

Bach's Organ Works

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It is worthy of note that the example given by Mr. Manson does not for the first two bars go from the key of C, and in the rest from the key of B, even for a single accidental.—I am, yours truly,

A LONDON ORGANIST.

November 15, 1880.

BACH'S ORGAN WORKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Those who study Bach's Organ Works will perhaps have noticed that the bulky eight volumes assume the shape of an organ school.

Bach wrote works for teaching purposes, and a large number of the smaller fugues and choral preludes seem to be written for practical uses.

With care the whole of the contents of the eight books might be selected progressively, beginning with the short preludes and fugues, and other pieces contained in the eighth book, continuing through the choral preludes and fugues on choral melodies, through the six sonatas, and finally leading up to the gigantic works, such as the Prelude and Fugue in B minor, the Toccata in F and C, and the rest of the popular great organ compositions.

It is interesting to find in the eighth book a specimen of Bach's Arrangements for the Organ in the four Concertos; these, according to Mr. Best, are Violin Concertos by Vivaldi "accommodated to the Organ" by J. S. Bach.

A player brought up in this great organ school would arrive at no mean excellence: the six sonatas or trios, well studied and practised, would fully repay the labour and time spent upon them by the freedom and independence they would confer on the student.—Yours, &c.,

T. W. TRIGGS.

19, Parkholme Road, Dalston.

In Mr. Parr's letter on "A Neglected Hymn-Tune," which appeared in our last number, the name of Jer. Clark's tune was printed "Uppingham," instead of "Uffingham." In the observations upon the hymn-tune "Melcombe," where it is stated that Mr. Havergal has "altered the bars in ten places," it should read that he has "altered the bass."

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.**

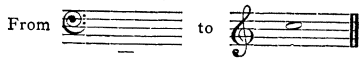
Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

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. C. L.—The compass of the euphonium is—



The notes are played as written.

H. D.—We should advise our correspondent to enter the Royal Academy of Music.

T. B. BALL.—We do not know any such Society as that mentioned by our correspondent.

R. C.—No setting of the "Erl König," by Beethoven, has ever been published.

L. MUS., T. C. L.—There should not be any pauses made in singing the choral.

QUERO.—The passage alluded to is clearly in the key of B flat, and therefore our correspondent is right. In Handel's MS., however the A flat remains uncontradicted. We have never, to the best of our recollection, heard it sung A flat.

GAMMA.—We know nothing whatever of the person mentioned.

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.

BATLEY.—The first annual Festival of the Batley and District Church Choral Union was held in the Parish Church, on Saturday, the 6th ult. The choirs of the neighbouring parishes, numbering about 200 voices, attended. The Rev. L. S. Calvert, M.A., Head-Master of the Grammar School, intoned the service, and the sermon was preached by the Rev. J. Ingham Brooke, M.A., Rural Dean. The service consisted of special psalms, hymns, and the anthem, "O praise God in His holiness," by T. T. Trimnell, all of which were excellently rendered. Mr. F. Sykes, Organist of St. Peter's, Morley, presided at the organ; and the choirs were ably conducted by Mr. Jno. Tomlinson, Organist and Choirmaster of the Parish Church, Batley. —The thirty-fourth Subscription Concert of the Choral Society, took place in the Zion Chapel, on Wednesday, the 17th ult., when Handel's Oratorio *Samson* was performed by band and chorus of 250 performers. There was a large and appreciative audience. The artists were Madame Cross-Lavers, Miss Orridge, Mr. Jos. Maas, and Mr. Henry Cross. The work was, on the whole, very well rendered, the chorus singing being particularly good. Mr. Maas received enthusiastic encores for the songs "Why does the God" and "Thus when the sun," and also for the duet with Mr. Cross, "Go, baffled coward." Mr. J. Tomlinson lent valuable assistance at the organ, and Mr. J. W. Bowling ably officiated as Conductor.

BEDFORD.—The third Concert of the fourteenth season of the Musical Society took place on Tuesday evening, October 26. The special interest of the Concert was the production of a new Cantata, by Mr. Aguilar, entitled *The Bridal of Triermain*, the words selected from the poem of Sir Walter Scott. The work was conducted with care and well-directed energy by the composer, who received quite an ovation at the termination of the performance. The soloists were Miss H. Nunn, Miss Burnett, Mr. Pearson, and Mr. De Lara, who all entered into their task with zeal and effect; and the chorus left very little to be desired, reflecting the highest honour on Mr. Diemer, the talented and energetic Conductor. The orchestra, with Mr. D'Egville as principal violin, gave excellent effect to the composer's rich and picturesque instrumentation; and the harp obligato was played most skilfully by Herr Oberthür. The second part of the programme was miscellaneous.

