

Parry Memorial Fund

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Most musicians, I should think, would agree that Beethoven produced works that could be placed respectively in these three categories—the good, the great, and the supreme.—Yours, &c.,

ARTHUR PHILLIPS.

210, Harrow Road, W.2.

July 7, 1922.

THE THREE CHOIRS FESTIVAL

SIR,—The pleasures of ‘grangerising’ have appealed to collectors in every walk of life, and though anathema to lovers of books there is no dispute that a work which lends itself to extra illustration is made remarkably interesting through the addition of prints, documents, autograph letters, and other matter which may relate to the subject concerned. Among such collectors was the late A. M. Broadley, who spared no pains in time or money in extra-illustrating books which interested him; and his library, when dispersed a few years since, bore witness to the energy with which this had been pursued. Among the books thus treated was *The Origin and Progress of the Meeting of the Three Choirs*, the edition by Mr. C. Lee Williams and Mr. H. Godwin Chance, published in 1895, being selected. As the result of some years of labour this single volume was extended to twelve by the addition of over eleven hundred portraits, engravings of musical and topographical interest, autograph letters, original music, programmes, and much other matter relating to the music meetings which it would be practically impossible to gather again.

A. M. Broadley had more than a passing interest in the Festivals, for he was a great-great-grandson of Dr. William Hayes, the musician, who was born at Gloucester and did so much for music in the city of Oxford. For thirty years Hayes was closely associated with the Gloucester meeting, conducting there on several occasions. In a specially printed introduction to these volumes Broadley sets out the chief facts of the career of Dr. Hayes and of his three sons—Thomas, Philip, and William—two of whom achieved fame in the musical world. It was the relationship to his distinguished ancestor that led Broadley to form the collection, which at the sale of his library in December, 1917, was acquired for the Gloucester Public Library through the generosity of a good friend, Alderman Edwin Lea.

It is impossible to do more than give a general idea of the great interest of these volumes. The aim of the collector was to insert a portrait or print of the singers, composers, and places referred to in the text, and he was singularly successful in adding autograph letters from a large number of distinguished musicians and others who are mentioned. There are engravings of Gloucester, Hereford, and Worcester, the homes of these meetings; of Oxford for the association with William Hayes, who became organist at Magdalen College and was in great measure responsible for the establishment of the Music Room there; and of Cheltenham, Exeter, Malvern, and of London theatres, with which some of those who took part in the Festivals were connected.

Portraits are naturally the more numerous. They include many good engravings, some in mezzo-tint, as well as photographs of performers and others long since passed away, and of others still living. Among names selected at hazard are those of Dr. Boyce, Dr. Burney, Charles Wesley, Handel, Gounod, Jenny Lind, Philip Bisse, John Braham, Madame Catalini, Mozart, Purcell, Rossini, Dr. Croft, Philip and William Hayes, Maria Linley, and François Cramer.

The autograph letters number nearly three hundred, and include those of Philip Hayes (to Dr. Arnold), Jenny Lind, Thomas Linley, the composer (to Sheridan), Mario, the vocalist; and others on various matters written by Mendelssohn, Meyerbeer, John Braham, Charles Burney, Cherubini, William Crotch, Mrs. Delany, Grisi, Mary Linley (mother of Mrs. Sheridan), Sir George Smart, and Charles and Samuel Wesley. One written by George III. from Cheltenham, and referring to his attendance at the Worcester Festival of 1784, is appended:

‘Cheltenham, August 4th, 1784.

‘MY DEAREST SOPHIA,—The account this Day of Mary is so charming that it has quite put me into

Spirits and prepared me for going to-morrow after Dinner to Worcester, where I shall remain till Friday Evening that I may attend the three Mornings at the Cathedral the Musick of my Admiration Handel.

‘Yesterday Evening Lady Reed with all her Curtsies left this place but not without inviting Your Gentleman to come as Connoisseur to visit her Mackaws, Parrots, and Parroquets. Tell Gooly that she is not forgot for Sestini’s Songs are played in honour of her on the walks and Dear Mr. Hunt enquired very kindly of the Colonel after Her.

‘I ever remain,

‘My Dearest Sophia,

‘Your most affectionate Father,

‘GEORGE R.

‘P.S.—It is not right to tell stories out of Schools or I could mention that the Gentleman is the admiration of all the Ladies and that on the walks He is ever talking to some Lady or other not known by those who have been here some time, indeed I believe the Knowledge of His coming has brought them from all parts of the Island.’

