

Gluck's "De Profundis"

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on a crowded orchestra, may have an important effect on the music. My impression is that more practical good is likely to be done by systematic observation of the effect of music in various rooms and under various circumstances (towards which Mr. Armfield gives one or two valuable facts) than by framing a mathematical theory by which the room *ought* to be right. I am the rather inclined to this view from having observed that some of the most unpractical schemes for concert-rooms have come from scientific acousticians who knew nothing of music nor of the conditions under which concerts must be carried on. Now, whatever may be the value of acoustic science in the matter, musical knowledge is absolutely necessary in order to form a judgment of the results, for without it how can the acoustic theorist know whether he is hearing what he ought to hear or not? An amusing instance of this occurred when the Albert Hall was opened, when a very eminent scientific man complimented the constructor of the hall on his entire success, and the constructor had the compliment recorded in the papers, although every musical man knew that the result was not satisfactory.—H. HEATHCOTE STATHAM.]

WALTER SPINNEY'S "EXAMINATION CARDS." TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With reference to the review which appeared in your September issue of a set of "Examination Questions" printed on cards, I am authorised to state that the Academic Board of Trinity College, London, in no way lends its official sanction to the publication (as the words "submitted to" would seem to imply). The Board simply, as an act of courtesy, accepted the author's dedication. We are unwilling to think that the author had any intention of claiming the sanction of the College for his work, especially as, in accepting the dedication, the Board expressly stated that it would not be responsible for the contents of the work.

HUMPHREY J. STARK, Registrar.
Trinity College, London.
September 6, 1878.

GLUCK'S "DE PROFUNDIS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to ask, through your columns, whether Gluck's "De Profundis," in D minor (Simrock, Bonn), has ever been published set to English words? It is, I believe, the *only* sacred vocal composition by that great composer; and I should be surprised to hear that it had never found its way into our cathedrals in the shape of an anthem.—I am, sir, yours obediently,

H. A. HARDING, Mus. B.

September 18, 1878.

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.
- Correspondents are informed that their names and addresses must accompany all communications.
- 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.
- H. S. W.—He is merely a member, and does not hold any diploma.
- THREE CONSTANT READERS.—Apply to the Secretary, Trinity College, 61, Weymouth Street, W.
- C. P.—Apply to the Secretary, 41, Queen Square, W.C. The College of Preceptors is at 42, Queen Square, W.C.
- A SUBSCRIBER.—We regret that we cannot give you any information respecting the violin-makers you name.
- W. F.—Apply to the Principal or Secretary of the College at which you decide to pass your examination.
- A. D.—We do not know of any Society such as our correspondent describes.
- M. A. COWPE.—A notice of a Concert on the 18th of June, which is not forwarded to us until the middle of July, cannot be inserted.

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 correspondents.

ASHTON-UNDER-LYNE.—The annual dinner in connection with the Gentlemen's Glee Club was held at the Queen's Arms on Wednesday, the 18th ult., when the committee presented a *bâton* to Mr. Irvine Dearnaley, in recognition of his services as Conductor during a period of twelve years. The *bâton* is of ebony, very beautifully mounted with silver, upon a band of which is the following inscription: "Presented to Mr. Irvine Dearnaley by the committee of the Ashton-under-Lyne Gentlemen's Glee Club, September 18, 1878." Mr. S. H. Smith occupied the chair; and, during the evening, the choir gave a fine rendering of some old glees, and several songs were also well sung by Messrs. Edmondson, Ballam, and Bentley.

BIRKENHEAD.—The fine church of St. Anne's, having been recently injured by fire, was reopened on the 29th of August by a grand Festival Service of a novel character, combining the best features of a choral service with the highest class of organ recital. The Rev. A. Knox, M.A., the incumbent, intoned the service, and the preacher was the Rev. Canon Robson. Dr. Spark, the organist of Leeds Town Hall, presided at the organ. The opening voluntary was Smart's Festival March in D, the responses were Tallis (unaccompanied), and the anthem (Deut. x. 12—17) Dr. Spark. The organ solos included one composed for the last Leeds Musical Festival by Dr. Spark, and the concluding voluntary was an extempore Introduction and Fugue (D minor), J. S. Bach. The vocal portions of the service were given by the ordinary choir, strengthened for the occasion. Dr. Spark's anthem was grandly given, the highest efforts of the choir being called forth. All the resources of the fine instrument were effectively exhibited by Dr. Spark, and the recital proved a source of enjoyment to an appreciative congregation. The "Giant" Fugue of Bach's, with an extempore Introduction, proved a fitting finale to a most successful service. The offertory was devoted to the Restoration Fund.