BELFAST.—The first Concert of the season, in connection with the Belfast Choir, took place in the Ulster Hall, on Friday evening, the 5th ult., before a large and enthusiastic audience. The programme, which was miscellaneous, was sustained by the following artists: Mdle. Ilma de Murska, Mesdames Sinico-Campobello and Vogri, Signori Susini and Campobello, and Herr Max Spicker, solo pianist. The second Concert of this Society is to take place on the 7th inst., when Handel's *Jephtha*, with full orchestra, will be performed for the first time in Belfast. The services of the following vocalists have been secured for this Concert: Miss Annie Marriott, Miss Kate Baxter, Mr. Henry Guy, and Mr. Winn. Leader, Mr. H. Cohen; Conductor, Mr. Fred. C. Smythe, Mus. Bac. —The first Concert of the sixth season of the Choral Association took place in the Ulster Hall, on the 12th ult., and was largely attended. Mr. W. J. Kempton conducted. Handel's Sixth Chandos anthem, which was included in the first part of the programme, gave the audience an opportunity of noticing how admirably the members had been led to appreciate the requirements of this noble work. The organ accompaniment was played by Mr. Archer. The solo numbers in the anthem were sung by Madame Cross-Lavers, Miss Damian, Mr. Harper Kearton, and Mr. Henry Cross. In Beethoven's "Creation's Hymn" Miss Damian achieved a most emphatic success. The first part of the Concert terminated with the "Vesper Hymn" by the same composer. It was sung by the quartet of artists and the chorus in a manner that very nearly reached perfection. Mr. Archer's powers of execution were amply displayed in the performance on the grand organ of a Concert Fugue in D major, of his own composition. Altogether, the Concert was highly successful, and reflected great credit upon Mr. W. J. Kempton (the Conductor), and the members of the association.

BIRMINGHAM.—The Organ Recitals by Mr. Stimpson, at the Town Hall—given free for the present, through the generosity of the Mayor—appear to be thoroughly appreciated, and attract large audiences on Saturday afternoons. The selections are well varied, and chosen with discretion. Poor music is avoided, but on the other hand the programme is not made up exclusively of that very strict school of organ music which only musicians can understand and admire. It is needless to say how skilfully all the compositions are played, considering the wide reputation and well-known ability of the organist.—Two Concerts have recently been given with much success, in the Town Hall, under the auspices of the Musical Association, and have been attended by large audiences. At the first of these, *Elijah* was performed. The choruses were sung by the Holte Choral Society, and the solos by Miss Blanthorne, Miss Clara Myers, Miss Emilie Harris, Mr. C. B. Bragg, and Mr. Lander; Mr. C. J. Stevens officiating as Conductor. At the second Concert a miscellaneous programme was provided, at which Madame Florence Clare sang, and made a very favourable impression. The singing of Mr. Bickley's glee party was also an especial feature of this Concert.—The Carl Rosa Opera Company have been giving a series of performances. The works presented were *Lucia di Lammermoor*, *Carmen*, *Sonnambula*, *Trovatore*, *Mignon*, and (for the first time in Birmingham) Flotow's *Stradella*.—The Festival Choral Society began its season on October 28 with a fine performance of Spohr's *Fall of Babylon*, the principal vocalists being Mrs. Osgood, Miss Helen D'Alton, Mr. W. Shakespeare, Mr. R. Hilton, and Mr. Lander. The Oratorio was preceded by Meyerbeer's "Ninety-first Psalm," which, as a novelty in Birmingham, was much appreciated. The chorus was admirable, and there was an excellent band. Mr. Stimpson presided at the organ, and Mr. Stockley conducted.—Mr. S. S. Stratton's second Chamber Concert took place in the Masonic Hall on Tuesday, the 2nd ult. The occasion was specially interesting, as Mr. C. Villiers Stanford, whose Pianoforte Quartet in F was one of the novelties, took the pianoforte part in the per-