

Comment on Musical Games

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being at least harmless, we see no reason why this ballad should not become as popular as the hundreds of similar compositions which have preceded it. The illustrative title, representing the "Good bye at the Gate," will no doubt make the song additionally attractive, although, artistically speaking, we think the amount of colour thrown into the cheeks of the lovers (even allowing for their very excusable blushes) is somewhat in excess of what we should expect, seeing that a full moon is throwing its flood of light upon their faces.

Joy. Rondo Finale, introduced in the opera of "The Bohemian Girl," by Madlle. Clara Doria. Composed by John Barnett.

A very excellent Waltz tune, thoroughly vocal, and full of animation. We can scarcely doubt that this song will become a favourite with young ladies who wish to display the best notes of their voice in a composition which is certain to attract from its own intrinsic merits. We are of course betraying no secrets when we say that Mr. John Barnett has written this piece for his own daughter (whom we should be more pleased to welcome under a name which has already become so eminent in this country); and we may presume that when sung by her, many ornaments are introduced which do not appear in the published version. We are, as our readers know, thoroughly averse to the introduction of songs into an Opera which are not written for it, especially when such songs are not by the composer of the work; but, admitting the necessity for the custom, we cannot imagine one better suited for its intended place than the one before us.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In Gunn's Harmony applied to the violoncello, written some 70 years ago, are mentioned at pp. 5, 32, and 49, musical games, invented by Miss Young, of Edinburgh; and the account is so highly commendatory and seemingly disinterested, that one cannot conceive the games to have become obsolete from lack of merit, but rather because of the cost, the demand for such articles being in those days small, or because they were not made known. If so, the games would now, when music is everywhere cultivated, and the means of advertising are general, without doubt succeed; and I commend them to the enterprising amongst your readers. Gunn's description is too long to quote, but he says that the first set of games is on the keys; the second has a second circle of keys; and the third is on the construction of cadences; the last on modulation. Some of them, on the accompaniment of the scale, are played with dice, inscribed with the thorough bass figures; the games are captivating, "even to interesting the passions." In his note at p. 49 Gunn quotes from a review, in which it is asserted that the idea of the apparatus cost little short of £1100; and that by its means more musical knowledge may be acquired in one week than could be learnt in six months before Miss Young's invention. See the *Monthly Magazine* for December, 1801, page 428.

Where are the apparatus for these games to be seen?

Your obedient Servant,

G. O. WRAY.

Hestholm-Bedale, 22nd July, 1872.

[Perhaps some of our readers could supply Mr. Wray with the information he desires. The idea of learning thorough bass with dice is at least a novelty; and a game at modulation, even if it were to amuse the players without interesting the audience, would only have the same effect as much of the "drawing-room music" of the day, and would be infinitely less laborious to both.—*Ed. Musical Times.*]

ORGANISTS' SALARIES AND ORGANISTS' APPOINTMENTS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Perhaps you will allow me to express my approval of the suggestion of your correspondent, "A. S. C.," as to the latter of the two matters referred to. But first as to salaries—I suppose all agree they are absurdly insufficient; but some other workers are also underpaid. Do organists require no time for self-improvement? If they do, how is it to be found? I happen to know of a teaching practice requiring just 63 hours weekly. Can much time or energy be found in such a case for self-improvement? yet in this case the organist's duty, I know, is regarded as the most im-

portant. Then as to the appointment of organists—I have always wondered that any gentleman should consent to play at a "competition," and still more do I wonder that any one should undertake (except for the matter of the guineas) to pronounce in 20 minutes, satisfactorily, upon the ability or fitness of an organist.

But of this matter organists are their own judges. If they do not object, why should lookers-on? At least, if they do so consent, let them not raise any "status" cry, as was the fashion some time back.

Yours faithfully,

S. F.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Although Mr. Jerningham's powers of perception are worthy of all praise, his letter, was scarcely necessary. I am perfectly aware that the term *θησις* is not to be found in any Greek Vocabulary, but in order to illustrate a principle I "coined" the word for that special purpose.

At the same time, kindly permit me to state a fact with which a "tolerably advanced schoolboy" may be unacquainted, viz., that when the terms *arsis* and *thesis* are used in a musical sense, Greek characters are employed by recognised authorities. To quote one instance (which is quite sufficient for present purposes) I need only refer to Dr. Burney's "History of Music."

Yours faithfully,

FREDERIC ARCHER.

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 greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

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 pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. DUNWORTH, JUN.—The best work for reference on these subjects is Dr. Marx's *Book on Musical Instruction*. Our correspondent will find his first question answered at page 31, and his second at page 14. The book is published by Novello and Co., price 6s. 6d.

ORGANIST.—The North side; but it is scarcely a matter of much importance.

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 occasional correspondents.

ADELAIDE, AUSTRALIA.—There was a large attendance at the Third Quarterly Concert of the Philharmonic Society, on Thursday, the 25th April, in the Town Hall. The programme consisted of Handel's *Acis and Galatea*, and Mendelssohn's *Walturgis Night*, both of which were given with much effect, the soprano solos in Handel's *Serenata* (especially the song "Hush, ye pretty warbling choir") being sustained by Mrs. Harris with marked success, and the choruses being interpreted with much precision and energy. Mr. E. Spiller was the conductor, Mr. J. Hall led the orchestra, and Mr. J. Shakespeare presided at the pianoforte.

BEDFORD.—Mr. Diemer, the talented conductor of the Bedford Amateur Musical Society, gave a successful morning concert in the Assembly Rooms on Thursday, the 4th ult. The vocalist was Miss Emily Spiller, who had previously visited Bedford under the auspices of the Amateur Society; and Mr. Lazarus (of the Royal Italian Opera) played several pieces on the clarinet. The remaining portion of the programme was given by Mr. Diemer and a number of young ladies in his pianoforte class, who exhibited great skill. Miss Spiller sang a recit. and aria, "I love the rose" (H. Smart), Verdi's aria, "Ah! fors è lui," Macfarren's "Pack Clouds Away" (with clarinet *obbligato* by Mr. Lazarus), and "Esmeralda" (W. C. Levey), and was much applauded. Mr. Lazarus took part with Mr. Diemer in the *An ante* and Rondo from Sonata in E flat, Op. 48 (Weber), and performed a solo from *Der Freyschütz* in excellent style. The selections given by Mr. Diemer and eight young ladies (on five pianofortes and harmonium), included Beethoven's Symphony in C minor, No. 5. On the whole the concert was very successful.

BODMIN.—Two very successful concerts were given by the Philharmonic Society, in the Market House (especially fitted and decorated for the occasion), during the visit of the Royal Cornwall Agricultural Association, on the 12th and 13th ult., when Haydn's *Creation*, and a Miscellaneous Selection were performed. The solo parts were allotted to Miss Ellen Horne, Mr. J. Rogers, and Mr. J. Lander. The band and chorus (numbering over 120 performers) acquitted themselves in such