

Review

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*Frage. Perpetuo (The Humming Bird.)* Two pieces for violin. By Franz Drdla. Op. 131.

[G. Schirmer, Ltd.]

These two pieces would be very acceptable concert items. 'Frage' is a melodious piece, perhaps a little too definite in style for its title, while its companion is an attractive specimen of the 'non-stop' type. The pianoforte accompaniment to both pieces is easy.

*Love's Dirge. Song to Sleep. Lights in fishing-boats at sea.* By Gustave Ferrari.

[G. Schirmer, Ltd.]

Three admirable songs, with particularly well-written accompaniments. We are specially impressed by 'Love's Dirge,' a sombre and expressive little work.

#### BOOKS RECEIVED.

*W. & G. Foyle's selected catalogue of music and books on the drama.* Pp. 52. (London: W. & G. Foyle.)

*Poems and legends.* By Charles Stratford Catty. Pp. 385. Price 5s. (London: Smith, Elder & Co.)

*The future of musicians.* A plea for organization. By Emil Krall. Pp. 142. Price 1s. (London: G. Bell & Sons.)

*Songs for music, and other verses.* By J. J. Cadwaladr. Pp. 66. (London: Drane's, Ltd.)

*Keep breathing. How to do it and why.* By Madame M. A. Carlisle Carr. Pp. 54. Price 2s. (London: Elliot Stock.)

*John Askew, the Stanhope violin-maker.* By William Morley Egglestone. Pp. 124. Price 2s. 6d. (Durham: W. M. Egglestone, Stanhope.)

*Episodes d'Histoire Musicale.* By Georges Servières. Pp. 308. Price fr. 3.50 net. (Paris: Librairie Fischbacher.)

*Latin Songs—Ancient, Medieval, and Modern. With Music.* By Calvin S. Brown. Pp. 135. Price 9s. net. (London: G. P. Putnam's Sons.)

*Aural Culture based upon Musical Appreciation.* By Stewart Macpherson and Ernest Read. Part II. Pp. x. + 211. Price 3s. 6d. net. (London: Joseph Williams.)

*The John Rylands Library, Manchester. A brief historical description.* Pp. xv. + 73. (Manchester: At the University Press.)

*La Trente-aeuxième Cantate de Bach 'Liebster Jesu mein Verlangen.'* By Henry Maubel. Pp. 52. (Paris: Librairie Fischbacher.)

*Harry Lauder.* By Harry Lauder. Pp. 120. Price 1s. net. (London: Greening & Co.)

*Quarterly Magazine of the International Musical Society.* (Leipzig: Breitkopf & Härtel.)

*Monthly Journal of the International Musical Society.* (Leipzig: Breitkopf & Härtel.)

*Feis Ceoil Collection of Irish Airs.* Vol. i. By Arthur Darley and P. J. McCall. Pp. viii. + 50. (Dublin: Feis Ceoil Association.)

*Wagner as Man and Artist.* By Ernest Newman. Pp. xiii. + 386. Price 7s. 6d. net. (London: J. M. Dent & Sons, Ltd.)

*Rushworth Church, Concert, and Chamber Organs.* Pp. 61. (Liverpool: Rushworth & Dreaper, Ltd.)

*The Russian Opera.* By Rosa Newmarch. Pp. 403. Price 5s. (London: Herbert Jenkins, Limited.)

*Catalogue of Opera Librettos printed before 1800.* Prepared by Oscar George Theodore Sonneck. Issued by the Library of Congress. Two volumes. Pp. 1674. (Washington: Government Printing Office.)

The Federation of Master Printers and Allied Trades holds its fourteenth annual Conference at Sheffield on June 12-16. The music of a sacred concert to be given on the Sunday evening includes Mendelssohn's 'Hymn of Praise,' composed specially for a Printers' Festival at Leipzig in the year 1840.

## Correspondence.

### THE MANUSCRIPTS OF CLEMENTI.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I possess a large parcel of autograph music by Clementi, including portions, more or less complete, of Symphonies in C, D, and G. Two interesting dates occur in the MSS.—'Roma, 1807,' and 'Paris, Aug. 2, 1821.'

I shall be happy to permit any inquirer to see the manuscripts.—Yours faithfully,

WILLIAM H. CUMMINGS.

### A SWELL-BOX FOR THE TUBA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I believe that there has been considerable controversy lately, as to whether it is advantageous to enclose the Tuba in a swell-box. I have heard that many experts have said that there is absolutely no doubt about the question. Perhaps this may be so in the case of non-resonant buildings, when the practice is undoubtedly conducive to greater efficiency. There are of course excellent examples of enclosed Tubas at St. Alban, Holborn (Willis) and Burton Parish Church (Norman & Beard).

We know that it is a stop of extremely powerful tone; it is, in fact, the most powerful stop of the organ. Therefore is it beneficial to enclose it in a swell-box? One expects to find good reeds in an organ honoured with the appellation of a Tuba, generally a Contra Posane, Cornopean, or Clarion, or something of the same family. However, I should like to say that whereas the Tuba can sometimes be enclosed with good results, it is better as a rule to keep the Tuba unenclosed. It then possesses its full traditional quality of tone, and gives a fine contrast to the Swell Cornopean, as well as the Full Great with reeds

Yours sincerely,

A. E. LUCIUS BURR.

### HUDDERSFIELD ORGANISTS.

With reference to the following statement in our last issue (p. 297): 'Huddersfield has the honour of being the nursery of other well-known organists, amongst whom, beside the brothers Parratt, may be mentioned the late Dr. Peace and hard by Shepley claims Dr. Charles Wood, and his brother, W. G. Wood, who was unhappily cut off in the prime of his career,' Mr. W. F. Wood writes as follows:

'There is an historic city in the North of Ireland called Armagh, which has always been proud to claim Dr. Charles Wood and Prof. W. G. Wood as two of her illustrious sons.

'For some thirty years or so my grandfather, Charles Wood, was a lay Vicar-Choral in Armagh Cathedral, and also held the position of Diocesan Registrar. He died at Armagh in 1893 and was buried in the old Cathedral churchyard. Both my father, the late Prof. W. G. Wood, and my uncle, Dr. Charles Wood, were born at Armagh, and received their early musical training at the Cathedral there.'

## Obituary.

We regret to record the following deaths:

LILIAN NORDICA (LILIAN NORTON), the famous American singer, at Batavia on May 10, the result of illness caused by the accident to the S.S. 'Tasman,' on which she was a passenger. She was born on May 12, 1859, at Farmington, Maine. Her first appearance in England was made at the Crystal Palace in 1878. It was not until she had studied *bel canto* at Milan that she achieved fame. The period of her successes then opened with her operatic début as Violetta in 'La Traviata,' at Brescia. For many years Madame Nordica was one of the world's leading *prime donne*. At Covent Garden, where she first appeared in 1887 as Violetta, she was always a favourite. In 1894 she first played Elsa in 'Lohengrin,' and later she became accustomed to the larger Wagnerian parts. She was last