

National Ballad Concerts

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proceedings; they exclude persons born out of the realm, but on the other hand are obliged to play the works of dead foreigners. Why, the very strings those gentlemen play on are made by foreigners! I remark that a set of selfish people spring up from time to time, like weeds in a garden, who treat music like a patent gunpowder, or a new mitrail-leuse; people who, after they learn what they can from foreigners, kick them out like empty orange peel, under the bombastic pretence of improving national art; they seem to ignore the fact that music can only progress through the continual intercourse with other nations. We have an example what evil is produced through a separate national pitch. Why cannot the different nations, who take a *real* interest in music, call together a congress and settle the difficulty? we should then at last obtain a chance of hearing an orchestra in better tune; and be able to dispense with barbarous transpositions altogether: the benefit of a universal pitch would be incalculable.

But, to return to the British Orchestral Association, I should like to know what would become of musical affairs in England, notwithstanding the talented native element, if the sale of every foreign musical production, old and new, had to be stopped from similar misguided sentiments of patriotism. Perhaps another association will start with such a project one of these days.

The new Society does not state in its announcement whether subscriptions from foreigners are to be refused. Would the committee graciously condescend to permit their paying at the doors? Would that assembly of patriotic gentlemen behold with as much abhorrence the money of foreigners as their presence in the orchestra? I think an explanation on that point is due to those amateurs who are unfortunately born in the country of Handel, Bach, Haydn, Mozart, Beethoven, Cherubini, etc.

I am, dear Sir, yours faithfully,

November 5, 1872.

STRANIERO.

NATIONAL BALLAD CONCERTS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you kindly permit me to say that *no charge* is made for "Book of Words" to purchasers of tickets at the advertised prices for the above concerts.

Every purchaser of tickets—whether it be 1s., 2s. 6d., or 5s.—is presented with the same number of books as tickets *free* of cost—and only on *complimentary* tickets are visitors requested to purchase a "Book of Words."

I have enclosed *cash* tickets, also a complimentary.

I am, Sir, faithfully yours,

RALPH PERCY, Director.

St. George's Hall, November 5, 1872.

[The tickets which Mr. Percy has now sent us confirm the truth of his assertion that an additional tax is not levied upon those who purchase the right of admission at the advertised prices; but he has merely *written* the word "complimentary" upon one of the tickets, and now announces that every person is "requested" to obtain a book of the words, instead of saying, as before, that he "must." Has Mr. Percy so large a circle of friends, that he finds it necessary to have complimentary tickets printed separately from the rest; and, if so, will those privileged persons who receive them sufficiently appreciate the "compliment," when they find that they are made to pay for admission at the doors?—*Ed. Musical Times.*]

THE YOUTH'S PART IN "ELIJAH."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I quite agree with "A Cornish Parson" when he states, "Master Self" cannot congratulate himself upon initiating the custom of the part of Elijah's servant being taken by a boy. I am also inclined to think Mr. Nunn cannot be credited as the originator. I heard "Elijah" performed in Whitby four years ago, under the able conductorship of Mr. Burton, of Leeds: the part of the "youth" was then sung by a boy. I think, therefore, Mr. Burton ought to have the praise of being one of the originators, and perhaps he alone deserves the credit.

Will you oblige me by placing these few lines in your next issue.

Your obedient servant,

Gisbro', N.R. York.

JNO. A. METCALF.

WORKS ON HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In the Introduction to the "Principles of Harmony," by W. W. Parkinson (Novello, Ewer and Co.), the author states (p. 27), that in the year 1841 J. F. Fétis issued a com-

prehensive sketch of the history of harmony. Will you, or the author, or any one, kindly inform me whether the above-mentioned book is published in the English language or not? If published, where? At what price?

Also, where Mr. H. C. Lunn's "Elements of Music systematically explained" is to be got? What price?

E. LL.

[Perhaps some of our readers can supply our correspondent with the desired information respecting the work of M. Fétis, named by Mr. Parkinson. Mr. H. C. Lunn's "Elements of Music" is published by C. Jefferys, 57, Berners-street; price 1s. 6d.—*Ed. Musical Times.*]

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.

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.

As "G.A.C." has neglected to furnish us with his name, we cannot give insertion to his letter.

MUSICS.—We regret that we cannot furnish our correspondent with the titles of any works bearing especially upon the subject mentioned. The various standard Histories of Music would, we think, be found useful.

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 occasional correspondents.

ARKSEY.—The first entertainment for the winter took place in the School-room on Thursday, the 21st ult., the Vicar in the chair, when readings were given by the Rev. H. F. Brock and D. Stothart, Esq. The music was well rendered by the Church choir, under the direction of Mr. Eyre, of Doncaster, who accompanied, and also sang several *buffo* songs. The glees and part-songs were sung in a manner which reflected the highest credit upon the members of the choir, and also upon their teacher, Mr. Eyre.

AUCKLAND, NEW ZEALAND.—The first of the Choral Society's concerts in the new Hall was given on the 13th Sept., and although the building is much larger than its predecessors, it was filled in every part. The performance consisted of Mendelssohn's *Lobgesang* and Beethoven's *Mass in C*, both of which were excellently rendered; the choral portions especially, under the able directorship of Mr. Browne, being remarkable for fulness and delicacy throughout. A word of praise is due to the efficient orchestra, which has scarcely been equalled in any society out of London. A very successful performance of Comic Opera has also taken place in the Choral Hall, which was highly patronised, and will no doubt be followed by lyrical representations of higher importance.

BIRMINGHAM.—Messrs. Harrison's "popular" concert, at the Town Hall, on the 12th ult., was rendered more than usually attractive by the presence of Mr. Charles Halle's band, and the engagement of Madame Lemmens-Sherrington and Mr. Sims Reeves as vocalists. The programme included Mendelssohn's Scotch Symphony and the *Overtures* to *Der Freischütz*, *Guillaume Tell*, and *Zauberflöte*, all of which were played to perfection. Mr. Charles Halle's performance of Beethoven's Concerto, in G was, as might be expected, one of the principal features of the concert; and the singing of Madame Sherrington and Mr. Sims Reeves (for the latter of whom an apology was made, on the score of indisposition) was warmly applauded. The hall was crowded in every part.

BRADFORD.—The Corporation have selected the eminent firm of Turret Clock and Patent Carillon Machine Manufacturers, Messrs. Gillett and Bland, Steam Clock Factory, Croydon, to carry out the work of supplying the bells and manufacturing the great chime, clock and carillon machine on their improved patented system for the new Town Hall. At present Worcester boasts of having the largest bells in England, but the Bradford bells will far eclipse them. The whole work, including clock, carillons, machine, bells and their fixings, &c., will cost about £4500. The total cost of the Worcester clock and bells is £5214. It has not yet been decided what tunes are to be played.

BRIGHTON.—On Thursday, the 7th ult., Mr. Hiles, organist of All Saints' Church, Buckingham-place, gave an Organ Recital upon the instrument which ordinarily leads the musical services of the church. A collection was made for repairs and additions (which a note appended to the programme described as urgently required) to the organ upon which Mr. Hiles played. The programme comprised a choice selection of pieces, in the execution of which Mr. Hiles evinced a good command of the mechanism of the organ, with a mastery of the manuals, and a creditable display of those refined touches of expression which give organ-playing its highest value. There was a full and influential congregation, and Mr. Hiles's playing seemed to give universal pleasure and satisfaction.—Mr. E. H. THORNE, organist of St. Patrick's Church, gave his annual Pianoforte Recital at the Pavilion