Among the original documents are some of early date. One is a bill in the autograph of Dr. Blow for expenses of the choristers of the Chapel Royal attending the funeral of Queen Mary II., in 1695:

‘February, 1694-5. For ye Funerall of her late Matie., Dr. John Blow, Master of ye Children of his Maties. Chapple craves allowance (vizt.)—

For ye Tenn Children of his Maties.

Chapple.—For 60 pairs of waxt leather shoes att 3s. 6d. p. pair ... £10 10s.

For Ralph Allison, John Pennington, Alexr. Gerrard, 3 Chapple Boys gone of—For 6 pr. of shoes at 4s. 6d. p. pair ... £1 7s.

For John Webb, his Maties, Towle Keeper—For 2 pr. of wax leather shoes at 4s. 6d. p. pr. ... 0 9s.’

One of the volumes contains much material concerning William and Philip Hayes, with biographical notes, copies of compositions, views of places with which they were connected, and records of gatherings of their descendants, arranged by Broadley. The note now made presents only a very slight survey of the richness of this book, the possession of which is a matter for congratulation to all interested in the History of the Three Choirs.—Yours, &c.,

Gloucester.

ROLAND AUSTIN

July 10, 1922. (Librarian, Public Library, Gloucester).

PARRY MEMORIAL FUND

SIR,—It has been decided, with the consent of the Dean and Chapter, that the tablet to the memory of Sir Hubert Parry in Gloucester Cathedral shall be unveiled during the forthcoming musical Festival. It will take place on Wednesday, September 6, at 3.45 p.m., in the course of the Festival performance. Lord Gladstone has kindly undertaken to unveil the memorial, and Dr. Herbert Brewer informs me that he has revised the afternoon programme as follows:

- | | | |
|------------|-----------------------|---------|
| 2.30 p.m.: | (1) Symphony in D ... | Brahms |
| | (2) New Work ... | Bantock |
| | (3) Motet ... | Bach |

Unveiling of the Tablet, with short address
by Lord Gladstone

- | | |
|--------------------------------|-------|
| (4) ‘Blest Pair of Sirens’ ... | Parry |
|--------------------------------|-------|

Sir Hugh Allen, at the request of Dr. Brewer, has consented to conduct Sir Hubert Parry’s work.

The erection and unveiling of this tablet completes the first part of the Memorial represented by this Fund. The committee has further undertaken the publication of the score of Parry’s last Symphony, ‘1912,’ which is to be performed at the Leeds Festival in October, and also proposes to found a Scholarship for a chorister in Gloucester Cathedral similar to that recently founded as a memorial to Dr. Charles Lloyd. The Parry Memorial Fund is not yet

closed, and I shall be grateful if those who intend subscribing but have not yet done so will send me their subscriptions before the end of August.—Yours, &c.,

NORAH DAWNAY

(Hon. Treasurer Parry Memorial Fund).

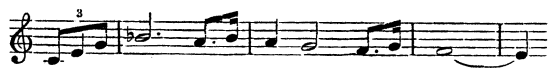
12, Cheltenham Terrace, S.W.3.

July 18, 1922.

'INSTRUMENTATION: SOME STRANGE SURVIVALS'

SIR,—Wagner's method of writing his horn parts is not to be admired, but the statement in the late Mr. Daubeny's interesting article in your July issue that 'Wagner's crook changes are impossible to accept seriously' calls for some qualification. As Richter said, Wagner never understood the valve horn; and, indeed, generally he displayed a lofty contempt for the mechanism of the individual instruments. But he was not quite a duffer at instrumentation. When he changed the key of his horns and trumpets he very seldom intended a change of *crook*. In a long note to *Tristan* he explains his ideas as regards the horns. He assumed that his players would use horns in E along with those in F, and would transpose into one or other of these keys passages written in other keys. Should the cornists, however, prefer other crooks, they were at liberty to use them, provided always that they arranged that notes marked with a + be taken as *closed* notes. Unfortunately, few appear to have digested Wagner's directions, because so often in performances of the opera we hear these notes with a + above given as both *closed* and *brassy*, which is the meaning attached to the + in *The Mastersingers* and *The Ring*. In *Tristan* the + means simply a closed note, and nothing more.

Wagner was always anxious to make his scores easy for the reader. To that end he varied the order of his instruments. For instance, the cor Anglais, when serving as a third or fourth oboe, is written immediately below the oboes and above the clarinets. At other times it is written below the latter instruments. In Act I of *Siegfried* the first violoncellos are placed above the violas—and so on. (In the miniature score of *Tristan* this varying order has been abolished completely, and in those of *The Ring* it has of necessity been slightly modified.) Wagner altered the keys of his tubas in the last three numbers of *The Ring* for the convenience of the score-reader, the keys remaining—as in *The Rheingold*—in the separate parts, and there is no doubt that his peculiar method of noting his horns and trumpets was with the same object. Rightly or wrongly, he fancied that the part was easier to read, was more horn-like and more 'clean,' as Strauss says, when noted in D, thus:



than if noted in G, the key marked at the head of the Introduction:



but he certainly never imagined any change of *crook*.