BIRMINGHAM.—A Concert, in aid of St. Barnabas's Schools, was given in the large room on Tuesday, the 3rd ult. The principal artist was Miss Jessie Percival, R.A.M., who delighted the audience by her vocal and instrumental performances. She sang several popular songs, and played Weber's "Invitation" and Mayer's Concert-study, "La Fontaine," being encored or recalled after every effort. Mr. Walters sang "My Queen" (Blumenthal) and "I seek for thee in every flower" (Ganz); Mr. Lusted gave "The Warrior Bold" (S. Adams) and "The Woodman" (Stratton); and Mr. Randell sang "The Diver" (Loder) and "The Wolf" (Shield). Several lady amateurs also took part in the programme. The whole was under the direction of Mr. G. Holmes, and was altogether the most successful Concert ever given in the room.—The Concert season could scarcely have been more fittingly inaugurated than with the programme submitted on the 19th ult. by the Philharmonic Union. The principal vocalists were Miss Emma Beasley, Madame Poole, Mr. G. H. Welch, and Mr. J. H. Blower; assisted in the concerted pieces by Mrs. Bellamy, Miss Priddy, and Miss Bailey. Mr. Abbott was the solo violinist, and the chorus was supported by an effective if not large orchestra, the whole being, as usual, under the direction of Dr. Heap. The scheme was as under: *Paradise and the Peri*, Cantata, Op. 50 (R. Schumann); Violin Concerto, in G minor, Op. 26 (Max Bruch); Benedictus (C. S. Heap); sacred Song, "Nazareth" (Gounod); Paternoster (Meyerbeer); War March, *Athalie* (Mendelssohn); Schumann's Cantata (performed in Birmingham for the first time) was excellently rendered, and produced a marked effect with the audience. Miss Emma Beasley, as the Peri, sang with much brilliancy and dramatic force, Madame Poole gave the contralto music in good style, Mr. Welch, as the narrator, sang the recitatives with much intelligence, and Mr. J. H. Blower, who is a stranger to Birmingham, displayed a fine bass voice and good method. Mr. Abbott played Max Bruch's Concerto with artistic finish, and Mr. Blower was encored in Gounod's sacred song. One of the most interesting items in the programme was the setting of the Benedictus by Dr. Heap. Originally published with organ accompaniment only, it has now been scored for a full orchestra, and the treatment of the various instruments—the brass especially—shows a master hand. The work opens (in D major) with massive harmonies for full chorus: the verse "For He hath visited" is treated in *fugato* style; alternations of full harmonies and passages in imitation then follow, a phrase for the strings *pianissimo* introduces a more extended "lead" for the basses at the words, "That we being delivered," melodious, and with a subdued joyous character; it was taken up by the sopranos, and followed by a passage in unison *pianissimo* against an accompaniment of sustained chords, the words, "In holiness and righteousness all the days of our life," receiving appropriate treatment, and the first decided break occurs. Then comes a very well conducted modulation to the key of B major, introducing an air for soprano, "And Thou, child, shalt be called," accompanied by the strings and wood wind, with occasional soft touches by the brass. The middle part contains some bold and striking modulations, after which the first theme is resumed, and a brilliant climax ushers in the Gloria, the latter part of which is treated fugally, with great skill and command of counterpoint, the close being massive and dignified. The work was very well received, and warmly applauded. Meyerbeer's "Paternoster" was also highly successful. There was a large attendance, and Dr. Heap received quite an ovation on taking his place at the conductor's desk.—A Choir Concert was given in St. Asaph's School Room on Monday the 23rd ult. when a miscellaneous programme was well gone through by the choir, assisted by Miss Richards, Miss Handley, Mr. Long, Mr. Lusted, and other friends. The part-singing reflected great credit upon the choirmaster, Mr. W. Stephens, who conducted.

BURY.—The Musical Society announces for the coming season Handel's *Acis and Galatea*, with a miscellaneous selection, about the end of the present month; the *Messiah* on Christmas Eve; and Haydn's *Creation* in March, 1879. The band and chorus will consist of about 150 performers, and many engagements are pending with solo vocalists.