,—I have only just seen your review of my book on the organ. I quite agree that my idea as to the use of solo reeds to bring out points in a fugue or other composition is open to argument, but I would remark that I specially said it was a source of effect to be used with great caution and reticence. But in questioning my opinion as to the nature of

the materials to be used in buildings for music (and more especially for organ-music) I think, if you will excuse my saying so, that you are going a little beyond your *métier*. I am an architect, and have given special attention to the effect of materials on sound in buildings.

What is wanted in the interior of a concert hall is a class of material which will sympathise and vibrate with sound, without either absorbing or reflecting it. Upholstery, to any great extent, is bad, because it absorbs sound without assisting it. On the other hand, all hard polished surfaces cause sharp echoes which are disturbing in their effect, especially to the large sounds of the organ. And generally speaking it may be said that whatever surface reflects light sharply will reflect sound sharply, thereby producing echo. The best interior lining, so far as experience shows, is fibrous plaster, perhaps combined with a wood dado.

At St. George's Hall, Liverpool, where all the interior surfaces are marble and hard cement, the echo set up is such that a full organ fugue becomes absolutely confused. When I heard Best give a recital at the City Temple (where there is very little echo) to re-open the enlarged organ, I told him afterwards that I had never before realised the brilliancy of his execution in rapid pedal-passages, because I had only before heard him at St. George's Hall, where, in consequence of the echo, nothing is heard of them but a confused rumble—all the notes run into one another by the echo.

It is many years since I heard organ playing at King's College Chapel, and I cannot remember my impression; but if the building has the prolonging echoes described in Wordsworth's sonnet—and, from its construction, it certainly ought to have them—I should say that it must be a very bad building for anything like elaborate organ-music. For slow music in massed harmonies no doubt the echo is fine, and adds something to the effect; but that is quite a different matter from clearness of definition in music in quick *tempo* and of elaborate design.

Yours faithfully,

H. HEATHCOTE STATHAM.

Wimbledon, March 21.

Obituary.

M. EDOUARD COLONNE.

With much regret we have to record that the well-spent life of this distinguished French conductor came to an end in Paris on March 28. Last year he was afflicted with paralysis in one arm, and was unable to conduct the famous Châtelet Concerts which crowned his arduous and useful career.

Colonne was born at Bordeaux on July 23, 1838, and was thus nearly seventy-two years of age at the time of his death. He came of a musical family, and soon manifested uncommon faculty.

In 1855 he went to Paris, and studied the violin under Girard and Sauzey and composition under Ambroise Thomas. He became first violin at the Opera in 1858, and a few years later he was connected with the Padeloup orchestra formed for the 'Concerts Populaires.' In 1873, after the war, Colonne started an orchestra, which he himself conducted, and it was then that he began to make his world-wide reputation.

M. Colonne became a great apostle of Berlioz, and he did not omit to give his support to many others of the French School. César Franck, Saint-Saëns, Bizet, d'Indy, Massenet, and others, were all brought into prominence, and Tchaikovsky's works were frequently in his programmes. Londoners, too, on several occasions, enjoyed the benefit of hearing his fine interpretations of orchestral masterpieces. It will be remembered that a year or more ago M. Colonne conducted at a number of Queen's Hall Promenade Concerts during the absence of Mr. Henry J. Wood.

We regret to record the death of MR. HENRY JOSEPH LOVEDAY, which took place at his residence at Strawberry Hill on March 29, in his seventy-second year. Mr. Loveday was a member of a musical family, and was himself an accomplished musician. He was one of the first violins

in the orchestra of the Theatre Royal, Edinburgh, and was subsequently appointed Musical Director at the Alexandra Theatre, Liverpool. Mr. Loveday was, however, best known through his association with Sir Henry Irving, to whose service he devoted the best years of his life as stage manager. He held this important appointment from 1877 until the death of the distinguished actor in 1905. During this period his invaluable assistance contributed in no small degree to the many successful productions at the Lyceum Theatre.

We regret also to record the following deaths:

MR. JOHN PARDEW, which occurred suddenly at Plymouth on April 13, and has caused great sorrow throughout Devon and Cornwall. He was widely known in south-west England for his abilities as an organist, pianist, violinist, conductor and teacher, and his personal qualities gained him many friends. He was born in 1855, and quickly developed his musical faculties. At the age of sixteen he received the appointment of organist of St. Michael's, Stoke. Subsequently he conducted choral societies at Devonport and in the neighbourhood, and succeeded Mr. F. N. Lohr as conductor of the Plymouth Vocal Association. He also became leader of the Devon County Musical Association. His last appointment was as organist of Emmanuel Church, Mannamoad. He was untiring and enthusiastic in his influential activity, and his place will be hard to fill.

MR. ARTHUR DIXON HOLLOWAY, of St. Ives, Hunts, on April 2, aged seventy-eight years. Born at Wallington in 1832, he developed musical abilities at an early age. He was educated at and later became Precentor of St. Mark's College, Chelsea. Mr. Holloway was appointed organist of St. Ives Parish Church in 1854, which position he retained for thirty-five years.

SIGNOR GIOVANNI BATTISTE LAMPERTI (the younger), the famous singing-master, on March 18, at Berlin, in his seventy-first year. He was one of the foremost apostles of the art of the 'bel canto,' and numbered among his pupils Mesdames Schumann-Heinck and Marcella Sembrich.

LOUIS NUNCZY, a famous Hungarian violinist of the national type. He died at Budapest on April 18. He exercised great fascination over his countrymen, and is said to have left a large fortune.

HERR ALBERT ZABEL, one of the first harpists of the age, and a successful composer for his instrument, at St. Petersburg recently.

LONDON SYMPHONY ORCHESTRA.

M. Sergius Kussewitzky conducted the concert given on April 4, and opportunity was taken to introduce an important work, new to England, by one of the most advanced of living Russian composers, A. N. Scriabine. 'Le poème de l'extase' was published in 1908, and bears the Opus number 54. The programme of this remarkable work may be roughly described as the quest and ultimate finding of 'the joy of untrammelled activity' in some intangible higher sense. In a lower and more material sense it was well-illustrated in the harmonies and orchestration, which were decidedly free from trammels in their more active moments. The most modern style of expression is maintained with aggressive insistence and with greater mastery of colour than of outline. The work created a powerful impression, but no great demand for a second hearing. In the latter respect it differed from an orchestrated version, made by M. Steinberg, of a concerto in D by Philipp Emanuel Bach. Beethoven's 'Egmont' overture and Symphony No. 8 completed the programme.

QUEEN'S HALL ORCHESTRA.

The presence of Dr. Richard Strauss as chief conductor of the concert given on April 9, inspired the Queen's Hall Orchestra to a display of their best form, and the brilliance and responsiveness of their playing helped to make the occasion memorable. The chief work in the programme was Mozart's 'Jupiter' Symphony. If any demonstration were needed that Strauss's professed love for the music of Mozart is no mere pose, it was given by this performance. His