

The Anti-Abbreviation Society

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has also written an orchestral suite upon themes from the new work, which, it is said, Dr. Richter will introduce to English audiences during the coming winter.

VERONA.—A biblical opera, 'The daughter of Jephtha,' by G. Righetti, has been brought out at the Municipal Theatre recently with great success.

WIESBADEN.—A noteworthy feature in one of the recent concerts of the Kur Orchestra was the first performance of an orchestral transcription of the 150th Psalm (originally written for four-part choir) by J. Heymann, which competent critics declared to be a masterpiece of contrapuntal writing, and of high musical value generally. The composer occupies the post of principal Cantor at Amsterdam, and has already contributed several valuable works to the modern repertory of the Protestant Church in the Netherlands.

## OBITUARY.

### THE FIRST STUDENT OF THE ROYAL ACADEMY OF MUSIC.

On the 22nd of September last there passed away, at Exmouth, in his ninetieth year, KELLOW JOHN PYE, whose death has broken another link in the chain of association between our times and those of Mendelssohn, Sterndale Bennett, and other great musicians of the first half of last century. A man of wide sympathies, with the power of attracting and retaining the friendship of a large circle of gifted and kindred spirits, his influence was an undoubted force in the musical world, while his reverential attitude towards the art, and the high ideal he had of its mission, could not but impress all who knew him. He was born at Exeter, on February 9, 1812, and at the early age of eleven received from Cipriani Potter the first lesson ever given at the Royal Academy of Music. His connection with that institution, to which he was elected a Director and Member of the Committee of Management, on May 20, 1864, was a very close one, and was characterised by his never-failing sympathetic interest in the education of students in music, a cause he had very much at heart.

In 1829 began his acquaintance with Sterndale Bennett, an acquaintance destined to ripen into a warm friendship; and shortly afterwards, in 1830, he settled in Exeter as a professor of music, whence, in 1832, he sent up an anthem, 'Turn Thee again, O Lord,' for the Gresham prize medal, which was awarded to him on January 12, 1833. He became a member of the Philharmonic Society in 1846, and in 1853 gave up his professional work in Exeter and went into business in London, devoting, however, all his leisure to what was always his chief interest in life. For the next thirty years Mr. Kellow Pye was actively connected with many musical institutions in London; prominent amongst these was the Madrigal Society, of which he became Hon. Treasurer in November, 1856, and afterwards, on the occasion of the Society's 150th Anniversary in 1891, Vice-President. He it was who induced Lord Beauchamp—their President—to have the old full scores overhauled by W. S. Rockstro and new and correct ones made. His own madrigals, 'Hark, the Lark' and 'Oh fair, sweet face,' gained the Society's prizes in 1888 and 1891. Mr. Kellow Pye joined the Committee of the Bach Choir on its establishment in 1876, and he was a member of the Council of the Royal College of Music from the date of its foundation in 1883. His name found a place on the Committee of the Mendelssohn Scholarships Foundation, and in the formal deed of Trust, dated 1st August, 1871, for the regulation of its proceedings.

Throughout his last years, music was still one of his greatest resources. When over eighty he used to collect in his drawing-room a few men of the working class for the practice of madrigals and glees. Of his compositions, besides those already mentioned, the greater number were anthems and other music for the Church; but he also wrote part-songs, songs, pianoforte duets, and solos, all of which show the wide grasp he had of his subject and bear the stamp of the true artist.

On the 7th ult. at her residence, 67, Adelaide Road, N.W., Ann, widow of the late Henry Charles Lunn, in her 78th year.

## CORRESPONDENCE.

### THE ANTI-ABBREVIATION SOCIETY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—If your Anti-Abbreviation Society be formed, I will join it. 'Sops.' for 'Sopranos' is bad enough; but I knew a good man, an Assistant Curate, who always described himself in official documents as *Ass. Cur.*

Yours truly,  
October, 1901. RECTOR.

### HANDEL'S BORROWINGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The chorus 'Egypt was glad when they departed,' which is practically identical with a canzona published as Kerl's in Hawkins's 'History of Music,' has been regarded as among the most objectionable of Handel's 'borrowings.' But what authority had Hawkins for ascribing the piece to Kerl? Recently I was looking through a publication of Walsh's, where I found the canzona, and it has no composer's name. The publication is entitled:—

'A second collection of Toccatos, Volentarys, and Fugues . . . by Pasquini, Polietti, and others, the most Eminent Foreign Authors.'

There are four 'canzone,' but only the second is ascribed to Kerl, the others being anonymous. It is the fourth, on p. 17, which Hawkins printed as Kerl's, not observing that the piece is practically identical with Handel's chorus. Hawkins was often inaccurate in such matters; and the question is worth further investigation, with a lingering hope that after all the piece may turn out to be one of Handel's own. The collection is not in the British Museum; I saw it in the Fétis Library at Brussels. I have not been able to find original editions of Kerl's works.

82, Grand Parade, Brighton. H. DAVEY.  
October 10.

[The canzona printed (and with several mistakes) in Hawkins's 'History of Music' was published at Vienna in 1686, at which time Handel was one year old. In the opening bars can be seen how Handel weakened the Kerl theme to fit his words. Handel, by the way, added a short coda of three bars.—J. S. SHEDLOCK.]

## UNIVERSITY INTELLIGENCE.

At the examinations for degrees in music held in Durham in September, the following candidates passed:—

*Mus. Doc.*  
Arnott, Archibald Davidson. | Iggulden, Athelstan Glover.

*Final Mus. Bac.*  
Batten, John Henry. | Stewart, George.  
Crawford, Thos. James. | Stratton, John Henry.  
Sadler, Sydney Thos. | Waterhouse, Florence Eliot.  
Southworth, William. | Young, George Coleman.

*First Mus. Bac.*  
Allwood, Thos. Hy. | Holden, T. W.  
Bamford, T. | Jones, G. E.  
Brinkler, A. | Knowles, F. W.  
Bulmer, A. W. | Lynn, Hy.  
Burleigh, Cecilia Anne. | Melling, E. H.  
Butcher, F. C. | Mould, J. H.  
Crawford, William. | Thompson, Hy.  
Govier, W. N. | Thompson, W. Hill.  
Hawkins, Rev. H. A. K. | Turner, E.

The examiners were Professor Armes, Sir J. Frederick Bridge, and Dr. F. E. Gladstone.

### THE ROYAL ACADEMY OF MUSIC.

The first of the Ada Lewis Scholarships have been awarded to the following competitors:—*Singing*: Soprano, to Ethel Mary Lister (of Birmingham); Tenor, to Lindsey Yorke Squire (of Liverpool). *Pianoforte*, to Julia Harper Higgins (of London). *Violoncello*, to Bertram Walton O'Donnell (of Madras, India) and Leonard Wilfrid Peppercorn (of West Horsley, Surrey). An Extra Scholarship for violoncello playing (presented by the Committee of Management) has been awarded to William Stanley Greening (of London). The Erard Centenary Scholarship for (pianoforte playing) has been awarded to Hubert C. V. Gascoigne, of Leyton, Essex. The Thalberg