

Effect of Gas on Church Organs

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Source: *The Musical Times and Singing Class Circular*, Vol. 25, No. 497 (Jul. 1, 1884), p. 417

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

Stable URL: <http://www.jstor.org/stable/3357703>

Accessed: 29-12-2015 16:11 UTC

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hoven, Mozart, and Gluck. The prices realised did not exceed those established by previous recent sales.

M. Ernest Reyer, the well-known French composer, has been nominated Government Inspector of Musical Instruction in France.

The idea of holding a Music-festival this year at Lausanne having been abandoned, it has been decided to give instead two separate performances there of Liszt's "Saint Elizabeth," during the present month, under the direction of Herr Herfurth.

By way of reaction against the ultra-conservative tendencies of M. Verhulst, the director of the leading musical institution of Amsterdam, a series of twenty Philharmonic Concerts will be inaugurated at the Dutch capital in the coming autumn, under the direction of M. W. Kes, the chief object of which will be the introduction to Amsterdam audiences of what is still called, in some quarters, "the music of the future." M. Verhulst, although the musical leader of the Society, "tot Bevorderen (progress) der Toonkunst," is said to shudder at the very name of Wagner being mentioned in his presence.

Wagner's "Die Meistersinger" is to be produced in the French language at Brussels, during the coming autumn. M. Victor Wilder, of Paris, has been entrusted with the difficult task of translating the book.

The new Verdi-Theatre was opened at Padua, on the 7th ult., the veteran Maestro whose name it bears, in a letter addressed to the managing director of the young institution, declining, however, to grace the inauguration ceremonies with his presence on the plea of his advancing age, and general disinclination to make an exhibition of himself.

The Town Council of Rome has again granted a subvention of 190,000 francs to the Apollo-Theatre of that capital in recognition of its claims as a representative institution of Italy.

Signor Tamberlik's "farewell" Concerts at St. Petersburg, alluded to in our last number, having yielded such substantial results in silver roubles, the veteran tenor has repented him of his leave-taking attitude, and his receding figure will shortly re-appear in the Russian capital at the head of a Vocal Academy to be established there under his auspices.

Herr Wilhelm Gericke has been engaged in the room of Herr Henschel as director of the Boston Philharmonic Concerts, for a period of five years.

The death is announced at Berlin of F. Grabau, for many years an esteemed member of the staff of professors at the Berlin Hochschule. Herr Grabau was only forty-three years of age.

At Madrid died, at the early age of thirty-six, Theobaldo Power, an excellent pianoforte player, and professor of that instrument at the Madrid Conservatorio. He was born at Santa Cruz, of English parents, in 1848.

The death is announced, at Westerwick, of Carl Fröberg, a composer and theoretical author, much esteemed by Scandinavian musicians. He was born in 1812, at Stockholm.

We have also to record the death at the mature age of eighty-one, at Liegnitz, of Leberecht Jacob, the worthy Cantor of Conradsdorf, in Silesia, distinguished by his valuable researches in connection with the German "Volkslied," and by the issue, jointly with E. Richter, of the justly-esteemed work entitled "Reformatorisches Choralbuch."

## CORRESPONDENCE.

THE LATE JOHN ALCOCK, MUS. DOC.  
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you, or any one of your numerous readers and correspondents, be so kind as to answer whether the late Dr. Alcock composed an Anthem on Psalm cxxiii.—"Behold, how good and joyful a thing it is," &c.—and where the same can be had or seen? O. D.

EFFECT OF GAS ON CHURCH ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There are general complaints of Church organs being put out of tune with the change of temperature

caused by the gas during evensong. Can any of your correspondents inform me if wire gauze covering the whole front of the instrument would prevent the hot air getting into the pipes? Or, if not, perhaps some one may suggest a remedy.—Yours truly,

J. M. F.

## 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 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 is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

## 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.

ADDISCOMBE.—The fifth Concert of the season, of the Philharmonic Society, was given at the Addiscombe Hall, on Friday evening, May 30. The first part of the programme consisted of Sir W. S. Bennett's *May Queen*, the solos being sung by Miss A. Wood, Mrs. Moore, and Mr. A. Wilmot. The second part was miscellaneous, and included a flute solo, by Mr. H. D. Hibberdine. The programme was well rendered, orchestra, choir, and soloists being very efficient. Mr. L. Declercq conducted.

