Musical Examination in Elementary Schools

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Gluck's "Armida," in the French language, is in course of preparation at the Théâtre de la Monnaie, of Brussels.

A Congress on Church Music will be assembled from the 10th to the 12th inst. at Milan, under the presidency of Signor Gallignano, the musical director of the Cathedral.

A new four-act opera, "Alienor," by the celebrated violin virtuoso and Professor at the Royal Academy of Music at Budapest, Yenő Hubay, is to be first produced at the Royal Opera of Budapest, on the 19th inst. Madame Bianchi is to create the principal part, and the performance is looked forward to with considerable interest in musical circles in the Hungarian capital.

It is stated that the Paris "Lohengrin" performance is to be followed by that of "Tristan and Isolde" at the Grand Opéra, and of "Die Meistersinger" at the Opéra Comique.

A committee has been formed in the Campagna to arrange a fitting celebration of the tercentenary, in 1894, of the death of the illustrious composer named after that place.

M. Paul Frémaux, for some years first violoncellist at the Paris Grand Opéra, has been appointed to the Conductorship of the Concerts of the Association Artistique, at Angers, in the room of M. Gustave Lelong.

The French Government has granted a subvention of 15,000 francs towards the representation of the country at the forthcoming Vienna Musical and Dramatic Art Exhibition.

The first ten performances of "Lohengrin" at the Paris Grand Opéra have realised the sum of 207,000 francs, in round figures, being an average of 20,700 francs for each representation.

M. Massenet is said to be engaged upon a new comic opera, the libretto founded upon Molière's "Amphitryon," from the pen of M. Léonce Détrouyat.

Madame Augusta Holmès has completed the score of an opera, entitled "Montagne Noire," to which the lady has also written the libretto. It is probable that the work will be brought out at the Grand Opéra.

CORRESPONDENCE.

A MISSING LUTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some time ago I troubled you with a letter and a query. The letter referred to a very beautiful mother-of-pearl lute purchased in London by Lord Berkeley for his Countess, and very much, though vainly, desired by Queen Elizabeth. The instrument, some time after Lady Berkeley's death, was presented to the Dowager Countess of Derby, and, inasmuch as Queen Elizabeth offered the then large sum of 100 marks for it, I queried whether the precious article was still in existence and, if so, by whom held. No answer came and the matter passed from my mind till, in looking over Fosbroke's "Extracts from Smyth's Lives of the Berkeley Family," I came upon the following note:—"About the year 1810, this lute was in the possession of the late Mrs. Jordan, the actress, who had bought it at a sale." I have consulted several biographies of Mrs. Jordan without meeting with any reference to the instrument, but there can hardly be a doubt that it was disposed of at the sale of the lady's goods following her melancholy death in France. I now trouble you with a second letter because it is just possible that some one among your readers may possess a catalogue of Mrs. Jordan's sale with mems. of price and purchaser.—Sincerely yours,

JOSEPH BENNETT.

London, October 26.

FIRST PERFORMANCES.—"ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your October number, in the account of the first performance of "Elijah," referring to the recitative composed by Mendelssohn for Handel's Anthem, it says that the audience were quite unaware of what had been done, and no doubt thought that they were listening to the music of Handel. At that time I was one of the chorus,

and remember, as though it were yesterday, Mr. Munden coming to the front and saying that as the new music could not be tried over first, it would be done at sight. There is another thing not generally known: the choruses of "Elijah" were first sung in Stephenson Place, New Street, behind the Attwood statue, in an old chapel there. I don't wish to pull Mr. Attwood down from his pedestal, but I have always thought that Mendelssohn had the greatest right to be there.—I am, yours truly,

Birmingham, October 6, 1891.

G. T. S.

P.S.—I forgot to state that Handel's anthem was "The King shall rejoice," the first and last movements only; not "Zadok, the Priest." I have programme to show this.

