

Mr. George Worgan

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on July 2, 1828, some two years after its first representation at Covent Garden Theatre, London, under the personal direction of the composer.

Berlin, which can boast many statues and monuments, has, it appears, not as yet a single one devoted to a musician, although some of its own sons, such as Mendelssohn and Meyerbeer, and even the early teacher of both, genial old Zelter, the friend of Goethe, might seem to be certainly entitled to the distinction, such as it is. We now hear, however, that it is proposed to erect a monument, not indeed to the musicians just named, but to Beethoven, in the German capital, and that subscriptions are being successfully raised for the purpose of rendering this homage to the most cosmopolitan of the composers of the Fatherland.

Liszt's Oratorio "The Legend of Saint Elizabeth," the public performances of which are still few and far between, has recently been produced, for the first time, by the Singakademie of Jena, where it was enthusiastically received.

It is rumoured in Berlin musical circles that Herr Sucher—who quite recently accepted the post of Capellmeister at the Berlin Opera—has asked to be relieved of his engagement, and that he will be replaced by Herr Felix Mottl, of Carlsruhe, who, it is stated, has just declined a brilliant offer on the part of the directors of the Hungarian National Opera at Buda-Pesth.

Herr Ignaz Brüll's new opera "Das steinerne Herz," the libretto whereof is founded on Hauff's popular story of the same title, has been accepted for performance at the Vienna Opera. The new work of the successful composer of the "Golden Cross" will also be brought out by the German Opera of New York.

Weber's comic opera, "Die drei Pintos," as completed by Herr Mahler, has now been produced at the majority of German operatic stages, Breslau, Bremen, and Coburg being the latest additions to their number.

Among the operatic works to be produced for the first time at the Vienna Hof-Theater during the approaching season will be Rubinstein's "The Demon," Berlioz's "Benvenuto Cellini," and Franchetti's "Asraël."

Dr. Hermann Kretzschmar has been appointed to the conductorship of the celebrated Riedelsche Gesangverein, lately vacated by the death of its founder, Professor Carl Riedel, of Leipzig.

M. Benjamin Godard, the well-known French composer, has just completed an opera, "Dante et Beatrice," the libretto of which is from the pen of M. Blau. The new work will be brought out by the Opéra Comique Company.

M. Armand Raynaud's four act opera "Le Roi Lear," the libretto founded on Shakespeare's tragedy and written by M. Lapierre, has just been successfully brought out at the Théâtre du Capitole of Toulouse.

During the season 1887-1888, comprising about five months, no less than twenty-nine new operas have been brought out in Milan.

Wagner's "Tannhäuser" is in course of preparation at the San Carlo Theatre of Naples, where it is to be produced for the first time during next season.

The first performance of Mendelssohn's "Elijah" took place on the 2nd ult., at one of the Concerts given in connection with the International Exhibition now being held at Bologna. The performance, ably conducted by the Maëstro Martucci, is said to have been a good one, and created a profound impression. Several repetitions have since taken place.

Verdi's "Otello" is to be produced during the forthcoming season at the Berlin Opera, with Herr Albert Niemann and Frau Sucher in the principal rôles.

The successful performance is reported from Venice of a new opera, "Don Pedro," by the Maëstro Castegnaro, among the demonstrations of approval having been the usual excessive number of recalls of the composer before the curtain (thirty-one in the present instance) without which no success is assured in the eyes of the audiences of *la bella Italia*.

Verdi is just now paying his annual visit to Montecatini, taking the waters and rigorously abstaining from everything connected, however remotely, with musical art.

A new opera entitled "D'Artagnan" has been attracting full houses for some weeks past at Genoa, the composer

being a young man, Signor Romeo Dionesi, whose younger brother is just now creating a *furor* in Italy by his violin playing. The latter is only twelve years of age.

Under the title of "Lohengrin à Florence," an interesting pamphlet has just been published at Paris (Fischbacher) giving an unbiassed view of the performance in question, and containing, moreover, some able remarks concerning the personality of the poet-composer. The author is M. Georges Noufflard.

A very interesting, though concise, biography of Franz Liszt has just been published at Leipzig (Ph. Reclam, jun.), from the pen of Herr August Göllerich, and forming Vol. 8 of the series of "Musiker-Biographien," commenced some years since by the late Dr. Ludwig Nohl.

J. C. Engel, for many years the Director of the Kroll'sche Theatre of Berlin, an establishment devoted chiefly to the performance of opera, died at Berlin on June 28, aged sixty-seven.

The death is announced on June 30, at Paris, of Claude Théodore Hustache, an able musician, and for many years the vocal instructor at the Grand Opéra, aged sixty-seven.

We have also to record the death, last month, of Herrmann Levi, the eminent conductor of Wagnerian operas, and for many years the principal Capellmeister at the Munich Hof-Theater. Levi was born at Giessen in 1804.

CORRESPONDENCE.

