

Lincoln's Inn Chapel and Its Music

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## Obituary.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

A musical score for the song "The Rose Tree". It consists of four staves of music written in treble clef with a key signature of two flats (B-flat and E-flat). The melody is simple and folk-like, featuring eighth and quarter notes. The lyrics "The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree." are written below the first staff. The piece ends with a double bar line and the word "&amp;c.".

A. H. PRESTON.

Twynham House,  
Christchurch.  
July 7, 1915.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

HERBERT WALTON,  
Organist and Choirmaster.

July 6, 1915.

QUESTION.

As a regular reader of your valuable paper I shall be extremely obliged if you will please tell me :

- ANSWER.

The HON. MAUDE STANLEY, on July 14, at Alderley Park, Cheshire, the residence of her brother, Lord Sheffield. Miss Stanley, who was always full of zeal for educational schemes and plans for social amelioration, was deeply interested in schemes for the popularisation of musical study and practice. She was one of the first to recognize the value of music in connection with Girls' Clubs of which she was the founder in London. Her influence over the thousands of working girls for whose good she laboured was very great, and she was universally regarded with deep respect and affection. She was born in 1833.

SEERGEI (SERGE or SERGIUS) TANEIEV, about the middle of June (the exact date has not reached us). He was born on November 13 (old style), 1856, in the Government of Vladimir. He was associated mostly with Moscow, in the Conservatoire of which he was a student and, ultimately, from 1885 to 1889, the head. Tchaikovsky was amongst his teachers, and later that master showed great esteem for the critical opinion of his distinguished pupil. Taneiev was a fine pianist, but he did not pursue fame in that direction. He was a successful teacher of the technique of composition, a gift that enabled him to influence two of his most famous pupils—Scriabin and Rachmaninov. Amongst his twenty-nine published works (the latest opus number is 31, but two are not published) there is much chamber music upon which his reputation as a composer must mainly rest. If so far these works have not succeeded in rousing enthusiasm, at least it may be said that they reveal very clever technique. Only one pianoforte piece—a ‘Prelude and Fugue’—is published. His choral works include ‘Orestes’ (a trilogy which treats of the ‘Agamemnon,’ ‘Choephoroi’ and ‘Eumenides’ of Æschylus), and a cantata, ‘John of Damascus.’ [Sergei Taneiev must not be confused with Alexander Taneiev, an amateur composer of some standing at Petrograd.]

Mr. C. W. L. Marshall Hall, at the age of fifty-three years. He was Ormond Professor of Music in the University of Melbourne from 1891 to 1900. Some poetry he issued under the title of 'Hymns Ancient and Modern' gave great offence. He was an able musician, with a bent towards eccentricity. He founded a Conservatoire of Music at Melbourne, and had great influence there in shaping musical taste. A symphony of his was produced in London on August 20, 1907. [It has been stated that the deceased was a brother of Mr. Marshall Hall the well-known K.C., but the honour of this relationship is denied by the latter gentleman.]

LADY EDITH MARY BARNBY, on June 30, at Southsea, after a long illness, aged sixty. She was the widow of Sir Joseph Barnby, who died in 1896.

Mrs. EMILY JANE WELLS, who, as Miss Emily Davis, was a soprano much in request for oratorio performances, especially in Wales and Scotland.

LEON RIMSKOPF, on June 13, at Deauville-sur-Mer, aged fifty-three years. He was best known as the chief-conductor of concerts at the Ostend Kursaal.

THE LATE MR. CHARLES BRADLEY.

### AN APPRECIATION.

A well-known Edinburgh musician, whose position as an organist was as unassailable as his eminence as a teacher was assured, passed away on March 16 last. Mr. Bradley was a musician of the old school. To him a pupil was either a musician or he was not; he scorned the practice, too common with a certain class of teacher, of exploiting a mediocre aspirant to musical skill for his own personal gain.

Although he had long been domiciled in Scotland, Bradley was a Yorkshireman of the best type ; he never lost the fragrance of his native air, and many good stories are told of him in this connection. The present high standard to which the Royal Edinburgh Choral Union has attained is to no inconsiderable extent due to him ; and as long as one of his pupils survives to pass on the splendid grounding his unsurpassable methods never failed to give, his influence upon the furtherance of music cannot die. If ever a musician lived for his art, that musician was Charles Bradley. His artistry and skill, both as a teacher and executant, were beyond question, and in both he scarcely missed the attainment of greatness.

W. SAUNDERS.