G. T. S.

["The King shall rejoice" was performed at the Wednesday morning Concert, after "Elijah." "Zadok, the Priest" (last chorus), was given on Friday morning, as stated in the article. Moscheles (the Conductor of the Festival), and the musical critic of the *Birmingham Journal*, both writing at the time of the event, said that the audience had no knowledge of the circumstance of Mendelssohn's recitative.—ED. M. T.]

HANDEL'S OPERAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Being interested in matters musical, I not long since read a small biography of Handel, and was struck with the number of operas—about fifty, I believe—which proceeded from his prolific pen. Would you be so kind as to inform me why these works are never brought before the public? It cannot be because "when ideas failed him he used those of others without the slightest compunction," as says the "Encyclopædia Britannica," for this remark would apply with equal force to the oratorios which are produced triennially at the Crystal Palace—the Handel Festivals.

Nor can the neglect of this part of Handel's music (if it be such) be owing to the fact that such works as "Nero," "Almira," "Florinda," &c., are inferior to the operatic *chef-d'œuvres* of Mozart; for pieces of less merit still are eagerly listened to by lovers of music.

Perhaps there is a good reason why we do not hear any of the said pieces, and this reason I wish to find out.

Yours truly,

W. DIXSON.

[Handel's operas are constructed almost entirely with solo numbers only; concerted movements are rare, and usually only introduced in the *Finale* of the work. The absence of chorus is in striking contrast with his oratorio work, and would sufficiently account for the inadvisability of attempting a revival in these days.—ED. M. T.]

QUOTATIONS IN MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Owing to the frequent occurrence of quotations from other works in modern music, would it not be of great advantage to institute some musical formulæ corresponding to the inverted commas which indicate quotations in literature? If you think this suggestion worth ventilating, kindly insert this in your columns.—Faithfully yours,

JOHN MORE SMETON.

12, Victoria Chambers, Dundee,
September 29, 1891.

MUSICAL EXAMINATION IN ELEMENTARY SCHOOLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following question was put by the Government examiner to three classes of boys aged seven to twelve, and, as they failed, the grant was reduced to 6d.:—
Reading at sight. A melody was written on the black board in the key of D, changing to G. C was sounded on

the fork, four beats given; the boys ordered to start (without any time to find key-note). They of course began the melody in C.

The fork was again sounded, and they were asked to sing the Minor Chord. No explanation was given or allowed. Silence was the result. I presume the minor scale was intended. I have been singing in choirs and choral societies for forty years, the last twenty acting as choir-trainer (*con amore*); I challenge all the choristers in our Cathedral choirs to pass this examination expected of country school boys on the same line—that is, without preparation or explanation.—Yours faithfully,

ALFRED CLEYBELL,
Member of Committee, Havant National Schools.

[This complaint should be addressed to the Education Department, whose musical advisers would be called upon to investigate the charge. If what is stated is the whole truth regarding the examination, and the school has been plucked because of the failure described, we have no hesitation in saying that such treatment is not justifiable. But without strict investigation we are loth to credit any of H.M. Inspectors with unfairness. We have reason to know that the work of musical inspection is generally carried out with scrupulous fairness, and even leniency, although the examiners are amateurs in music. — E.D. M. T.]

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.

DIMINISHED SEVENTH.—You cannot do better than purchase Dr. F. J. Sawyer's *Primer on Extemporisation*, published by Novello, Ewer and Co., price 2s.

J. W. H.—We believe Handel's "Droop not, young lover," is not taken from any opera. The English words published are not a translation of the original Italian.

PERPLEXED.—Individual work and training are necessary for voice-development and for sight reading. You might, however, purchase Mann's "Manual of Singing," 1s.; Marchesi's "Exercises for the Development of the Voice," 5s.; Florence Marshall's "Solfeggi for Class Singing," 4s.; Sticher's "Instruction for Choral Societies," 6d.; all published by Novello, Ewer and Co.

