Musical Times Publications Ltd.

Madrigals

Author(s): J. W. Matthew

Source: *The Musical Times and Singing Class Circular*, Vol. 27, No. 519 (May 1, 1886), pp. 297-298

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3362972>

Accessed: 26-10-2015 11:28 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>

Geneva, where it met with a favourable reception. At the same town a new Symphony, entitled "David Livingstone," was performed at one of the Concerts Classiques and greatly applauded. The composer is M. Kling.

Liszt's Mass, known as the "Graner Fest-Messe," was the principal item in the programme of the Liszt Festival recently organised in the music-loving Belgian town of Liège, under the direction of M. Hutoy.

An opera, "Gwendoline," by M. Emmanuel Chabrier, was successfully brought out on the 10th ult., at the Théâtre de la Monnaie, of Brussels. In the meantime, however, the director of that establishment, M. Verdhurt, has been obliged to declare his insolvency, and the performances are being carried on by a temporary management, pending fresh arrangements to be made in order to save the leading Belgian stage from a serious collapse.

According to *Le Ménestrel* there have been 650 new operatic works by native composers produced at Italian theatres during the last eighteen years, giving an average of thirty-six annually.

The Italian opera of St. Petersburg appears to be in a bad way, its director, M. Karkoff, having deemed it prudent to disappear, while the company continue for the present to give representations of opera on their own account.

Arrigo Boito, whose one opera "Mefistofele" has rendered him famous, and who for the space of some ten years has produced no fresh operatic work, is said to have completed a lyrical drama entitled "Nerone," which will ere long be brought out at one of the leading theatres of Italy.

A new operetta by the Maestro Vincenzo Galassi was recently produced and much applauded at Naples. It is entitled "Il Testamento dello zio Saverio."

One of the finest theatres in Italy, the Teatro Apollo of Rome, which but a few years ago was completely renovated, is about to be demolished to make room for the carrying out of an extensive scheme for the regulation of the river Tiber.

"Les Pécheurs des perles," an early opera from the pen of Bizet, was recently brought out with much success at the Scala, of Milan.

A Polish National Theatre is to be built in Cracow, for which purpose the sum of 60,000 florins has been contributed by an anonymous art-lover in that town.

The journal *L'Arte*, of Catania, some time since offered to award two prize medals to successful competitors in the composition of a vocal quartet. Among the thirty-eight applicants none were found worthy of the distinction, and the medals, a gold and a silver one, remain as yet in the keeping of the generous editor of *L'Arte*.

A new periodical, devoted to the cultivation of the harmonium, is being published in France, under the title of *L'Harmonium au Salon*. It is edited by a musical professor, M. Clément Loret, of Saint-Louis d'Antin.

We have received the current numbers of the *Leipsiger Musik und Kunst Zeitung*, a fortnightly journal, formerly entitled *Parsifal*. It appears to be an ably conducted paper, dedicated to general art interests, and is published by Edwin Schloemp, of Leipzig.

The death is announced, at Paris, of Louis le Bel, formerly a professor of singing at the Conservatoire, and Director of the Chorus at the Opera Comique, aged seventy-three.

At Vienna died, on March 24, Max Wolf, at the early age of forty-six, the composer of numerous successful operettas.

Madame Marie Heilbron, the well-known *prima donna*, died, on March 31, at Nice, having only reached her thirty-seventh year. She was born at Lyons, her parents being of Dutch nationality.

CORRESPONDENCE.

NAME OF OLD TUNE WANTED.

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,—In the universal decay and disappearance of Folk-music and Folk-lore before the devastating progress of the Board School, so small a matter as the present may not be devoid of interest to the musician. Can any of your readers then throw light upon the genesis of a song now to

be heard in the streets and new to my ears, though obviously not of modern origin? The old tune of the "frozen-out" to the words "We've got no work to do-o-o!" is familiar to every one and is a well-known melody of traceable lineage, but this winter the rogues and vagabonds who defraud the charitable by posturing as "the unemployed" have adopted a song of superior character, which runs thus:—

There are two verses, of which the first is as follows:—

What will become of England if things goes on this way,
When crowds of honest working men are starving day by day!
They cannot get employment, for bread their children cry,
And hundreds they have died for want and now lies in their graves.

