

A Plea for the Harmonium

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Finale from "Euryanthe" (Weber); Unpublished Symphony (Haydn); "Hallelujah" Chorus from "Messiah" (Handel). Concert Populaire (April 3): Fragments from "Armide" (Lulli); Fragments from "Dardanus," "Les Fêtes d'Hébé," and "La Mascara" (Rameau); Fragments from "Armide" (Gluck). Châtelet Concert (April 3): "La Tempête" (A. Duvernoy). Concert Populaire (April 10): Fragments from "Armide" (Lulli); Fragments from "Les Fêtes d'Hébé," "Dardanus," and "La Mascara" (Rameau); Fragments from "Armide" (Gluck); Fragments from "La Damnation de Faust" (Berlioz); Fragments from "Die Meistersinger" (Wagner). Châtelet Concert (April 10): Symphonie fantastique (Berlioz); March from "Ruins of Athens" (Beethoven); Septet (Saint-Saëns) for piano, trumpet, and strings; Orchestral suite, "La Korrigane" (Widor); "Walkürenritt" (Wagner). Concert Populaire (April 24): "Les Argonautes," symphonie dramatique (Augusta Holmes).

Cologne.—Concert-Gesellschaft (April 10): "The Passion," according to St. Matthew (Bach); soloists, Mdles. Schauseil and Assmann, MM. Julius Stockhausen, Westberg, and Dumont; Conductor, Dr. F. von Hiller.

Munich.—Musikalische Akademie (March 30): Symphony, D minor (R. Strauss); Variations for orchestra on a theme by Haydn (Brahms); Concerto, D minor, for three pianofortes and stringed orchestra (Bach); "Wellington's Victory, or the Battle of Vittoria," for orchestra (Beethoven). Musikalische Akademie (April 10): "Judas Maccabæus" (Handel). Musikalische Akademie (April 17): Overture, Scherzo, and Finale, Op. 52 (Schumann); Air from "Il Seraglio" (Mozart); "Orpheus," symphonic poem for orchestra (Liszt); Songs (A. Jensen); Symphony, B flat major (Beethoven).

Wiesbaden.—Cur-orchester Concerts (April 1): Concert overture, "Frühlingsklänge" (A. Förster); "Queen Mab," scherzo (Berlioz); Overture to "Julius Cæsar" (Schumann); Symphony, No. 4, C major (Mozart). April 3: Suite, No. 2 (F. Lachner); Symphony, No. 4, B flat major (Gade); Overture, "Euryanthe" (Weber). April 8: Faust-Overture (Wagner); Variations on an original theme (Schubert); Andante and Rondo, from Violin Concerto, No. 5 (Molière); Symphony, A major (Beethoven). April 10: Symphony, No. 4, C major (Mozart); "Faust Overture" (Wagner); "Queen Mab" scherzo (Berlioz); "Burns," Scotch Rhapsody, No. 2 (Mackenzie).

Turin.—Concerto Popolare (April 1): Symphony (Beethoven); Scena e ridda Afgana (Bietta); Kaiser Marsch (Wagner); Berceuse (Seligmann); Overture, "Guillaume Tell" (Rossini).

Baltimore.—Peabody Concerts (March 12): Symphony, G minor, Op. 45 (Mozart); Violin Concerto (Beethoven); Songs (Schumann); Minuet and Scherzo for Orchestra (Hartmann). March 26: Symphonie poétique (A. Hamerik); Andante and Polonaise for pianoforte and orchestra, and Chant Polonaise (Chopin); Fire Music from "Die Walküre," transcribed by L. Brassin (Wagner); Songs (Lassen); "Fest-Ouverture" (L. Damrosch). Students' Concerts of the Peabody Institute (March 19): String Quartet, C major, Op. 17 (Mozart); Songs (Schumann); Pianoforte Trio, Op. 5 (Matthison-Hansen). April 2: String Quartet, Op. 1 (Svendsen); Cavatina from "Euryanthe" (Weber); Pianoforte Quintet, E flat major (Schumann).

Ottawa (Canada).—Mr. Harrison's Classical Chamber Concerts (February 1 and 17, March 5): Tarantelle, pianoforte duet (Raff); Pianoforte Solos (Handel and Chopin); Trio (N. Gade); Andante and Finale from "Kreutzer" Sonata (Beethoven); Trio, D major (Raff); Quartet, F major (Haydn); Pianoforte Solos (Bach and Schumann); Trio, C minor (Mendelssohn); Songs (Schubert, Mendelssohn, Gounod, Thomas), &c.

