

Tunes for Bell Chimes

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Source: *The Musical Times and Singing Class Circular*, Vol. 41, No. 684 (Feb. 1, 1900), p. 124

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

Stable URL: <http://www.jstor.org/stable/3367179>

Accessed: 05-02-2016 22:17 UTC

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OBITUARY.

THE death took place at Greenhill, Sherborne, Dorset, on the 3rd ult., of GEORGE EDWIN LYLE, aged fifty-seven, for nearly twenty-two years organist and choirmaster of Sherborne Abbey. A native of Sheffield, he was formerly organist of Pitsmoor Church and later of Mold Parish Church, Flintshire. At Sherborne, where he will be greatly missed, Mr. Lyle did excellent work as district choirmaster of the Salisbury Diocesan Choral Association, and many successful festivals have been held under his able direction.

JOHN KNOWLES HODGES, Gentleman of Her Majesty's Chapel Royal, St. James's, died on the 17th ult., at 101, Flaxman Road, Camberwell, in his sixty-fourth year. Mr. Hodges, who was formerly an alto lay clerk of Worcester Cathedral and an assistant vicar-choral of St. Paul's Cathedral, retired from active duty in 1892. He was for many years a member of the Choir Benevolent Fund. Mr. Hodges possessed a fine collection of glees.

CARL MILLÖCKER, the famous composer of operettas, died at Baden, near Vienna, on December 31, at the age of fifty-eight. Some of his operettas have enjoyed equal popularity with those of Suppé and Johann Strauss; notably "Gasparone" and "Der Bettelstudent."

JOSEPH DUPONT, the excellent conductor of the Concerts Populaires in Brussels and a professor at the Conservatoire, died in that capital, on December 22, aged sixty-two. He was one of the earliest champions of Wagner's music in Belgium.

HEINRICH EHRLICH, the well-known musical author and critic, died at Berlin on December 30. For many years he occupied the post of musical critic on the Berlin *Tageblatt*. Amongst his published works are "Musical Aesthetics, from Kant to the present time," and "Thirty years of the life of an artist." He was born in Vienna in 1822.

FRIEDRICH ROBERT SIPP, for many years first violinist in the Gewandhaus orchestra, died at Leipzig, on December 21, aged ninety-four. Amongst his least promising pupils was Richard Wagner.

The death roll of last month and the closing days of December also includes EDMOND DEPRET (on December 24, at Nassogue, Belgium), composer of a *Te Deum* and other works, and a well known figure in London artistic circles; EUGENE BERTRAND (on December 30, at Paris), co-director with M. Gaillard, of the Grand Opéra, Paris; CARLO DUCCI (on the 13th ult.), the pianoforte teacher of Master Basil Gauntlett; and JAMES JONATHAN MONK, a well known musician and writer on musical matters in Liverpool.

A memoir, with portrait, of the late DR. E. G. MONK will be found on page 96.

CORRESPONDENCE.

A STOPLESS ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My reminiscences go back to a period considerably older than the forty years assigned to the "cutting" supplied by "An Old Organist." In my very youthful days I distinctly remember reading, but in a versified form, the same story, in which the self-acting organ is described as triumphantly emitting that most profane tune, "Drops of Brandy," whilst being carried out of the church. I am afraid the author of the cutting knew very little about organs of that kind, whether self-acting or set going by means of a handle, or he would not have talked of a single barrel being "pricked" for forty tunes! In my early, and even somewhat later days I have seen barrel-organs, and in fact have "played" on them, but I never came across one having anything like that number of tunes on one cylinder.

A good many years ago the famous Lancashire poet, Edwin Waugh, seems to have taken up the story, but, in

adopting it, intensified the humour of it in his own inimitable fashion, by describing how a country carrier, entrusted with the carriage and delivery of a washing machine and a self-acting organ, took them to the wrong houses, the former to the churchwarden's and the latter to where the washer ought to have gone. The mistake, however, was happily remedied in time, and the organ duly placed in the singing-gallery, where it was set going at the proper moment, with the result as in the cutting. I won't attempt to follow Waugh's most humorous description of the efforts made by the occupants of the gallery to stop its musical career, and how it was at last carried out into the churchyard, where it was left "growling" out its remaining strains. Anyone wanting to recreate himself with a good laugh at this depressing crisis can be accommodated by ordering Edwin Waugh's "Barrel Organ," from John Heywood, of Dean's Gate, Manchester.

Of all the older self-acting barrel-organs the *Apollonicon*, constructed by the late firm of Flight and Robson, of St. Martin's Lane, London, was certainly the most wonderful. An interesting description of this unique instrument was given in the "Harmonicon" for 1831, in which it is described as "a very large chamber organ, furnished both with barrels and keys, and whose sounds may be produced either by the action of machinery alone, or by the hands of a performer. The stops are between forty and fifty, and by their combinations give very perfect imitations of every wind instrument used in a modern orchestra. Two kettle-drums are also enclosed in the case, and struck, when necessary, by a curious contrivance in the machinery. The music to be performed on the *Apollonicon*, when worked by its machinery, is pinned on three cylinders of about two feet diameter and eight long, each acting on a distinct division of the instrument. The key-boards are five in number, including a pedal-board of two octaves, and are arranged so that the performers sit with their faces to the audience"—the same, in fact, as in some of the modern French organs.

"At the first opening of the *Apollonicon*, in 1817, the pieces set on its barrels were the overtures to 'Anacreon' and 'Clemenza di Tito.' Since then, new sets of cylinders have been added containing the overtures to 'Prometheus,' the 'Zauberflöte,' 'Figaro,' and 'Idomeneo,' the 'Freischütz,' and 'Oberon.' For several years Mr. Purkiss, who first displayed its powers in 1817, has performed selections on it on Saturdays."

It is a very, very long time since, but I once had the opportunity of listening to one of these performances (the term "recital" had not yet been invented), which was preceded, as I can well remember, by the "Freischütz" Overture on the barrels, and a wonderful effect it produced.

An old Devonshire friend of mine once told me an extremely funny barrel-organ story, but I am afraid I have already taken up too much of your valuable space, so I must perforce conclude.—Faithfully yours,

SAMUEL REAY.

Newark, January 10, 1900.

TUNES FOR BELL CHIMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You were kind enough some years ago to insert in your columns a letter from me asking for tunes for a chiming clock. My letter brought me several replies with some useful suggestions. I am again in want of additional tunes, and feel sure that many of your readers could help me in this matter.

The clock has fourteen bells, which afford scope enough for a large number of tunes; but as each bell is furnished with one hammer only the selection is limited. I have most of the tunes ordinarily put to bells, but there must be plenty of others known to your readers. Will they kindly communicate with me?

Perhaps some correspondent could give me information about the tunes played by the carillons in Belgium. In any case I shall esteem it a great kindness to hear from anyone upon the subject.—I am, yours, &c.,

HENRY T. TILLEY.

St. Mary's Vicarage, Smethwick,
January 15, 1900.