The last line should of course be "and in their graves now lie." These touching lines, added to the really pathetic ring of the tune, produce more practical results than did ever Orpheus with his lute. Did but a small portion of the silver and copper harvest fall to the hands of the "honest working man" we might exult in the power of divine music, but as this is unhappily not the case we may confine ourselves to curiously enquiring into the history of this tune. The words, of course, are of to-day, but the melody cannot be. The drop of a third from the tonic in the fourth bar would seem to point to an Irish origin, but at least it never came from the music-hall. Any information would oblige

Yours truly,
F. CORDER.

CHARLES DIBDIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The baptismal record quoted by Mr. Joshua D. Horwood, in your April issue, rather tends to make the question as to the date of Dibdin's birth still more complicated. The generally received date is March 15, 1745; but obviously this is wrong, if the Charles Dibdin baptised on March 4 in that year was the future composer. The name Dibdin, or Dibden, is indigenous to Southampton and neighbourhood (there is a village, Dibden, near Hythe), and to me it seems not impossible that the entry in question refers to another person. This is supported by the description of the father as "clerk of this parish," whereas Dibdin himself says his father was "a silversmith, and a man of considerable credit." A substantial silversmith is not usually found acting as parish clerk.

The inscription on Dibdin's tombstone only proves that his widow thought his age to be 69. As her information presumably proceeded from her husband, who was himself astray as to the early dates of his life, her opinion cannot be taken as conclusive.

I should like to correct the last statement in my former letter. Licences were refused both to the Circus and the Helicon. In the former case, the difficulty, originating in the intrigues of Grimaldi and Hughes, was at last surmounted; in the latter, a gale blew down the building, and the license was no longer required.—Yours faithfully,

EDWARD RIMBAULT DIBDIN.

Orme's View, Liscard, Cheshire, April 15, 1886.

MADRIGALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I had hoped that Mr. Baptie's interesting letter in your February number would have elicited a response from some professor of authority in the musical world, or perhaps from the Conductor of some well-known Choral Society, who could have told us the real reason why Madrigals are now neither published nor performed.

It seems to me unfair to suggest that it is in consequence of want of enterprise in the music trade, for on looking through Messrs. Novello's catalogue alone, I find about

thirty-seven madrigals of the English and foreign schools in the "Glee Hive," twenty-five in THE MUSICAL TIMES, twenty-three in Leslie's Collection, and several in the "Part-Song Book"; besides these, twenty-seven in the "Triumphs of Oriana," nineteen in Webbe's Collection, and seventy-nine in "Oliphant's," are published in parts. All of these are low enough in price, and, although a number of duplicates may be found among them, would form a repertory large enough to keep a Madrigal Society at work for several seasons, at the end of which time the question of publishing more might be raised.

This is a subject on which I write with great interest, as for some years past I have had a small party of amateurs meeting at my own house to sing works of this description, and my experience is, not that the material available is insufficient, but that for some unaccountable reason the taste of the day has been diverted to the more modern Part-song, and that not a tithe even of the Madrigals, which may be bought for a few pence, are at all known to the present generation of choral singers.

As an orchestral player, I have constantly been present at Concerts of small choral Societies, where, after a Cantata, the second part has been miscellaneous; but hardly ever is a Madrigal introduced: always Part-songs, good, no doubt, but surely not in a higher style of art than the works of the Madrigalian Era.