CORRESPONDENCE.

CHURCH ORATORIO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Metcalfe may be assured of "the sympathy and interest" of all those who have at heart the cause of Church music. But it seems to me that *sympathy* (at least) may well take *another direction*; I mean toward those who would gladly see such a movement as that to which his letter refers brought to a successful issue in their own neighbourhoods, but are *powerless to move* in the matter. I have had the privilege of attending on two separate occasions the service now annually held at Cambridge, supported by the united choirs of King's College, Trinity, and St. John's. The effects of the union of so large a body of trained voices is so grand, that any one who has once had the opportunity of joining in such a service, must desire that similar opportunities should be greatly multiplied.

With regard to this particular neighbourhood, I have often *wished* that the choirs of Lincoln Minster, Boston, and Newark might unite in the manner proposed by Mr. Metcalfe; but my position as an unknown country parson gives me neither right nor power to move in the matter.

However, if you are good enough to publish this letter, it may perchance find its way to the hands and hearts of some whose wishes and opinions on such a matter would have the desired weight.

Yours truly,

Hemingby, Horncastle.

E. S. BENGOUGH.

P.S.—I refer above to the annual Festival service at Cambridge rather than to the very successful effort in the

same direction that was made a year or two ago at York, because at Cambridge (as I understand will be the case on the *present* occasion at York also) the organ alone is used to accompany the voices.

A PLEA FOR THE HARMONIUM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On reading your notice of Dr. Stone's interesting lecture "On the Combination of Voices with Musical Instruments," and especially the observations relating to "obligato" instruments of a somewhat obsolete character, I could not help thinking that it would have been still more interesting had the lecturer found it consonant with his arrangements to have given, not only those specimens of instruments and compositions mostly associated with what Longfellow calls "the mouldering past," but also at least one example of the present style of composition, illustrating the manner in which the instrumental or "sensorial" is made to "heighten and adorn" the voice, and by an instrument more suitable to present requirements. You may easily surmise that I refer to the modern harmonium, which is an "orchestral colour-box of itself. When I call to mind the extreme effectiveness of this now popular instrument, in conjunction with the piano and voice, and the comparative ease with which these effects are attainable; and also refer to the many excellent compositions having parts expressly written for it by some of our greatest musicians, notably "The lost chord" (Sullivan), "My Maker and my King" (Stainer), "The children's home" (Cowen), "Farewell" (Engel), &c., I cannot but think that many will probably agree with me that, not only for "music in the house" purposes, but also in the concert-room, the harmonium may fairly lay claim to consideration as an "obligato" instrument of considerable importance. Hoping that my remarks may not be deemed inopportune or obtrusive,

I am, sir, yours faithfully,

EDWARD SNELL.

Kentish Town, April 13, 1881.

RUSSIAN THEMES IN BEETHOVEN'S QUARTETS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the new part (XIII.) of Grove's "Dictionary of Music," just issued, under the article "Rasoumowsky," it is stated, *à propos* of the Russian themes used in two of Beethoven's Quartets, Op. 59, that "the names and forms of these two themes do not appear to have been yet identified." I may, therefore, perhaps be rendering some service in calling attention to the fact that the second one quoted (in E major) may be found with literal accuracy (only in A, instead of in E) in Köhler's "Album National Russe" (No. 565 of Litoff's Collection), with a Russian title, which I am not linguist enough to be able to translate. It is No. 175 in the "Album." The other theme (that in D minor) is not found in the Album with the same accuracy, but the first eight bars of No. 188 seem to have a resemblance too striking to be accidental. May I add that the Album from which I have quoted will be found very useful and interesting to those who desire to make acquaintance with Russian "Volkslieder."

I remain, sir, yours faithfully,

April 16, 1881.

R. WESTCOTT.

A HINT TO COMPOSERS AND PUBLISHERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you permit me, through your columns, to call attention to the paucity of good and easy duets for *mixed voices* in the catalogues of our music publishers? I feel confident that this is a case in which the supply would produce, or at least vastly increase, the demand. Such compositions as "La ci darem," "Crudel perchè," and "The sailor sighs," may be mentioned as models; and as it is for teaching purposes that many other singing-masters besides myself would buy such works if they were to be had, I would suggest that all crudity, both in melody and harmony, should be avoided; that they should be tuneful, adapted to voices of strictly limited compass, and