MR. GEORGE WORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On Easter Monday there died in this city a musician concerning whom a few words may be of interest to some of your readers.

Mr. George Worgan was grandson of the celebrated Dr. Worgan (whose portrait, I believe, still hangs in the Hall at Christ Church, Oxford), and son of a Gloucestershire rector. He was born in 1802, and had, therefore, reached the ripe age of eighty-six. His memory was unclouded and his enthusiasm for music undimmed to the day of his death, and I have known no greater pleasure than listening to his rich store of musical reminiscences, some of which I will briefly mention.

When quite a young lad he was one day taken to see Mrs. Charles Wesley, widow of the famous preacher, and during his visit was introduced to her two sons, Charles and Samuel, who were already elderly men. A few years later he deputised at the organ (at Portman Chapel, Mayfair) for the famous Samuel Wesley, whom he succeeded as organist. Many times has Mr. Worgan spoken with enthusiasm of "old Wesley's" fugue playing, which is now famous as a matter of history.

At the pianoforte Mr. Worgan's master was famous John Cramer, and he had as fellow-pupil the celebrated John Field, whose awkward appearance and exquisite playing my old friend described most graphically. Field went to Russia, and Worgan settled in London as a fashionable pianoforte teacher, his social and professional position being greatly helped by his aunt, Lady Parsons (wife of the Chief Magistrate at Bow Street), who had been a great favourite at the Court of George III. He taught in the families of many of the leading nobility, and was at one time nearly having the honour of teaching the Princess Victoria, our present Queen. Among his pupils were the daughters of the great Clementi, whom he has often described to me, and with whom, as indeed with all the well-known names from 1820 to 1850, he was on terms of intimacy. As a member of the Philharmonic Society Mr. Worgan attended the seasons conducted by Moscheles, Spohr, Smart, Mendelssohn, &c., and I have seen him almost wild with excitement when describing the first performance by Mendelssohn of his G minor Concerto, and its electrical effect on the audience. But (to go back still earlier) he would at another time tell of Weber and "Oberon," and how he went night after night to Covent Garden to hear the fairy opera and see its great composer, who was even then in the clutches of death; while his reminiscences of Paganini, and Jenny Lind, and Braham,

and all the famous players and singers and literary men and women of half a century ago were simply legion.

Mr. Worgan retired with a competence about 1850, and soon afterwards came to New Zealand, where he bought a sheep-run. Fortune was unkind to him in this rough and strange land, and after many vicissitudes and heavy losses he took up his old vocation as a music-teacher, in which he laboured until a few years back. His last appearance in public here was at a concert of my own a few months ago, when, after a performance of Beethoven's "Pastoral" Symphony, he rose and spoke words of kind approbation and encouragement to the orchestra and myself. His familiar figure and polished courtesy of manner will long be missed by his many friends in New Zealand.

I am, yours, &c.,

ROBERT PARKER.

Wellington, New Zealand, May 10, 1888.

SOL-FAING THE MINOR MODE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to point out, in reference to Dr. Pole's article in your May number, that it is a mistake to suppose that in treating *Lah* as the tonic of the minor mode the Tonic Sol-faists show any peculiarity. They simply follow the practice of all who employ the movable *Doh*. At the time that Mr. Sedley Taylor read his paper I collected a number of expressions of opinion on this point from movable dohists who were not in any way under the influence of our school of thought. M. Amand Chev , of Paris, wrote that in the Galin-Paris-Chev  system the practice was identical with our own. Hal vy, he said, had published a pamphlet thirty years ago taking the same view as Mr. Sedley Taylor. But their reply had been that the *Lah* notation must continue, because it makes the minor spring naturally out of the major. Mr. Joseph Seymour, editor of the Dublin *Lyra Ecclesiastica*, and one of the leading champions of the St. Cecilia movement in Ireland, also supported our view, and the American movable dohists, from Dr. Lowell Mason downwards, were further in our support. Mr. Barnby, Mr. E. Prout, and Sir Robert Stewart wrote letters on our side, as also did such practical men as the Chorus-masters and Conductors of the Bristol and Norwich Musical Festivals, the Nottingham Sacred Harmonic Society, the Glasgow Choral Union, the Huddersfield Glee and Madrigal Society, &c.

"The point," as Professor Helmholtz says, "can only be settled by the results of experience in vocal instruction." This, as I take it, is practically the conclusion of Dr. Pole, as it is also of Mr. A. J. Ellis. Mr. Sedley Taylor collected some weighty opinions against us. I have no desire to question the position of his correspondents as theorists, but I submit that they are men who, while they have enriched English music in many ways, have not borne the burden of teaching sight-singing on a large scale to amateurs and children.—I am, Sir, &c.,

J. SPENCER CURWEN.

Tonic Sol-fa College, Forest Gate, E.