The earliest orchestral example of this sudden change of key that I know is in Donizetti's *La Favorita*, where, on page 258, the valve trumpets are in C for bar 6, and, without any rest, in A for bar 7. It is not without interest to recall that Wagner arranged *La Favorita* for pianoforte.

Mr. Daubeny found an excuse for the distribution of the horns in *Tannhäuser*—two natural and two valve—in that it was nearly eighty years ago. But the same combination was used by many French composers till about the end of last century. Saint-Saëns has this disposition in *Samson* (1877) and in his C minor Symphony (1886), and doubtless in later works. It is not generally realised how long the French clung to the natural horn, with its greater powers of slurring and its more human appeal. Even the text-books seem ignorant of the fact that Gounod's *Faust* and Bizet's *Carmen* and *L'Arlésienne* were written for four natural horns.—Yours, &c.,

TOM S. WOTTON.

St. Leonards, July 1, 1922.

'PLAYER-PIANO PROJECTS'

SIR,—I was greatly encouraged by the long and soberly approving account of my invention in the *Musical Times* of May from the pen of Mr. Rorke (whose big little book is becoming known in America). 'Praise from Sir Hubert!' May I reply to the reviewer's doubts as to one or two aspects of a practical nature?

Mr. Rorke's point that the perforations of the roll might interfere with the printed musical notation is well taken. By examination of a large number of rolls I find, however, that the difficulty is avoided if the music texts are printed at the *extreme upper or lower edge of the roll*. They can thus stand clear of the cuttings in the sheet.

As to the placing of descriptive notes on the roll: Mr. Rorke thinks these should be limited to a brief analysis of structure—the rest to be got from books. The answer is that people will not stop to look up data in books, but if printed on the roll they will read it. The cost of printing words and texts in an edition of any size is negligible. Finally, as to reading the music texts, it is thought that few are able to do this. I have found that there are forty persons who can *follow* a music text which they are hearing for one who can read and play it. Mr. Rorke's remark that the perforated roll 'makes one a tourist and a sightseer of the musical world, but the musical notation makes him a citizen,' is a delightful simile and hits the nail on the head.—Yours, &c.,

St. Mark's Chapel, CARROLL BRENT CHILTON.

288, East 10th Street,

New York. June 9, 1922.

BEETHOVEN'S 'JARRING A FLAT'

SIR,—Writing in your July number Mr. Rutland Boughton permits himself to make the following remark: 'Some of Beethoven's ineptitudes[!] were probably due to carelessness,' and mentions in support of his extraordinary contention 'the jarring A flat' in the *Eroica* Symphony. Mr. Rutland Boughton is, then, apparently quite ignorant of the historic fact that the famous 'jarring A flat' in the sublime first movement of the *Eroica* was no error on Beethoven's part, and that he purposely put it there in order to produce the most wondrously humorous and entrancing effect to be found in the entire range of music.—Yours, &c.,

ALGERNON ASHTON.

22a, Carlton Vale, Maida Vale, N.W.6.

July 10, 1922.

A LIVERPOOL SETTLEMENT

SIR,—May I be permitted to bring to the notice of your readers the musical activities which are at present carried on at the David Lewis Club and the Liverpool University Settlement at Liverpool?

The David Lewis Club is a working men's club functioning on somewhat similar lines to Toynbee Hall in London, and the University Settlement is a residential club of ex-University men (mostly from Oxford and Cambridge) interested in social work. In the hands of these associate members are the entertainments, the orchestras, the dramatic and choral societies. The orchestra has outgrown itself, and the formation of a new string band and a new choral society is projected, the idea in these two schemes being to take good music to the working-classes rather than to extract good music from them. Experience has shown conclusively that this type of audience appreciates good music done well, but prefers bad music done well to good music rendered badly. This scheme is an endeavour to put before a naturally appreciative audience orchestral and vocal music which, while not ultra-modern, is interesting and educational.

May I, Sir, ask those residents of Liverpool, Birkenhead, and the suburbs who are interested in choral and instrumental music to communicate with the Warden, the University Settlement, Liverpool?—Yours, &c.,

CHARLES P. D. CANNON

(B.A., A.R.C.O., L.R.A.M.).

The University Settlement, Nile Street, Liverpool.

July 6, 1922.