

The Art of Transposition

Author(s): Fortunæ cætera Mundo

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The following was the programme of a Concert held at the Berlin Zions Kirche, on the 4th ult., under the direction of Herr Otto Dienel, assisted by a number of artists, and the members of the Berlin Domchor, viz.:—Prelude and Fugue, A minor (S. Bach), Requiem (Jomelli), Largo for violoncello (Handel), Prayer (A. Stradella), Adagio for violin (A. Becker), Prayer (Ferd. Hiller), Jubilate (Th. Moore), Adagio from Second Grand Organ Sonata (O. Dienel), Air from "Elijah" (Mendelssohn), Violoncello solo (Gluck), Choral (F. E. Wilsing), Air for violin (Phil. Scharwenka), Pastorale and Finale from Sixth Grand Concert Sonata (O. Dienel).

Bach's "Passions Musik" (St. Matthew) was performed at the following German towns, among others, during Passion week, viz.:—Munich (Musikalische Akademie), Berlin (Sing-Akademie), Carlsruhe (Chorgesellschaft), Magdeburg (Kirchengesangverein), Stuttgart (Verein für klassische Kirchenmusik). In the same period the following sacred works were produced at other towns of Germany, viz.:—Bach's "Passions Musik," according to St. John, at Frankfort (Stockhausen's Academy) and Schwerin (Hof-Theater Chor); Heinrich Schütz's "Passions Musik," at Berlin (Schnöpfischer Gesangverein) and Magdeburg (Kirchenchor); Handel's "Messiah," at Coblenz (Kirchenchor); Bach's Cantata "Gottes Zeit" and Beethoven's "Mount of Olives," at Chemnitz (Singakademie); Wagner's "Parsifal" (fragments only), at Hamburg (Stadt-Theater).

A monument erected to Joseph Haydn at the Esterhazy Park of Vienna was to have been unveiled on the 31st ult.

A monument was erected last month in the gardens adjoining the castle at Mannheim, to Jean Becker, the late eminent violin virtuoso, and leader of the famous "Florentine Quartet," well remembered also by the early frequenters of the Monday Popular Concerts.

At Rome, a monument has just been unveiled, dedicated to the memory of Metastasio, the great Italian poet and librettist, who died in 1782. The festive proceedings in connection with the ceremony included the performance of a musical fragment from an opera, "Attilio Pregolo," composed by Metastasio.

At Paris died, on April 24, Albert de Lasalle, a well-known musical critic and fertile author on subjects connected with the art, aged fifty-four.

At Brussels died, at the age of fifty-one, Jean Louis Gobbaerts, pianist and composer of numerous *pièces de salon* for his instrument.

At Berlin, on April 30, the death is announced of Hieronymus Thrun, the composer of numerous popular male quartets, and one of the most prominent figures in musical circles of the capital, aged seventy-five.

CORRESPONDENCE.

THE ART OF TRANSPPOSITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—To Mr. Charles Santley belongs the honour of having offered to students the only prize in the Kingdom which, briefly stated, is for transposing at sight. Writing as a student of the pianoforte under both private teachers and professors at public institutions for years past, I cannot forbear saying that the art of transposition has hitherto been systematically shirked or neglected.

Principals of music schools do not establish classes for transposition and—as a consequence, perhaps—musical *litterati* do not publish manuals on the subject.

May I enquire in all-conscious ignorance the reason for this?

While there are inborn mathematicians who can solve a problem without the aid of the first four rules of arithmetic, or even pencil and paper, so, too, among us there are musicians (some blind) whose gifts ask instruction of none. But, it may be added, neither can they communicate to any their wonderful powers. Theirs is miracle perhaps, not art.

In bringing the neglected—I hope not forgotten—art of transposition to public attention, through the columns of THE MUSICAL TIMES, no apology I believe is needed. The important step initiated by Mr. Santley, who has stationed his Prize for some years since at the Royal Academy of Music, should have many imitators, and the time, we hope, may be not far distant when prizes will

become both valuable and plentiful in first rate music schools and colleges throughout the country.

FORTUNÆ CÆTERA MUNDO.

Stratford, E., May 20, 1886.

[Mr. Santley's prize is for the best accompanist, but it also includes transposition.—ED. *Musical Times*.]

TALLIS'S MOTETT FOR FORTY VOICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I beg a small space in your columns for a matter which should be of exceptional interest to those of your readers who are anxious to maintain the position of the English school of music?

The Motett for forty voices written by Tallis stands alone as a unique production of one of our greatest English composers, also as one of the most extraordinary efforts of musical genius; yet this great national possession still remains in MS.

It is surely a great loss that such a composition should be scarcely even heard of by a large number of musical people, and one can hardly believe that any such extraordinary foreign production would have been allowed to remain so long unpublished.

The cost of publishing 250 copies of this Motett in large octavo score would be about £50. Is it too much to expect that fifty of your readers will be willing to invest £1 (for which they will receive five copies) in the production of what should be a national pride? We may fairly hope that, if the Motett be brought out in a suitable form, we may sometimes hear it performed by our larger Societies, and thus give many musical people the advantage of admiring as well as studying the marvellous resources of one of our greatest musicians of the past. I propose bringing this Motett out as soon as possible (if I receive fifty names), with the original Latin words and an English translation of the same. Hoping you will be able to spare me the space to make this my appeal public,

I am, with many thanks, yours faithfully,

A. H. MANN.

King's College, Cambridge, May 21, 1886.

BRASS BANDS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It was with pleasure and pride that I read your leaderette in the May issue on the development and popularity of the brass band movement. The bands of Lancashire and Yorkshire are as near perfection as it is possible to train them, and people who have never heard them can form no idea of the grand and striking effects they can produce. The foreign bands which were engaged at the "Inventions"—German "Jagers," Belgian Guides, French Engineers, &c.—cannot compare with the amateur bands of the North of England, and, in the words of Mr. C. Godfrey, "we can challenge the world to find their equal."

Some of the bands (Black Dyke, Besses o' th' Barn, Kingston Mills, Oldham Rifles) pay a professional man at the rate of £100 per annum for one lesson a week, and possess instruments to the value of £400 each band, Besson's "Prototypes" being almost exclusively used. The paper you were so kind as to notice, *The Brass Band News*, is the outcome of the enthusiasm displayed by the supporters and friends of the village bands which compete for prizes, the judges giving their notes and reasons for each award through the medium of that journal; and these notes are eagerly read and discussed as soon as made public, each band thus receiving a valuable lesson at every contest. No form of musical entertainment can do more to educate the masses than the bands of the North of England are doing at this present day. Now, sir, I appeal to you, as the head of musical journalism, to say a few words in favour of establishing brass band competitions in London, thus rousing the bandsmen of the Metropolis and neighbourhood to activity in promoting and attending contests, in order to learn by comparison what to imitate and what to avoid. Should you do so, you will earn that which will be ungrudgingly bestowed—viz., the lasting gratitude of 100,000 of my fellow bandsmen. Again thanking you for the notice,

I am, yours, &c.,

BRASS BAND.