TEACHER.—We cannot give any opinion on the subject of your enquiry.

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.

ALNWICK, NORTHUMBERLAND.—On Thursday evening, the 1st ult., a successful evening Concert (to raise funds to extinguish the debt on the Wesleyan Church organ) was given in the Corn Exchange by a choir and orchestra of fifty-five performers, under the direction of Mr. A. Moir. The soloists were Misses Blair, Short, Fittis, J. H. Short, and Messrs. A. Moir, G. Bolam, and D. Aitken. Miss Fittis acted as accompanist.

ASHFORD.—An evening Concert was given here on the 1st ult. by the United Choral and Orchestral Societies, numbering 200 executants, when Barnett's *Ancient Mariner* was performed. The solos were taken by Miss S. Pierce, Miss F. Hoskins, Mr. Harper Kearton, and Mr. Dewhurst. The choruses went splendidly, and the band played the accompaniments well, especially in the solos. The second part consisted of songs (all of which were enthusiastically encored) by the above-mentioned vocalists. This, the first appearance of the Choral Society, which was formed in February last, augurs well for its future. Dr. Wilks was the Conductor.

BELGRAVE.—A Concert took place here on the 10th ult. The following ladies and gentlemen appeared: Miss Olga Battaglia, Mrs. F. G. Pierpoint, Messrs. A. Page, J. McRobie, J. S. Waterstone, R. C. Allen, W. E. Bailey, A. P. Handford, and Dewson. The Concert was largely attended.

BURTON-ON-TRENT.—The Sunday School Union gave two very successful Concerts on the 13th and 14th ult. The evenings' programmes consisted of the Cantata *Ruth*, by Gaul, the principals for which were Miss Beatrice Gough, Miss Frances Turner, and Mr. J. H. England, the members of the Union sustaining the choruses. Mr. A. B. Plant was at the organ, and Mr. Frost was the Conductor.

BURY ST. EDMUNDS.—The Harvest Festival Services were held in St. Mary's Church on September 27. The Services were of a particularly bright and festive character. At the Evening Service the Canticles were sung to Langran's Service in E flat. The Anthem, "Ye shall dwell in the land" (Stainer), being well sung. Preceding the Benediction Handel's duet, "O lovely peace," and chorus, "Sing unto God" (*Judas Maccabæus*), were very effectively sung. As a concluding Voluntary a selection from Haydn's *Creation* was finely played by the Organist, Mr. T. B. Richardson.

CAPTOWN.—Handel's *Messiah* was selected for the Oratorio Service, on August 26, in St. George's Cathedral. The performance throughout was a distinct success, chorus and orchestra being at their best and deserving unqualified praise. The principal solo parts were entrusted to Miss Rutherford, Miss Money, Mr. Lane, Mr. Gent, and Mr. Norman, and the choruses produced their wonted effect. Mr. Barrow Dowling presided at the organ. The popularity of the Oratorio Services in the Cathedral is evidenced by the fact that, although admission was only granted on presentation of a programme which cost a shilling, there was not a vacant seat in the building. This is the seventh Oratorio Service given by the St. George's choir within the last two years.

CHELTEMHAM.—The opening Conversazione of the season took place at Handel Hall on the 12th ult., when a Lecture was delivered by Dr. E. H. Turpin on the composers of *The Red Cross Knight* (Prout), *Athalie*, *Loreley* (Mendelssohn), and *The Redemption* (Gounod), and at which the medals and prizes for the competitions, of which Sir John Stainer is the adjudicator, were distributed. The lecture was interspersed by selections from the works dealt with. These illustrations were presented by Miss L. Franklin Higgs, Mr. F. Champ, Miss Susan Harhry, Mr. A. Lovell, and Miss Tarrant, and by a competent chorus.

