

R. C. O. Examinations

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cathedral instruments)—on account, apparently, of economy of timber, and of course also of wind consumption, in that department, a huge number of registers appearing on the schedule nevertheless.

W. GODFREY SCEATS.

#### 'CHARLES YOUNG AND FAMILY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—May I point out a slip in Dr. Cummings's admirable article on the above. The statement is made that Miss Pollie Young was born in 1751, and this is repeated in the genealogical chart. Dr. Cummings says that Pollie Young 'was only four years old when her father died,' and 'she sang in a Pastoral Sketch at Drury Lane Theatre on October 22, 1762.'

The fact is that Pollie Young was born in 1748, or early in 1749, and she was brought to Ireland by her aunt, Mrs. Arne, at the end of September, 1755. She made her début in Arne's opera of 'Eliza' on Saturday, November 29, 1755, and is described as 'a Child of six years of Age.' It is well-known that in these cases the real age is seldom underestimated, and therefore it is likely that Miss Young was fully seven years old at this date. Again, on August 8, 1758, Mrs. Delaney describes her as 'a girl of nine years old,' and this evidently assumes that Miss Young was born before 1749. She sang continuously at Dublin from 1755 to 1762, and she was specially selected by Kane O'Hara for the initial performance of 'Midas' on January 22, 1762. She was given a benefit concert at Fishamble Street Music Hall on February 11, 1762, and she returned to London in April of the same year. Her London début was on October 15, 1762, at Covent Garden, in 'Comus.' Four years later, at the age of eighteen, she married Barthélemon at Dublin.—Yours faithfully,

W. H. GRATTAN FLOOD.

Sept. 8, 1913.

Dr. Cummings replies: 'I am much obliged to Dr. Grattan Flood for calling attention to the birthplace of Pollie Young. I had not noticed the discrepancies he mentions. I gave the dates as supplied to me by a descendant of Charles Young.'

#### PERFORMING FEES ON SONGS, ETC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—There is a proposal on foot to form a Society having for its object the collection of performing fees on vocal and instrumental music.

Whilst admitting that in many cases there are legitimate performing rights on certain dramatic and musical works, we think it is only fair to draw the attention of the public to the fact that unless it was specifically stated on the title-page of musical works published up to July 1, 1912, *that the performing rights were reserved*, such works may be continued to be performed in public free of fee or license.

If such a Society is formed it is essential that concert-givers should demand a complete list of all works on which a performing fee is claimed, for this reason: Under the Copyright Act, 1912, it is no longer necessary to print on the title-page of a song, or any musical work, that the performing rights are reserved, therefore unless a comprehensive list of protected works is issued the public will be quite in the dark as to what is protected and what is free.—We are, Yours faithfully,

BOOSEY & CO.

#### R.C.O. EXAMINATIONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—After a careful perusal of the various test-pieces to be played at the Examinations of the Royal College of Organists in January, 1914, I have found over eighty errors, a list of which I shall be pleased to forward to anyone on receipt of a stamped directed envelope.

HERBERT HODGE.

40, Ashmead Road,  
St. John's, S.E.

## Obituary.

Widespread regret has been caused by the death of Mr. ALFRED R. GAUL, Mus. Bac., the well-known composer, until recently the organist of St. Augustine's Church, Edgbaston. He died early in the morning of September 13, at the age of seventy-six. He came of a Norwich family that brought him early under the influence of music. When nine years old he became a chorister at Norwich Cathedral; at seventeen he was organist of Fakenham Parish Church. In 1859, at the age of twenty-two, he took up residence at Birmingham, where he became organist of St. John's, Ladywood. His appointment to St. Augustine's Church occurred in 1868. It was of course as a composer that he earned success and fame. His sacred work 'The Holy City,' produced at the Birmingham Triennial Festival of 1882, has had phenomenal popularity, and has probably been performed more frequently than any other British choral work. His chief works are 'Hezekiah' (written at the age of twenty-three), the well-known part-song 'The silent land,' 'Ruth' (1881), 'The Holy City,' 'Passion music,' the cantata 'Joan of Arc,' 'The Ten Virgins,' 'Israel in the wilderness,' the cantata 'Una' (Norwich Festival, 1893), Psalm 150, the cantatas 'The Prince of Peace' and 'Toilers of the deep,' and the choral ode 'A song of life.'

We regret to record also the following deaths:

MISS MARIE-TÉRÈSE (LILY) HOLCROFT JEAFFRESON, at her residence, Clarendon Avenue, Leamington Spa, on September 2, after an illness of some months' duration. She was the second daughter of the late Samuel John Jearesson, M.D., and was born at Leamington in 1848. Early in girlhood she developed a high soprano voice of exceptionally sweet and sympathetic quality. She was educated at Paris, and studied singing privately with Romain Bussine, the founder of the Société Nationale de Musique. Later on she entered the Royal Academy of Music with a view to adopting a professional career; but her voice was not powerful enough to tell in the larger concert halls, therefore in 1880 she settled in her native town, where she established a wide connection as a teacher of singing, visiting Warwick, Banbury, Birmingham, Leicester, Coventry, and other Midland centres. She was a remarkably good linguist, and maintained a high standard of musical culture at a time when provincial musical life was not so full of vitality as it is now. With advancing years she was forced to restrict the circle of her activities, but was ever ready to take part in every local enterprise for the advancement of her art. She was on the executive committee of the Leamington and County Musical Festival, and was warmly interested in the Competition Festival movement. Miss Holcroft Jearesson was an elder sister of Mrs. Rosa Newmarch.

MR. THOMAS BERRY, Mus. Bac., Cantab., one of the best-known and most highly-respected organists at Glasgow, which took place with tragic suddenness on September 15. While still a youth, Mr. Berry crossed the Border from his native Yorkshire to fill the position of organist and choir-master of Inveresk Parish Church, and on the retirement of Dr. A. L. Peace from Trinity Church, Glasgow, in 1873, Mr. Berry was chosen as his successor. Twenty-six years ago he was appointed to Belhaven Church, one of the most influential congregations in the West-end of the city, and there he officiated up to almost twenty-four hours before his death. Shortly after coming to Glasgow he was appointed organist and accompanist to the Choral Union, a position he held until a few years ago. Mr. Berry was not only a very able organist, but also a keen student of English and German literature, and a man of great general culture. He was one of the most modest of men, kindly, genial, and warm-hearted, and his death at the age of sixty-three is sincerely mourned by a large circle of friends.

MICHAEL MAYBRICK, known to the public as Stephen Adams. He was one of the most successful song writers of his day, and 'Thora,' 'The Holy City,' 'Nirvana,' 'The Midshipmite,' and 'Nancy Lee,' are still known far and wide. His popularity was earned by a gift for facile and intelligible melody. He was born at Liverpool in 1844, became