

The Chevé Notation

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M. Colonne, the conductor of the Châtelet Concerts, has recently given a series of most successful concert performances at Lisbon, the programmes of which consisted chiefly of modern French music. The King and Queen of Portugal were present on every occasion.

A monument has just been erected at Père-la-Chaise, Paris, in memory of Gustave Roger, the once famous tenor of the Grand-Opéra, and subsequently a Professor of the Conservatoire, who died in 1879. Among those taking an active part in the ceremony of unveiling were M. A. Thomas, as Director of the Conservatoire; M. Vaucorbeil, as Director of the Opéra; and M. Halanzier, as representative of the Association des Artistes Dramatiques.

*Le Ménestrel* says: "Telephonic communication is established between Dieppe and Rouen, so effectually, indeed, that, upon the request of the Mayor, M. Bias has enabled the people of Rouen to be ear-witnesses to his first lyric representation at Dieppe. Previous experiments had already been made with concert performances, which had proved completely successful."

Our Turin correspondent writes: "Signor Roberti, the esteemed conductor of the Stefano Tempia Choral Society, gave an interesting *riunione* at his private residence on June 22, on which occasion some chamber music by the maestro was produced for the first time. All those most interested in musical matters here were present, professors and amateurs, amongst the former Commendatore Pedrotti, the newly appointed Director of the Conservatorio Rossini (at Pesaro), also the Conte Marmorito, Schumann's son-in-law, to whom we are beholden for the Italian translation of 'Faust' (Schumann's), &c. There was much applause, a quartet in F (manuscript) in particular having pleased greatly. The operatic company lately performing at the Alfieri, under Signor Forcillo's conductorship, concluded their engagement on June 30 with 'Fra Diavolo.' During the *stagione* they have brought out a new opera, 'Il Sortilegio,' by Scontrino—a young composer already known by two previous operatic works—which was, on the whole, very successful. Signora Elena Rosa, the charming *Zerlina* of 'Fra Diavolo,' was equally well cast in the new opera. Other works performed were the 'Campana dell' Eremitaggio,' and 'Linda,' with the American Miss Russell as the heroine. A new Mass by the maestro Roberti will be performed by the united choirs of the municipal schools at the church of San Lorenzo, on the 10th inst., in the presence of the dignitaries of the town."

We are requested by a most competent Italian earwitness of the "Mattinata Musicale," mentioned in our concert programmes this month under the heading of "Turin," to call the attention of our readers to the high class of music performed on that occasion, and also to the enthusiastic reception it met with on the part of the audience. The special significance of these facts will become more apparent from the subsequent remarks of our informant. "This," he says, *inter alia*, "was the very first time I have had the immense satisfaction of hearing truly classical music of this type performed, and admirably performed, in my country." After bestowing high praise upon the vocalists—Signora Paolicchi, "a first-rate singer, with a rich, genuine contralto voice"; and M. Paul, "a young baritone from Geneva, trained at Milan, whose singing reminded me of Herr Stockhausen"—our correspondent concludes by saying: "There can be no doubt that, as having taken place in Italy, this concert is an extraordinary and most gratifying event, and one which I would be glad to see recorded in your columns." We have great pleasure in gratifying the desire thus implied, and merely add it as our opinion that the appreciation of classical music manifested on this occasion by the Turinese public is, in a large measure, owing to the unceasing efforts in this direction on the part of their resident maestro, Signor Giulio Roberti, the conductor of the Stefano Tempia Choral Society and founder of the Normal and Elementary Vocal Schools, which have rendered the city of Turin one of the chief centres of earnest musical activity in Italy.

In accordance with a recent ministerial decree, all musical works to be found in the various public libraries of Rome will in future be concentrated at the Accademia Santa Cecilia of that capital. This is an excellent measure, whereby musical research will be greatly facilitated.

A festival is being organised at Arezzo, in connection with the unveiling of a monument erected in that town in honour of Guido d'Arezzo, the whilom Benedictine monk to whose learning and practical wisdom the art of music owes so much of its progress during the eleventh century. The festivities, which are to be held next month, will include a series of concerts, chiefly of sacred music, under the direction of the maestro Mancinelli, of Rome. It is said that a discovery has just been made at the Laurenziana Library, at Florence, of some documents throwing a fresh light upon the career of Guido, which will no doubt be made public in time for the forthcoming celebration.

A new opera by Signor Sarria, entitled "Regina e Contadina," has been successfully brought out at the Theatre Fiorentini, of Naples.