HANDEL'S PASTORAL SYMPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It always seemed to me a singular thing that in the arrangement of the "Pastoral" Symphony Handel should have doubled the second violin part only. A short time since, in looking at the autograph score published by the Sacred Harmonic Society, I discovered that he had written a third violin part to play in octaves to the first violin, so that both first and second violin parts were doubled. Upon making this discovery I wrote to Sir Frederick Ouseley, and he told me that he possessed the score from which Handel conducted "The Messiah," and this has the third violin part to the Symphony, and further, that this part is also in the copy at the Founding Hospital.

On learning these facts I wrote to Mr. Manns, and am happy to say that at the recent Handel Festival the Symphony was performed in the way the giant intended it to be, and I hope it will never be again performed otherwise.

I am, yours truly,

Latour, Ascot.

G. J. ELVEY.

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.

ALTO.—Better consult a qualified teacher of singing.

ANDANTE.—Your letter received.

A. T. M. (HEREFORD).—You had better address a letter to the Secretary.

B FLAT.—See answer to ALTO.

E. J. T.—1. The air by Stradella is called "Pieta Signor." It is not a canticle to the Virgin. 2. A copy of Allegri's *Miserere* is in Choron's Collection of Music, used in Rome in Holy Week.

ENDEAVOUR.—1. Most certainly. 2. "Organs and Organists in Parish Churches," by W. C. A. Blew. (Reeves, 1878.)

F. A. WILSHIRE.—"Manual of Singing," by R. Mann.

F. D.—Your only chance would be to apply to a respectable printseller in London, or to Reeves, 185, Fleet Street, E.C.

F. E. B. (LUDLOW).—Perhaps it would be best to burn it and buy a new one.

VOX.—See answer to ALTO.

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.

AMPLEFORTH.—A Concert was given at the Benedictine College of St. Lawrence, on the 10th ult., with a programme which could not fail to please the lovers of classical music. It included pieces by Hummel, Mozart, Smart, Abt, Paque, Sullivan, Schubert, Beethoven, Mendelssohn, Benedict, and Fanning. Dr. Nisbet, of Helmsley, had been entrusted with the task of getting up the Concert, and the result proved that it could not possibly have been in better hands. He obtained the services of Herr Oberhoffer and Herr Gits, and conducted the Concert most admirably. The orchestra and chorus were from the choir of the College, assisted by the Very Rev. the Prior and other of the fathers residing there.

BOOTLE, CUMBERLAND.—On Friday, June 29, a very effective two-manual organ, with the full compass of pedals, was opened by Mr. W. H. Bates, Organist of Holy Trinity Church, Whitehaven. There was a full choral service, followed by an Organ Recital. The organ was built by Messrs. Gray and Davison.

CAMPBELTOWN, N.B.—A Concert was given in Shisken School-room, Arran, on the evening of the 7th ult., by a choral party comprised of some fifteen members of the Campbeltown Select Choir, under the direction of Mr. J. M. Brown, its Conductor, the object of the entertainment being to help to meet expenses in improving the accessibility of that delightful but somewhat remote district. Several part-songs and glees were sung by the choir with remarkably good effect. Some songs were interspersed, the pianoforte accompaniments to which were played by Mr. J. W. Allen, Organist of Castlehill Established Church, Campbeltown. A Scotch Overture also, and a selection of Highland dance music were played by an excellent party of instrumentalists from Campbeltown. There was a crowded attendance of natives and summer residents. Noticeable progress, it may be mentioned, is being made in Campbeltown in musical matters. Within the last two or three years Concerts have been given with such works as Van Bree's *St. Cecilia's Day* in the programme, and this season it is intended to give a performance, on a moderately large scale, of Handel's *Messiah*, a work which has never yet been heard in Campbeltown in its entirety. There will be a competent quartet of principals and an orchestra. The chorus will consist principally of members of the several church choirs, of different denominations, an example of combination for such occasions that might well be copied in other places where there is no large Choral Society. The performance will be under the charge of Messrs. J. M. Brown and J. W. Allen.

CAPE TOWN.—There has been a dearth of Concerts in and around this neighbourhood during the early part of this season, but of late things have assumed a livelier aspect. The Musical Society, under the conductorship of Signor Maggi, gave their second Concert of the season on May 23, when Haydn's Symphony in D, and the Overture to Meyerbeer's *Huguenots* were given.—On May 29 Mozart's *Twelfth Mass* was performed by the St. George's Choral Society, in the Cathedral, under the *baton* of Mr. J. Deacon, the Precentor. On the whole, the chorus was good, although the work suffered from want of good soloists. Mr. T. Barrow Dowling was the organist.—Mr. Walther, the leading violinist of Cape Town, gave a ballad Concert in the Mutual Hall, on May 30, when he was assisted by Mr. T. Barrow Dowling and Mr. Henry Clements. The programme contained works by Casorti, Batta, Wieniawski, Chopin, and Gounod.—Remenyi, the violinist, gave three grand classical Concerts here in the first week in June. The programmes contained Mozart's Quartet in C major, Beethoven's "Kreutzer" Sonata, Mendelssohn's Concerto in