

A Handel Collection

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SIR,—The letter of Mr. Herbert W. Horwill regarding the supposed resemblance of 'Ta-ra-ra-boom-de-ay' to 'classical' music, and the retorts of 'Feste' in his 'Ad Libitum' column are both somewhat pointless, if the facts of the case are realised. It is curious that neither Mr. Horwill nor 'Feste' seem to be aware that the theme of the last movement of Beethoven's Clarinet Trio is in very reality a 'low' popular tune, heard by the composer in a Vienna music-hall, and used, in a spirit of fun, for the theme of these delightful variations. It is a merry tune, surely, with crude rhythmical qualities—not so poor as 'Ta-ra-ra-boom-de-ay,' to which it bears little real resemblance except in rhythm. It will be refreshing to 'Feste' (with his strange opinions upon the 'Emperor' 'Scale and Arpeggio' manual) to learn that Beethoven, when he discovered a thoroughly characteristic piece of vulgar music, did not despise it.—Yours, &c.,

74, Lansdowne Road, THOMAS F. DUNHILL.  
London, W. 11.  
March 19, 1921.

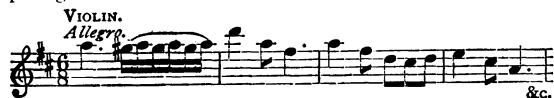
#### TREMOLO AND 'TA-RA-RA'

SIR,—I have recently come across the MS. parts of an overture to an opera, 'Niëser,' by the late W. S. Rockstro. The work was performed under Mendelssohn, and contains an effect which Rockstro claimed to have invented, viz., a smooth, cross-tremolo for strings, continued for twenty or more bars:



Can any of your correspondents quote an example earlier than, say, 1847?

No doubt many instances could be quoted of the employment of the theme of 'Ta-ra-ra-boom-de-ay' besides the passage in Beethoven's Clarinet Trio. Mozart used it with gay and charming effect, while Meyerbeer used it in the 98th Psalm. I have no means of referring to Mozart's *Divertimenti* at the moment, but so far as I remember the passage runs:



When the undergraduates at Oxford clamoured for it on some public occasion, Dr. Lloyd, who was at the organ, played it over first simply and quietly, and then extemporised upon it in a masterly way. It was one of many examples of his characteristic readiness, and his skilful treatment averted what might have been vulgar or absurd. Does it not owe its popularity to the strong accent and compelling rhythm which make 'Nights of Gladness' so successful a waltz?—Yours, &c.,

Eton College, Windsor.  
March 14, 1921.

A. M. G.

#### A MATTER OF GENDER

SIR,—Is there no musical authority, with a knowledge of the English language, to check the growing tendency of English women musicians to describe themselves in un-English terms? Nothing seems to be gained, for while 'violiniste' belongs to no particular tongue, the French *pianiste*, like our old friends *artifex* and *opifex*, is as 'common to either sex' as our English word pianist. It is useless for such composers as Dr. Ethel Smyth—or does she prefer being called a 'composeress'?—to insist that music has no sex, if the performers themselves tacitly deny the statement by aping the 'banjoistes,' 'acrobatistes,' and 'bicyclistes' of another and possibly less elevated form of entertainment.—Yours, &c.,

6, Stockleigh Road,  
St. Leonards-on-Sea.

TOM S. WOTTON.

#### A HANDEL COLLECTION

SIR,—In case it should be of any interest to your readers I should like to inform you that I have recently secured the Earl of Aylesford's collection of Handel transcripts, made by Handel's amanuensis Smith, and given to the late Earl by Jennens, the author of the words of 'The Messiah,' &c. Rockstro in his 'Life of Handel' refers to my collection. It would seem from his work that there are three sets of transcripts—one in Germany, one that, according to Rockstro, in 1883, was in the possession of Mr. Barret Lennard, of Hampstead, and mine which belonged to the Earl. My collection amounts to nearly a hundred volumes.

I have a large Handel collection, including Hogarth's portrait of the Master exhibited at the Handel Festival, in the early 'eighties, and declared by Ruskin and Holman Hunt to be the genuine portrait by Hogarth of Handel.—Yours, &c.,  
NEWMAN FLOWER.  
'Idehurst,' Sevenoaks.

#### IT REALLY WAS LOEILLY

SIR,—From the review of MacDowell's 'From the 18th Century' which appears in your current issue, we quote the following:

By the by, we hardly recognise an esteemed old writer under the name of Jean Baptiste Loeilly. What's the matter with 'Lully'? Or is Loeilly somebody else? Grove knows him not.

In reply to this we may say that there is nothing the matter with Lully, and that Loeilly *is* somebody else. The former was born in France in 1033, and died in Paris in 1687. The latter was born at Ghent, and died in London in 1728.—Yours, &c.,

ELKIN & CO., LTD.  
(W. M. Elkin, Director)

8 & 10, Beak Street,  
Regent Street, W. 1.  
April 2, 1921.

SIR,—Your reviewer of pianoforte music ('C.W.') apparently considers that J. B. Lully and J. B. Loeilly are one and the same individual.

Lully, composer of operas, was born in 1633 and died in 1687.

Loeilly, composer of harpsichord suites, was born at Ghent about 1660, and died in London in 1728. His Suite in G minor is to be found in Pauer's 'Alte Meister.'—Yours, &c.,

PERCIVAL GARRATT.

Park Cottage, Hampstead.  
April 10, 1921.

[C. W., our reviewer, writes: 'Peccavi! Not finding Loeilly in any book of reference, I scented some "nu" spelling of the type editors and critics indulge in at times, e.g., "Chaikowsky," "Skryabin," &c.']

#### THE ROYAL AMATEUR ORCHESTRAL SOCIETY

SIR,—My attention has been called to the remark on page 233 of your edition of April: 'Mr. Mount carried on the work [of conducting] until the dissolution of the Society only a few years ago.' While it is true that the Society remained in abeyance during the war, in consequence of many of its members being engaged on war service, I write to say that it has now resumed active rehearsals, which fact you may wish to bring to the notice of your readers.—Yours, &c.,

F. H. RAMSDEN.  
Hon. Sec.

85, Gracechurch Street, E.C. 3.  
April 7, 1921.

#### 'WARRING SCHOOLS'

SIR,—Referring to your article 'Warring Schools' in last month's *Musical Times*, I should like to say that I think M. Charles Koechlin has struck a true note—a note on the silver bell of truth that I think will go on ringing, louder and clearer, as the musical intelligence of present and future generations increases.

I hope many will read, mark, learn, and inwardly digest this useful article.—Yours, &c.,  
A. H. PRESTON.  
25, Stour Road, Christchurch.  
April 9, 1921.