The Société de Musique of Antwerp is organising a festival in honour of Russian music, which will include the performance of some of the more important works of Rubinstein and Glinka.

A festive concert took place last month at the Hague, in commemoration of the 250th anniversary of the foundation of the university, on which occasion Berlioz' "La Damnation de Faust" was performed by 500 vocalists and an orchestra of 100 musicians, under the direction of M. de Lange.

Two theatres—the Arcadia, of St. Petersburg, and the Del Recreo, of Madrid—were recently destroyed by fire, both disasters having been fortunately unaccompanied by loss of life.

The death is announced, on May 29, of Bernhard Stade, organist and "Stadt-Cantor" at Arnstadt, an excellent musician to whom that town owes the worthy restoration of the fine organ of the church of St. Boniface, played by Johann Sebastian Bach during his cantorate at Arnstadt.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Vocal Festival Concert of the Inauguration of the Hôtel-de-Ville (July 14): "Terre, éclaire-toi," chorus (Cohen); Rataplan, from "Les Huguenots" (Meyerbeer); "Le garde passe," from "Les Deux Avers" (Grétry); Chorus from "Hamlet" (Thomas); "Amour sacré," from "La Muette" (Auber); Orgie, from "Comte Ory" (Rossini); Kermesse, from "Faust" (Gounod); Huntsmen's Chorus, from "Freischütz" (Weber); Les Buveurs, from "La Juive" (Halévy); Soldiers' Chorus, from "Faust" (Gounod).

Berlin.—Pupils' Performance of the Hochschule, at the Wallner Theater (July 3): Overture, and five numbers from "Fidelio" (Beethoven); First Act of "Così fan Tutte" (Mozart); "Abu Hassan," comic opera in one act (C. M. von Weber).

Freiburg-im-Breisgau.—Concert of the Philharmonischer Verein, in honour and presence of Franz Liszt, with the united orchestras of Carlsruhe, Strasburg, Bâle, and Freiburg (July 2): "The Bells of the Strasburg Minster," poem by Longfellow, for soprano and baritone soli, chorus, orchestra, and organ; 137th Psalm, for soprano solo, female chorus, violin, harp, organ, and pianoforte; Fantasia, Op. 15, for pianoforte and orchestra; "Die Ideale," symphonic poem for orchestra; "Missa Solennis" (Graner Festmesse), for soli, chorus and orchestra (F. Liszt).

Sondershausen.—Seventh Lohconcert (July 9): Symphony, E flat major (Mozart); Fantaisie caractéristique for violoncello (Servais); Siegfried-Idyl (Wagner); Overture, "Torquato Tasso" (Schulz-Schwerin); Idyl for Orchestra (Zopff); Symphony, B flat (Beethoven). Eighth Lohconcert (July 16): Allegro appassionato (Lalo); Oboe Concerto (Klughardt); Serenade (Jadassohn); "Burns," Scotch Rhapsody (Mackenzie); Symphony, B flat major (Kleinmichel).

Turin.—Concert of the Stefano Tempia Choral Society (June 25): "Peccavimus" (Palestrina); "Exultate Deo" (Scarlatti); "La Vergine di Sunam," chorus (Ricordi); "Vita Zingaresca" (Schumann); "Al Bosco," male quartet (Herbeck); Chorus from "Le Nozze di Figaro" (Mozart); Sanctus e Benedictus, from "Messa Breve" (Stefano Tempia); First Pilgrims' chorus, Prelude to third act, Scene and second Pilgrims' chorus, from "Tannhäuser" (Wagner); "Il Viaggiatore Notturmo," duet and chorus for soprano and contralto (Rubinstein). Mattinata Musicale of Signora Paolicchi and M. Ed. Paul (July 16): Air from "Messiah" (Handel); Stabat, with violin accompaniment (Haydn); Duet from "Semiramide" (Rossini); Aria, "Pur dicesti" (Lotti); Capriccio brillante, for pianoforte (Mendelssohn); Air from Christmas Oration (Bach); Concert Air (Mozart); Duet from "Joseph" (Méhul); Tarantelle for pianoforte (Chopin); Duet, "Jenseits" (Spohr).

## CORRESPONDENCE.

### THE CHEVÉ NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Wareham, in his letter in *THE MUSICAL TIMES* of this month, states the fact of the Government having recognised the use of the Chev  Notation equally with the Tonic Sol-fa in elementary schools.