Of course there are slight practical difficulties, such as the extended compass of some of the parts, but they are as nothing compared with the awkwardness, say, of Palestrina's "Missa Papæ Marcelli," which has been made practicable, at all events, by the late Conductor of the Bach Choir; but the Concert of the Bristol Madrigal Society at the Albert Hall last season must have convinced the thousands present that nothing in the way of unaccompanied vocal music can be more sonorous and satisfactory to an audience than a Madrigal when well performed.

I fear the plan suggested in your last number by Mr. Heywood will hardly create a demand for music of this character; and really with the melancholy example of the Musical Antiquarian Society before us, and the suspended animation of the Purcell Society in our own time, we can have but little hope of successful publication by subscription.

What is needful is, I think, that our Conductors should introduce to their choirs those works which can already be obtained; and from my own experience I can almost promise that a demand will arise, from both singers and listeners, for further efforts in the same direction.

Yours faithfully,

J. W. MATTHEW.

92, Finchley Road, N.W.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

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.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The Notices of Concerts at Portsmouth should have been sent in time for our last number. We shall be glad if our Correspondent will occasionally furnish us with condensed accounts of musical performances in his immediate neighbourhood, for our "Brief Summary."

E. A. S. ORR.—We are unable to recommend anything for the purpose you name.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—The Junior Guild of St. George gave a Children's Concert in the Council Chamber on Saturday, the 10th ult. A crowded audience testified to the general interest felt in the performance of the

young students, in whose work Mr. Ruskin has so kindly expressed his sympathy and interest. The Concert brought to a successful close the first series of practices, by the music pupils of the Guild, which commenced in January last, under the direction of Mrs. Slade Baker. The programme included part-songs by Kinross, vocal solos by Arne and Dvorák, piano solos by Beethoven, Haydn, Heller, and Liszt, violin solos by Wiener, Hauser, and Rossini, and two trios for piano, violin and cello, by Beethoven and Mozart. The Concert was very enjoyable and reflected much credit on all who took part in it.

ASHTON-UNDER-LYNE.—A very successful performance of Prout's *Hereward* was given by the Philharmonic Society on March 29. The solo vocalists were Miss Leighton, Miss Hallowell, Mr. Seymour Jackson, and Mr. Musgrove Tufnail. Mr. Irvine Dearnaley, Organist of the Parish Church and Musical Director of the Manchester Gentlemen's Glee Club, conducted.

BANGOR, COUNTY DOWN.—The Bangor Musical Society gave the last Concert of the season on Thursday, the 16th ult., in the Ward Schoolroom. The principal vocalists were Mrs. Morgan Byrne, Mrs. Thos. H. Crowe, Mrs. Purdon, Miss Burne, and Messrs. Benson, Dalzell, Hunter, Guthrie, and McLean. Miss Maguire played Weber's "Polacca Brillante" in E flat in good style. A Beethoven Trio, for piano, violin and violoncello, played by Messrs. Thos. H. Crowe, W. Benson, and R. E. Ward, was well received. The part-songs were admirably sung by the members of the Society, and their Conductor, Mr. Thos. H. Crowe, is to be congratulated on the success of his efforts.—The new organ, built for the Parish Church by Mons. Annessons, of Grammont, was opened on Easter Sunday at the Morning Service. The Service was fully choral, consisting of Smart's *Te Deum* in F, Garrett's *Jubilate* in F, and Stainer's anthem "They have taken away my Lord." The Evening Service was also choral, and at the conclusion, the Organist of the Church, Mr. Thos. H. Crowe, who had presided at the instrument at both services, gave selections from Bach, Handel, and Smart. The good voicing and pure tone of the instrument reflects great credit on the builder.

