

Dr. E. J. Hopkins and Mendelssohn's "Wedding March"

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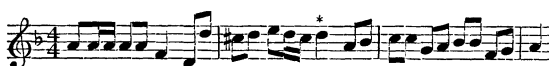
The first is in connection with Sebastian Bach's well-known G minor Fugue for the organ, the subject of which must have been suggested by the following passage in Frescobaldi's "Toccata Sexti Toni":—



The most accessible form in which this can be consulted is probably in Commer's "Musica Sacra," Vol. I., where it stands on page 60. Frescobaldi, it is to be noted, uses the figure incidentally, and does not develop it in any way.

My second allusion is to Bach's great Canzona for organ in D minor. The title of this work points to an Italian source, and the subjects of the second section in 3-2 time were apparently suggested by passages in two Canzone by Giovanni Paolo Colonna, which are printed in a collection of organ pieces published early in the last century by Walsh, and entitled "Voluntarys and Fugues made on purpose for the Organ or Harpsichord by Ziani, Pollaroli, Bassani, and other Famous Authors."

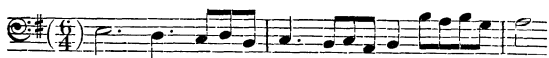
The first of these passages is in D minor and the subject is as follows:—



From the asterisk onward is the passage which interested Bach, and the following specimen of Colonna's treatment is so close to Bach's as to preclude the idea of accidental resemblance—



Colonna's second contribution to Bach's Canzona is not of so definite a nature; but it is hard to believe that the later master was not influenced by this passage in the work of the earlier, which occurs three pages later in the same volume near the end of the Canzona in G major:—



I refrain in both cases from quoting Bach, because the works referred to, if not familiar, ought to be so.

While writing on this subject, it may be worth while calling attention to another fact which has apparently escaped notice. The third of the sixteen concertos published by Peters, as having been constructed by Bach from the violin concertos of Vivaldi, was not really by that composer, but by Alessandro Marcello, brother of the better known Benedetto. This concerto was originally written for a hautboy, two violins, viola, violoncello, and continuo, was published in parts by Jeanne Roger, of Amsterdam, and bears the number 432. It does not appear in the catalogue which this publisher issued in 1703, and consequently was probably brought out later.

Yours very faithfully,
T. W. BOURNE.

DR. E. J. HOPKINS AND MENDELSSOHN'S
"WEDDING MARCH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the current issue of THE MUSICAL TIMES (p. 19), the question is raised as to when Mendelssohn's "Wedding March" was first performed at a nuptial ceremony. It may, perhaps, be of interest to some of your readers to know when it was first played as an organ piece in this country. The "Midsummer Night's Dream" music, it may be mentioned, was performed for the first time in England at the Philharmonic concert

given on May 27, 1844, when Mendelssohn himself conducted. The reception of both music and composer was simply tumultuous.

I was not only present at the ovation, but at the time I was under promise to Mr. Joseph Walker, the organ-builder, to give a recital on the following Saturday on a new instrument just then finished by him and standing in his factory. Being so much struck by the effect of the "Wedding March," as of course was everyone else, I put it down on my programme with which to conclude Part I. The full score was not then available, but I carried in my memory some of the main orchestral effects, which the organ enabled me to mimic in the course of my performance. The piece was received with great enthusiasm and was vociferously encored. Mr. Turle, organist of Westminster Abbey, I remember, was one of the audience. Such was the first occasion of the use of Mendelssohn's "Wedding March" as an organ piece in England.—Yours, &c.,

January 22, 1899.

EDWARD J. HOPKINS.

MUSICAL SERVICES IN WORKHOUSES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The notice in your January number of the singing by the choir of St. Alphage, at a service held in the Hackney Union, reminded me that when a chorister at Swinton Church, Lancashire, in the time of the late Canon Heywood, I have more than once assisted at a musical service at the neighbouring Workhouse at Patricroft. It was the vicar's custom to ask half the choir to go to the Workhouse about twice a year to render a full service. The choir was a mixed one of about sixty voices altogether, and the necessity of only taking half arose from considerations of accommodation. The appreciation shown by the congregation (for we usually heard some of their criticisms in course of time) amply repaid the slight trouble involved in the visit. I would truly like to see the plan more widely adopted, and, as you say, "a fine opportunity is presented to church choirs to follow the example set by that of St. Alphage."—Yours faithfully,

Manchester,

January, 1899.

CHOIR.

BRIEF SUMMARY OF COUNTRY AND COLONIAL 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.

ABBOTSHAM (BIDEFORD).—The children attending the Abbotsham school gave two performances of Roedel's "The Silver Penny," on the 5th ult., one in the afternoon, before a fashionable audience, and one in the evening, before the general public. The orchestra consisted of the Vicar (violoncello) and Master and Miss Sealy (violins). Miss Ireland presided at the pianoforte (kindly lent by the Vicar) and Mr. Ireland was the conductor. Both orchestra and children did full justice to the exceptionally beautiful music. The fairies were all that fairies should be—pretty, bright, and musical. The whole was set off by special scenery representing an idea of one of the many beautiful local seascapes. The solos, duets, dance, and "Good-night" chorus met with the heartiest appreciation. The teachers were warmly congratulated on their success, the audience giving three lusty cheers. The proceeds were devoted to the Teachers' Orphanage Fund.

ABINGDON.—The Abingdon Musical Union, whose president is Sir John Stainer, gave its annual Christmas concert in the Corn Exchange, on December 22, when Mendelssohn's first oratorio, "St. Paul," received a highly meritorious rendering by a band and chorus numbering seventy performers. The soloists were Miss Alice Crawley, Mrs. H. M. Turner, Mr. Humphrey Jones, and Mr. Walter J. Belgrave. Mr. T. Kennett-Hayes was the leader of the orchestra, Miss M. Hughes presided at the pianoforte, and Mr. H. B. Wilsdon was a very capable conductor.