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

I believe that I have been the means of obtaining this recognition from the Education Department, for, wishing to use the Chev  notation in my National School here, I wrote to the Department on March 29 last, to inquire whether its use would be allowed for a grant. The reply then was that the point would be *considered* by my Lords, and it was not till May 25 that the information of recognition came. My Lords, however, "cannot (they say) guarantee that the examination of the school will be conducted by an inspector who has any special knowledge of that (the Chev ) method." But the *principle* of the Tonic Sol-fa and Chev  Notations being identical, it would require the briefest study to enable an inspector who was qualified to examine in the Tonic Sol-fa to examine also in the Chev  Notation.

And now, allow me, sir, to say—which is the principal object of my troubling you with these few lines—that, contrary to the opinion of Mr. James Thomson, expressed in the June number of THE MUSICAL TIMES, I am convinced that the Chev  notation "offers the easiest, best, and most natural system of learning to sing at sight." It is "easier" in its *reading* than the Tonic Sol-fa, inasmuch as it is not incumbered by many unnecessary marks used in that notation for the division and subdivision of the bar as to time. And it is the more "natural," as the *figures* (not letters) used express exactly the *place* of the notes in the Diatonic Scale, and, therefore, it leads readily to the use of the Staff Notation, which should be the end of either one or the other of the two Notations in question.

I feel assured that it only needs an acquaintance with the Chev  notation to make it as generally used in this country as it is in France.—I am, sir, yours faithfully,  
Smethcott Rectory, Salop. G. M. K. ELLERTON.

#### THE SOCIETY OF PROFESSIONAL MUSICIANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The paragraph concerning this Society published in your last issue may give rise to some misapprehension as to its nature and objects. It is not based upon similar lines to the London Society. In the first place, its membership is restricted to *bona fide* professional musicians; and, in the second place, although it aims at the advancement of the art, perhaps its chief object may be better described as the guarding of the interests of the artists.

I am, sir, your obedient servant,

JAMES DAWBER, Mus. Bac.,  
Wigan, July 18, 1882. Honorary Secretary.

#### BENCINI'S ANTHEM, "TU ES PETRUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On the occasion when the Pope is carried in a chair up the nave of St. Peter's, Rome, an anthem, "Tu es Petrus," by M. Bencini, is sung. Can any correspondent of THE MUSICAL TIMES inform me if the above-named anthem is in print, who was Bencini, and what his works? Burney only mentions an opera by him in 1708.

Believe me, sir, yours truly,

Sidmouth, July 11, 1882. N. S. HEINEKEN.

#### 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.

CHORAGUS.—As our correspondent's letter is the only one we have received upon this subject, the suggested reform appears scarcely called for, and can hardly be of public interest.

F. CONSTABLE.—We have never heard that the essential principles of teaching differ in the two countries.

L. R. D.—The first question should be addressed to the University where you wish to take your degree, and the second to the College of Organists.

DOUBLE B.—We think a Harmonina would suit your purpose.

G. A. PRICE.—The instrument you describe is called a Glockenspiel.

#### 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.

BIDEFORD.—The annual Festival of the North Devon Choral Union was held on the 6th ult. Mr. Farley Sinkins conducted, and Mr. Backhouse presided at the organ.

BRENTFORD.—Mr. Harry E. Warner gave his first morning Concert at the Town Hall on Wednesday, June 28. The artists were Mdle. Bertha Brouil (solo violin), Mdle. Cecile Brouil (viola), Mr. W. D. Cameron (violin), and M. Adolphe Brouil (violinello); vocalist, Mr. Charles Sparks; accompanist, Mr. R. W. Lewis. The programme included trios by Haydn, Beethoven, and Hummel, Mendelssohn's Quartet in F minor, and violin, violinello, and pianoforte solos. The performers showed much skill, and met with hearty appreciation from the audience.

ENFIELD.—On Tuesday, the 11th ult., a special Service took place at the Parish Church, in aid of the Organ Fund. The Anthem was "Praise the Lord" (Sir G. Elvey). After the Service a Recital on the organ, erected by Messrs. Hill and Son, was given by Mr. George C. Martin, Mus. Bac., Oxon. The programme was selected from the works of Spohr, Kullak, Schubert, Batiste and Guilman.

GRAVESEND.—An excellent performance of Barnby's *Rebekah* was given in St. Andrew's Church on Tuesday, the 11th ult. The principal vocalists were Miss Ada Martin, Miss M. Pinero, Mr. F. Carpenter, and Mr. Back. The band was led by Mr. Whithorn, Mr. Howard Moss presided at the organ, and Mr. Henry Tolhurst conducted.

