

'Thomas and Sally' and Miss Belchambers

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Source: *The Musical Times and Singing Class Circular*, Vol. 42, No. 701 (Jul. 1, 1901), p. 483

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3367694>

Accessed: 08-01-2016 05:16 UTC

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CORRESPONDENCE.

'THOMAS AND SALLY' AND
MISS BELLCHAMBERS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In reply to your correspondent's query concerning Dr. Arne's 'Thomas and Sally,' I beg to state that there is a copy of the work in the Library of the Royal Academy of Music. Any of the descriptions ('Afterpiece,' 'Operetta,' &c.) would apply to it, but the correct title is 'Thomas and Sally; or, the Sailor's return: a Dramatic Pastoral.' It is of very slight interest, but is published in compressed full score by the elder Walsh (consequently not later than 1736), engraved on pewter plates, and the title says 'as performed at Covent Garden Theatre.'

Your correspondent 'H. M. G.,' who enquires about Miss Bellchambers, may perhaps be interested in the following information—

Miss Julia Bellchambers (b. 1810),

entered the Royal Academy of Music in 1823, and soon distinguished herself as a singer. Left the Institution in 1829, took a leading position as a vocalist, and married a gentleman named Nicholls. Perhaps her fellow-student, Mr. Kellow J. Pye, who is still alive and well, can supplement this sketch. He would remember how, when she received her first prize at the Academy in 1824, she burst into tears upon being presented with it by Princess Augusta. 'Such,' commented the *Quarterly Musical Magazine and Review*, 'a noble lesson is conveyed in Royalty bestowing the well-merited encouragements which Talent has earned, and thus allying, as it were, the patronage of Rank and the exertions of Ability.'

There was an elder sister, Maria, who, like elder sisters in general, had less talent, and gave up her musical studies after the first year. It will be noticed that in those days thirteen or fourteen was not deemed too early an age to begin the training of a female singer.

Royal Academy of Music,
London, June 4, 1901.

Faithfully yours,
F. CORDER.

[Mr. Burnham Horner has very kindly offered to furnish our correspondent with some Bellchambers information from his fine collection of play-bills.—Ed., M.T.]

DR. ARNE'S 'THOMAS AND SALLY' AND
OBSOLETE MUSICAL INSTRUMENTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—So far, all the letters that have appeared have confirmed my original contention that 'Thomas and Sally' was not acted in Dublin (as given by Grove and others) in 1743, but that it made its first appearance in London in 1760, and my own further researches have failed to discover any prior reference to it. Mr. Towers, your latest correspondent, asks as to its character, whether it is an 'Opera,' an 'Afterpiece,' 'Incidental music to a Play,' 'Farce,' or 'Comic Operetta,' as variously described by different authorities. It is probably all these; but, as a matter of fact, it made its first appearance as 'A New Musical Entertainment,' and, musically, it consists of a few bright lyrics strung together with dialogue; it is quite a short piece. The plot was the foundation of hundreds of Surrey-side dramatic pieces, vastly popular during the latter part of the eighteenth century, extending down to almost our own days. Mr. Gilbert's 'Ruddigore' is a splendid parody of the type. The chief features of the play 'Thomas and Sally' (it had a sub-title: or, 'The Sailor's return') is a *Squire*, with the usual characteristics of squires of the period; a virtuous maiden, *Sally*, true to her absent sailor; and *Thomas* himself, who arrives opportunely. The piece was for a great number of years very popular either as an afterpiece or curtain-raiser, especially in provincial theatres.

While turning over the musical treasures belonging to my Oxford friend, Mr. T. W. Taphouse, he directed my

attention to an interesting little manuscript volume which, containing vocal compositions and other music, bears the date 1727 and the signature of Dr. Robert Creyghton, Professor of Greek at Cambridge, composer of several services and anthems. The volume is entirely of Creyghton's compositions, and contains his well-known anthem 'I will arise and go to my Father.' One of the features of the book is a curious verse signed 'R. C.,' and interesting on account of its naming certain obsolete musical instruments. It is as follows:—

I hear a Thunder rolling here beneath
Where Curtals and Bassoons their murmurs breathe;
And Sackbuts their unfolded tubes of Brass
Unsheathing, push and draw their counter Bass.
While Clarions, Hautboys, and Chirrimias mix
Here 7 with 5; there 4 and 2 with 6,
Loud Violin abruptly checks its bow
To listen to the harmony below.

R. C.

It is, of course, well known that the sackbut was the father to the trombone, and that it was provided at an early period with tubes to lengthen and shorten, but what are 'curtals' and 'chirrimias'? They are both absent from Grove, and 'curtal' is absent from the later edition of Stainer and Barrett. In turning, however, to Grassineau's Musical Dictionary (1740), we find an explanation: "'Curtail" double, a musical wind instrument like the bassoon which plays the bass to the hautboy.' 'Chirrimia,' or 'chirimia' (from the Spanish), is a kind of oboe.

I am, &c.,

FRANK KIDSON.

MISCELLANEOUS.

At the moment of going to press we learn with deep regret of the death of the veteran Mr. Charles Salaman, on the 23rd ult., at the advanced age of eighty-seven. In our next issue we hope to furnish our readers with an account of the career of this interesting musician.

MR. C. L. PHILLIPS, conductor of the New Philharmonic Society, Cheltenham, was presented, on May 20, with a complete equipment for a study writing table. The clock of the silver writing service contained the following inscription: 'In appreciation of his great ability as their conductor, and of his untiring enthusiasm in the cause of music in Cheltenham, this clock, together with a silver writing set, was presented to C. J. Phillips, Esq., by the members of the Philharmonic Society, May 20th, 1901.'

THE Tonic Sol-fa College will hold its twenty-sixth annual Summer term, or holiday course, for music teachers at the School of Music, Earham Grove, Forest Gate, from July 16 to August 13. The classes will, as heretofore, be under the direction of experts in their particular departments. Full information may be obtained from Mr. Walter Harrison, 27, Finsbury Square.

PROFESSOR NIECKS was announced to deliver the Queen Victoria Lectures at Trinity College (London), on the 20th and 27th ult., his subject being 'The Ethical Aspects of Music.' We hope to give an authorised digest of these valuable discourses in our next issue.

SIR FREDERICK BRIDGE gave a public organ recital in Westminster Abbey on the 13th ult. A collection was made for Westminster Hospital, and the large sum of £70 was contributed.

MR. F. DE G. ENGLISH, organist and choirmaster of Halifax Parish Choir, has been appointed conductor of the Halifax Choral Society.

WE regret that in the notice of the concert by Miss Amy Llewellyn Toms in our last number that lady's name was inadvertently given as Jones.

CORNELIUS GURLITT, the well-known composer of pianoforte music, died at Altona, on the 17th ult., aged 81.

THE REV. DR. S. J. ROWTON, of Epsom College, has been appointed organist and director of music at Bradfield College, Berks.

THE letter of our special correspondent in Berlin (Herr Otto Lessmann) is unavoidably held over till next month.