AYSGARTH.—The annual Festival of the Wensleydale Choral Union took place on the afternoon of Thursday, the 12th ult. The service was Tours in F, and the anthem Calkin's "I will always give thanks." The choir, numbering about 200 voices, sang admirably throughout, the chanting being especially good. Mr. C. Harris conducted and Mr. Maurice J. Davies, of Aysgarth School, accompanied throughout the service, and in the evening gave an Organ Recital, selected from the works of Bach, Handel, Mendelssohn, Smart, Wély, Scotson Clark and A. E. Dyer. Mr. Davies was assisted in the vocal department by A. M. Wilkinson, Esq., Mrs. Moore and Miss Pollock.

BANBURY.—The twentieth Festival of the Deanery of Deddington Choral Association was held in the Parish Church, on May 27. The choir marched in procession to the church, singing the hymn "Blessed City, heavenly Salem," as they walked up the aisle. Mr. Harper (of Adderbury) ably officiated as Conductor, and Mr. Monk presided at the organ. So eloquent a sermon was preached on the occasion by the Rev. E. Husband, of Folkestone, that we are tempted to extract that portion relating to the power of music. Quoting the text "Chains of pure gold," he said:—"And in this development of the chain of pure gold, science and art have their place. We pulpit preachers are not the only preachers for God in the world. The art of the sculptor preaches for God. Many a beautiful canvas picture preaches sometimes far more eloquently than the pulpit. Many a church or cathedral, by its grand, sublime architecture, preaches for God in the world; so does many a stately window, with its rich and solemn painted glass. And in a pre-eminent degree, dear brethren, does music declare God in the world. If you ask me to name some of the greatest preachers of God's truth which the world has seen, I would lay my finger, amongst many other names, upon such men as Handel, and Beethoven, and Mendelssohn. What commentator has given us a richer, fuller, or more sublime history of the life of our Saviour than Handel has done in his *Messiah*? What preacher has ever excelled Mendelssohn in his description of Elijah or of St. Paul? What preacher has ever written for you meditations more helpful, more soul inspiring, than Beethoven in his Sonatas or Mozart in his Symphonies? Yet music, like other developments of the great, one Truth, is as a chain, progressing by degrees, adding link to link, till the chain becomes perfect in the divine harmony of Heaven. There was the crude, rough, untutored music of early times, when Jubal played upon his lyre and David played upon his harp. There was the Gregorian era—no very great advance, perhaps, upon the music of David's day. Then came the rapid stride when the world gave birth to Handel, and Beethoven, and Mendelssohn, and other giants in musical lore. So the chain is being added to, link by link. Little by little, step by step, the progress is being marked, not without its failures and its eccentricities, its imperfections and abuses, but still moving on in the right direction, preparing itself, robbed of its extravagancies, for the eternal minstrelsy of Heaven, and for the song that never tires and the harmony that is for ever perfect. May I add one last word, in all humility, to you who have so ably, so zealously, so carefully rendered the beautiful Service of to-day. You have, if I may so express it, taken your part in the refiner's work, for by your study and performance of this music you are helping to spread the love of pure music and to develop this most noble art. I am sure, by the pure tone of your voices, and the ability you have displayed, that you have well rehearsed this afternoon's Service before coming here. If you had lacked good voices, and had known very little about music, you would not have asked for much practice beforehand of the music. I think that the experience of most choirmasters has been this, that the less proficient a man is in the art of music, or the less ability he has to sing, the less does he think that he requires much practice. I have