GREAT CHESTERFORD.—The seventh annual Festival Service of the North Essex Choral Association was held in the Parish Church on Tuesday, the 11th ult., the choir taking part being those of Ashdon, Saffron Walden, Chesterford, Newport, Radwinter, Hadstock, and Wicken. Mr. Richard Lemaire, Organist and Precursor of St. John's, Southwark, the Choirmaster of the Association, presided at the organ. Matins were preceded by a Processional Hymn admirably sung, two brass instruments, played by members of the Royal Artillery band, lending considerable support to the voices. The Psalms and Canticles were sung to Gregorian tones, and the Anthem was "Blessed are they" (Tours). The Sermon was preached by Dr. Blomfield, the newly consecrated Bishop of Colchester. At Evensong the same Processional was used, the Psalms being taken to Anglican music. The Magnificat and Nunc dimittis were Arnold in A, and the Anthem the same as the morning. The Rev. J. W. Bennett conducted.

HINCKLEY.—Some excellent Concerts, under the management of Mr. C. J. King, were given on the 3rd, 4th, and 5th ult., at a Bazaar held in the Parish Church Schoolrooms, in aid of the restoration of the Parish Church. The performers included Mr. Arthur Marriott, Organist of Southwell Minster, Mr. H. Sunman, Mr. E. Marriott, and Miss Blackwell. The principal items in the programmes were Weber's *Euryanthe* and "Jubilee" Overtures, "The Cape March" (Marriott), Festal March (Elvey), Haydn's "Toy" Symphony, Mendelssohn's "I'm a roamer," Handel's "Sorge infausta," &c.

HIDDERSFIELD.—Mr. Joshua Marshall, the Borough Organist, gave an Organ Recital at the Town Hall on Saturday Evening, the 1st ult. The programme comprised selections from the works of Handel, Wely, Gounod, &c., all of which were excellently rendered and highly appreciated.

NORTH BERWICK, N.B.—Mr. Frank Bates, Mus. Bac., gave his first Organ Recital for the present season on Wednesday, the 12th ult. The attendance was larger than on any previous occasion, and Mr. Bates's performance was much enjoyed. The programme included Mendelssohn's Second Organ Sonata, Bach's Fugue in B minor, and selections from Handel, Spohr, Smart, Gounod, Lemmens, and Guilman.

OLDHAM.—On Saturday, the 15th ult., a Festival of Church Choirs in this district was held in St. James's Church. The strength of the choir was over 300 voices, and the service, which was full choral throughout, was excellently rendered.—On Tuesday evening, the 18th ult., the Glee and Madrigal Society met at the rehearsal-room for the first time this season, when a programme consisting of Bishop's compositions was well rendered. Mr. J. Greaves conducted.

READING.—Two Concerts were given by Mr. Frank Attwells in the Forbury Gardens on the 12th and 13th ult. The Band of the Grenadier Guards, under the leadership of Mr. Dan Godfrey, played on both evenings a good selection of music in excellent style.—A very successful Concert was given by the members of the Glee and Madrigal Society on Wednesday evening, the 12th ult., in the New Town Hall. The principal vocalists were Miss Mary Davies, Mrs. J. P. Wilson, Miss Helen D'Alon, and Mr. Maybrick. Mr. W. H. Strickland contributed two organ solos. The soloists were all enthusiastically received. The part-songs were sung by this select choir of unaccompanied voices with the greatest care and precision. Mr. J. C. B. Tibbutt conducted.

ST. LEONARDS.—A Concert, in aid of the Building Fund of St. John's Church, Upper Maze Hill, was given at the Assembly Rooms on June 29, before a large audience. A feature in the selection was the excellent singing of some glees, madrigals, and part-songs. Amongst the quartets must be specially mentioned the "Hymn to Cynthia" (Tours), and "Tell me where is fancy bred" (Pinsuti), both of which were warmly received. Several solos were effectively rendered during the evening and much applauded, Miss Durand and Mrs. Marriott being heard to much advantage in two duets. The part-music was well sung by Messrs. H. Schartau, A. Thompson, W. G. Forington, L. T. Walton, E. Collins, F. J. Gordon, L. C. Walton, and C. T. Johnson; and Mr. Fountain Meen, who accompanied, was highly successful in a pianoforte solo.

TEIGNMOUTH.—The members of the Oratorio Society gave a performance of Rossini's *Stabat Mater* and a miscellaneous selection on the 6th ult., in the Assembly Rooms. The solo vocalists were Miss Probert, Miss Rosa Bailey, Mr. E. T. Morgan, and Mr. F. Disson. Mr. J. White, Organist of Christ Church, conducted.