CHESTERFIELD.—The Harmonic Society gave its first performance of the season on the 13th ult., when Hiller's *Song of Victory* was performed. The soloist was Miss Maggie Davies, whose singing elicited warm approval from the audience. The singing of the chorus showed some very careful preparatory work, and they are to be congratulated upon their success. The excellence of the performance certainly deserved a larger audience. Mr. William Mountney was the leader of the band, and Mr. G. A. Seed was the Conductor. The second part of the programme was a miscellaneous selection, in which Miss Davies and Mr. T. L. Selby took part.

FAKENHAM, NORFOLK.—At the Parish Church, on the 4th ult., the first of a series of short Sunday Organ Recitals was given by Mr. Loraine Holloway, when pieces by Lemmens, Bach, Gounod, Handel, Smart, and Capocci were given.

HALSTEAD, ESSEX.—The Harvest Thanksgiving Services were held in Holy Trinity Church on Sunday, September 27, when the Services were fully choral. The Anthem was Tours's "Rejoice in the Lord," and a Recital was given after the Evening Service by Mr. George Slade, who also sang a couple of solos. The numbers were selected from Hancock, Bach, Rheinberger, Lee, Mailly, Mendelssohn, and Salomé.

HOVE.—The fifth season of the Brighton Musical Union was inaugurated by a Chamber Concert in the Town Hall on the 14th ult. An interesting programme was carried out by Mr. H. Crapps and Mr. W. Tibbalds (violins), Mr. W. A. Baker (viola), and Miss Winham, Mrs. E. T. Langford Rawley, and Mr. C. E. Gravely (pianoforte). The performance of each piece was prefaced by instructive and interesting remarks by Mr. J. Crapps, the founder of the Union.

KIDDERMINSTER.—A Musical Festival was held at the Parish Church on the 14th ult., the proceeds of which were devoted to a fund for the repair of the organ. The works performed were Mendelssohn's *Hymn of Praise* and *Hear my Prayer*, S. S. Wesley's Anthem "The Wilderness," and a setting of the Hymn, "Abide with me," by Mr. Torrington of Toronto; concluding with the "War March of the Priests" (*Athalie*). The principal vocalists were Mrs. Glover-Eaton, Mr. Cotton, Mr. Charles Blagbro', Mr. Alfred Cotton. The choir of the church, augmented by a considerable number of ladies and gentlemen, formed the chorus, while a string and wind orchestra, with pianoforte and organ, were responsible for the Symphony, March, and the accompaniments. Miss Edith Smith was at the pianoforte; Mr. W. Taylor, Organist; and the Conductor was Mr. H. T. Everist.

LEICESTER.—It is quite possible that a very busy musical season is in store. Our *entrepreneurs* and Societies are engaged in perfecting final arrangements for the forthcoming winter. Our next issue will contain a list of the Musical Society's programme for the season.—Mr. J. Herbert Marshall, our leading *entrepreneur*, is again to the front with a very acceptable and highly interesting prospectus of his four grand Subscription Concerts. Mr. Marshall, in submitting his arrangements for the season, has exercised the greatest care in his selection of artists, embodying his programmes so that they will prove as attractive and as instructive as possible to those interested and engaged in musical culture. The list of artists fully justifies Mr. Marshall in hoping that hearty support will be accorded him, so that his venture promises to be an artistic as well as a financial success. Mr. Marshall's first Concert took place at the Temperance Hall on the 15th ult., with every evidence of success, musically as well as financially. The artists appearing were Madame Valleria, Miss Dews, Mr. Braxton Smith, Signor Foll, Señor Albeniz, Señor Arbos, and Herr David Popper; Musical Director and Conductor, Mr. F. F. Watkis; accompanist, Madame Hast. The other Concerts will be: November 12, Miscellaneous; December 10, Mendelssohn's *Sf. Paul*; February 25, 1892, Recital of Gounod's *Opera Faust*.—The Amateur Musical and Dramatic Club held its General Meeting on the 5th ult. The next Opera, *La*