

Memorial to the Late Rev. T. R. Matthews

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Source: *The Musical Times*, Vol. 51, No. 814 (Dec. 1, 1910), p. 786

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

Stable URL: <http://www.jstor.org/stable/906038>

Accessed: 30-11-2015 15:07 UTC

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THE 'ARETHUSA' AIR AND 'HUSSEY'S MAGGOT.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Unfortunately, Dr. Grattan Flood, in his article 'The Irish provenance of three English sea-song melodies,' in the last number of the *Musical Times*, has thrown no new light upon the 'Princess Royal' ('The Aethusa' air), and brought nothing to controvert the statements made by me in the *Musical Times* of October, 1894, and in the new 'Grove.' Uncorroborated assertion, or expressed belief, has small value as historical evidence. The reproduction of an air more or less resembling the 'Princess Royal,' with a song attached relating to events long after Carolan's death, cannot have much bearing on the question. The matter therefore remains 'as you were.'

In regard to 'Hussey's Maggot,' the air has, it must be admitted, some degree of affinity to 'To Rodney we will go,' Dr. Flood gives it from an Irish manuscript dated 1773, and claims to have now printed it for the first time. This latter statement is scarcely correct, for the air, under various titles, has been printed and reprinted many times. I reprinted it twenty years ago in my 'Old English country dances' (1890), under the title 'Herefordshire lasses,' from Longman, Lukey & Co.'s 'Twenty-four country dances for 1772,' where it stands as follows:

'THE HEREFORDSHIRE LASSES.'



But this is by no means its first appearance. Under the title 'The Gold Ring,' it is present in 'Twelve country dances for 1749,' printed by John Johnson, Cheapside, and again in Johnson's collection of '200 country dances,' vol. v. (1750) as follows:

'THE GOLD RING.'



This is by no means the end of the tune, for about 1770 it was arranged for two guitars by Thomas Thackray, of York, in his 'Collection of forty-four airs,' as 'Temple Newsham.' About this time, too, it was included among a collection of French cotillions as 'La nouvelle Anglaise.' The title-page of my copy of this work is torn away, but it is an English publication circa 1770-75. In Gow's 'Third collection of Strathspey reels' (1792) there is yet another appearance of this air as 'The Earl of Lauderdale's reel.'

The above is sufficient to show that the air has had immense popularity. The various copies quoted are not mere resemblances, but are practically note for note with each other. When the tune took the form of 'To Rodney we will go,' its popularity was even greater, but for an account of this latter stage the reader may turn to my article in the *Musical Times* of May, 1895.—I am, yours truly,

5, Hamilton Avenue, Leeds.

FRANK KIDSON.

LADIES AS DOCTORS OF MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your November issue there is a paragraph to the effect that Miss Janet Salisbury is the only lady who has taken the degree of Mus. Doc. by examination. Perhaps you will permit me to point out that Dr. Annie W. Patterson, organist of Shandon Church, Cork, obtained the degree of Doctor of Music by examination in 1890. May I also add that Queen Alexandra, when Princess of Wales, was given the honorary doctorate in music by the Royal University of Ireland in 1885, and a similar honour was conferred on H.R.H. the Duchess of Connaught in 1903.—Yours faithfully,

W. H. GRATTAN FLOOD.

THE TEMPO OF 'O REST IN THE LORD.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I sang at four performances of 'Elijah' at Exeter Hall, on April 16, 23, 28 and 30, 1847, when Mendelssohn conducted; and I sang also at the preliminary full orchestral rehearsal. I have a very vivid recollection of those historic evenings. Miss Dolby sang 'O rest in the Lord' so much to the satisfaction of the composer that he turned to her with tears in his eyes, and said: 'Thank you from my heart!' The tempo at which the air was sung is faithfully represented by Mendelssohn's own metronome marking, $\text{♩} = 72$.

I have heard a popular contralto, now deceased, drag the time until it lost its rhythm, and the conductor was compelled to beat in quavers. It would, however, be very unfortunate if the opposite extreme were adopted. Surely we should strive to fulfil the composer's intention.

WILLIAM H. CUMMINGS.

MEMORIAL TO THE LATE REV. T. R. MATTHEWS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Many of your readers are familiar with the name of the late Rector of this parish as that of a musician of no mean taste and talent. His hymn-tunes are familiar features in almost every collection used in England and the Colonies. An effort is now being made to raise a suitable memorial to him in the form of an organ to replace the harmonium at present used in the parish church of North Cotes. The church is small, so that we do not need a very costly instrument; but as, on the other hand, we are mostly simple cottagers, we shall be grateful for the help of all who know and appreciate Mr. Matthews's work. Any donation, large or small, will be promptly acknowledged by

Rectory, North Cotes S.O., G. S. TYACK,
Lincs. Rector of North Cotes.
All Saints' Day, 1910.

WILLIAM BOYCE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have read with much interest the article on William Boyce, by Mr. H. C. Colles, and cannot help thinking that a series of similar articles on the most notable of the old anthem writers might be not only acceptable to many readers, but would form an appropriate companion-series to the articles on English Cathedrals, contributed by the late Mr. F. G. Edwards during the past few years. My immediate object in writing, however, is to ask the question, Can the song 'Johnny and Jenny,' quoted by Mr. Colles, warrantably be taken as a convincing example of Boyce's 'facility for writing fresh melodies'? By which interrogation I mean to say, Is the 'sparkling vitality' so evident in the song unequivocally Boyce's own? On going over the air during my perusal of the article, I was haunted by a sense of something familiar, which at first I could not clearly recall, but soon recognized as belonging to a song in Handel's 'Samson.' Dalila, in the air 'To fleeting pleasures make your court,' is employing all her arts to