BELFAST.—The twelfth season of the Philharmonic Society was brought to a close on the 2nd ult. by the annual Members' Concert. The third part of Schumann's *Faust* commenced the programme. The solos were well rendered by members of the Society, and the choruses, as a rule, went well. The second part of the Concert, which was miscellaneous, included a duet, "Weep you no more," by Professor Crossley, excellently sung by Mr. and Mrs. Mantell, and accompanied by the composer, and two movements of Goltermann's Concerto, for violoncello and orchestra. Mr. Edgar Haines led the band, Herr Werner accompanied, and Herr Beyschlag conducted.—The members of the Queen's College Musical Society terminated their fifth season on the 9th ult., with a Concert in the Examination Hall of the College. The principal items in the excellent programme provided were Haydn's Motett, "Distracted with care and anguish," well sung by the members of the Society; Rubinstein's "Die Nixe," for female voices and solo, finely rendered by Miss Milligan and the ladies of the Society; the solo, with chorus, from *Orpheus*, "Oh in pity be moved by my grief," the solo part most effectively given by Mrs. R. J. Porter; and two violoncello pieces, so exquisitely played by Herr Rudersdorf as to excite the utmost enthusiasm. Amongst the vocal solos must be mentioned Mrs. Porter's "Only once more" (Moir), Mr. Louis Mantell's "I arise from dreams of thee" (Salaman), and Mr. T. B. Boyd's "The Erl-King" (Schubert). Herr Beyschlag conducted with his usual care and judgment, Mr. Carl Leckie playing the accompaniments with much effect.—The members of the Lisburn Choral Society at their Concert rendered, very creditably, selections from *The Messiah*, the solos being taken by Mrs. Freeman Dudley, Miss C. Milligan, and Messrs. Picton and Imrie; Mr. R. Kent Atkinson, conducted. The Hillsboro' and Lurgan Societies have also given Concerts in those towns, Mr. W. Hartz conducting on each occasion.

BLACKBURN.—The members of the Vocal Society brought their eleventh season to a successful conclusion, on March 31, with a fine performance of Cowen's *Sleeping Beauty*. The solos were sustained by Miss Beare, Miss Carmichael, Mr. Seymour Jackson, and Mr. O. Thompson. The second part of the programme was miscellaneous. The band, selected from Mr. Hallé's orchestra, was most effective. The Concert was conducted by Mr. W. H. Robinson with his usual earnestness, and was thoroughly appreciated by a crowded audience.—The second Concert of the eleventh season of the St. Cecilia Society was given in the Exchange Hall on Thursday, the 8th ult., under the conductorship of Mr. J. H. Rooks, of Bradford. The work selected for the first part was the dramatic legend *Cinderella*, by Hofmann, the principal parts in which were ably sustained by Miss Thudichum (Cinderella), Mrs. Clarke of Bradford (the Fairy Queen), and Mr. John Higginson (the King). The band comprised many of the most eminent members of Mr. Hallé's orchestra, with Mr. H. Nuttall as leader. The second part was miscellaneous, opening with Schubert's "Unfinished" Symphony in B minor, and concluding with the March from *Tannhäuser* (Wagner). The choir sang with great precision, particularly in the part-song "Moonlight" (E. Fanning), and Mr. S. Thornborough, who has recently been appointed Organist of Chapel Street Congregational Church, sang "Cujus animam" (from Rossini's *Stabat Mater*) in excellent style.

BOLTON.—On Saturday, March 27, the Philharmonic Society gave a performance of *Judas Maccabæus* in the Temperance Hall. The solo vocalists were Madame F. Hyde, Miss A. Walker, Mr. H. Taylor, and Mr. Scholes.—The Choral Society held an "open" meeting in the Town Hall on the 14th ult., when Villiers Stanford's "God is our hope and strength," Handel's *Acis and Galatea*, and Dr. Bridge's part-song in memory of Joseph Maas were presented to a large audience. A Fantasia by Liszt, well played by one of the members, was highly appreciated. Mr. E. W. Appleyard conducted.

BRISTOL.—The annual Recital of Sacred Music by the United Presbyterian Church Choir, under the conductorship of Mr. R. W. Pentland, took place in the church on March 26, in presence of a large number of members and friends of the congregation. The programme consisted of miscellaneous selections, and the choir, numbering about thirty-five voices, evidenced a very commendable degree of