"St. Magnus"

Author(s): John E. West

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the pen of Herr Ludwig Hartmann, was brought out at the Imperial Theatre on February 24 with great success. The principal parts were well interpreted by Mesdames Forster and Renard, Herren Dippel, Hesch, and Neidl, the choruses also being most effectively rendered. Herr Mahler, who had bestowed infinite care at rehearsals, conducted. The composer, who was present, had reason to be satisfied with the reception accorded to himself and his new work. A new comic opera by Herr Ignaz Brüll, entitled "Der Husar," was brought out on the 2nd ult. with marked success at the Theater-an-der-Wien, the libretto, by Herr Leon, dealing effectively with a really comic subject, and the music being distinctly clever, as was to be expected from the composer of "The Golden Cross." The Kaim Orchestra, of Munich, gave several performances here last month, under the direction of Herr Loewe, and has been greatly appreciated. The programmes consisted chiefly of works by modern masters.

OBITUARY.

At West Kirby, on the 18th ult., Miss H. A. ARGENT (daughter of Mr. W. I. Argent, of Liverpool), who had been one of the leading teachers of the violin in Birkenhead for ten years prior to her abandonment of work owing to decline early in 1897.

On the 5th ult., aged eighty, NATHAN CONSTANTINE, son of Nathan Constantine, of Keighley, professor of music, for many years associated with the late John Hullah as a teacher of his system.

On the 6th ult., at 96, Camberwell New Road, WILLIAM FREEMAN THOMAS, formerly promoter of the Promenade Concerts, Covent Garden, aged fifty-four.

The death is announced, on the 13th ult., at Berlin, where he had resided for the last fifteen years, of the well-known pianist and composer, JULIUS SCHULHOFF. Though to the younger generation of amateurs little more than a mere name, and long since retired from public life, he was in the earlier decades of the century a very famous personality indeed, both as a pianoforte virtuoso, of the school of Thalberg, and as a composer of brilliant *morceaux de salon* for his instrument. Schulhoff was born at Prague on August 2, 1825, and made his pianoforte studies under Kisch and Tedesco, while Tomaczek instructed him in counterpoint, he being a fellow pupil with the latter of Mr. Wilhelm Kuhe. In 1845 he went to Paris, the arbiter, at that time, of a young pianist's reputation. Here he was fortunate in gaining the interest and friendship of Chopin, who introduced him to the artistic society of the capital, and who also greatly influenced his style of playing. His success in concert-rooms both here and in London, where he paid frequent visits during his prolonged Paris residence, was considerable, and indeed sensational. He also undertook extensive tours through Germany, Austria, Spain, and Russia. In 1870 he went to live in Dresden, where, as previously in Paris, he was much in request as a teacher, and finally took up his residence in Berlin. His compositions, amongst them the once famous "Galop di Bravura" and the brilliant "Carnaval de Venice," include a sonata, a *morceau de concert*, and a number of popular pianoforte pieces.

Professor MICHAEL BERGSON, who, for a number of years past has been an esteemed music teacher and composer in London, died at his residence in Percy Street, Uxbridge Road, on the 9th ult., at the age of seventy-nine. He was born at Warsaw, and made his musical studies under Schneider, in Dessau, and in Italy. Amongst his compositions, besides numerous pianoforte pieces, are many songs, of which "The Better World" and "Two Hearts" have enjoyed some popularity.

CONRAD BEHRENS, the well-known operatic singer, who, a generation or so ago, enjoyed considerable popularity with English audiences, died at New York on February 13, after having undergone a painful operation. He was born at Samsleben, near Brunswick, in 1834, and made his *début* at the Royal Opera, Stockholm, having received his musical education at the expense of the King of Sweden. He first appeared in London in 1874 and became, for several seasons, a leading basso at Her Majesty's Opera.

We have also to record the following deaths:—

On February 20, at Dresden, FRANZ BEHR, composer of popular pianoforte pieces, aged sixty-one.

On February 26, at Naples, TERESA MARTUCCI, gifted pianist and teacher, sister of Signor Giuseppe Martucci, the distinguished director of the Bologna Conservatorio.

On February 26, at Toulouse, VICTOR SAVIT, contrabassist, founder and custodian of the Conservatoire library, the second in importance in France, aged eighty-three.

CORRESPONDENCE.

"ST. MAGNUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The authorship of the above tune has, I believe, always been attributed to Jeremiah Clark, organist of St. Paul's Cathedral and of the Chapel Royal at the beginning of the last century.

In a German, or rather *Swiss*, collection of four-part songs, entitled "Sammlung von Volksgesängen für den gemischten Chor Liederbuch für Schulen und Vereine, herausgegeben von der Musik-Kommission der zürcherischen Schulsynode unter Redaktion von J. Heim."—[N.D.] I find, under No. 192 ("Bei Sonnenaufgang"), and described as "Alte Volksweise" (old folk-song), the melody of this tune in the form given below, the harmony being very similar to that associated with the tune in the majority of our English tune-books.

It seems to me rather unlikely that the people of the Alps (or any of their neighbours) could have borrowed this particular melody from us. The only other tune in the same book which can be considered of English authorship is that of "God save the Queen," which is there set to a "Volkshymne an das Vaterland," and assigned to John Bull.

The question is, therefore, did Clark adopt the tune from an old Volkslied and merely claim to be the arranger, or did he—?—but no, perish the thought! In this latter case one would be almost inclined to think that poor "Jerry" had some other weight upon his mind besides a love disappointment, which induced him to bring about his own sad end.

Seriously, however, my little discovery has greatly interested me, and perhaps some of your readers may be able to throw further light upon the matter. Here is the melody in its "Volksweise" form:—

Yours truly, JOHN E. WEST.

"HARK! THE HERALD ANGELS SING."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Referring to the letter of Mr. J. T. Lightwood in your last issue, permit me to mention a still earlier appearance of the above tune in a hymnal—viz., that in the "Congregational Hymn and Tune Book" (original edition), 1857—where, in the index, it is styled "St. Vincent."

In a recent letter which I received from the Editor of this book, the Rev. R. R. Chope, he says: "Forty years ago I was the *first* to put that tune into a Hymn-book." (The italics are mine.) I think, therefore, we are justified in concluding that we have here the earliest appearance of the tune in a hymnal consequent upon the publication by Messrs. Ewer and Co., in 1856, of Mr. W. H. Cummings's original arrangement.

Yours faithfully,

2A, Lorn Road, Brixton,
March 12, 1898.

J. R. GRIFFITHS.