

The Electric Organ

Author(s): F. St. John Lacy

Source: *The Musical Times and Singing Class Circular*, Vol. 32, No. 579 (May 1, 1891), p. 300

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

Stable URL: <http://www.jstor.org/stable/3362501>

Accessed: 01-12-2015 07:42 UTC

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*Musical Times Publications Ltd.* is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

with Herr Baer and Fräulein Roth in the title parts. It is strange, however, that an institution which has so frequently led the way with first performances of remarkable foreign works (Gounod's "Faust" was brought out here for the first time in Germany) should have been so far behind many inferior institutions of the Fatherland in producing this remarkable work.

Palestrina, whose proper name was Giovanni Pierluigi Sante, to which, according to the custom of the time, he (or his contemporaries) added that of his native place, is to have a monument erected to him in the little town of Palestrina, not many miles distant from Rome. A committee has been formed for the purpose, and the monument will, it is hoped, be unveiled on February 2, 1894, the centenary of the birth of the great master of polyphony.

A monument is shortly to be erected, at the instance of the Duke of Saxe-Meiningen, to Bernhard Müller, late organist and director of church-music at Salzungen.

A brilliant success is reported from the San Carlo Theatre, of Naples, last month, of a new opera, "Spartaco," by the young Maëstro Pietro Platania, who was called before the curtain over and over again by an enthusiastic audience. The libretto is from the pen of Signor A. Ghislanzoni, who is also the author of the book of Verdi's "Aida." A subsequent first performance of another novelty at the same house met with a very different reception. The work produced was an opera, "Erebo," by the Maëstro Gianetti, and was so distinctly disapproved of by the audience as to lead to scenes of indescribable tumult, not contemplated by the stage manager, who had the greatest difficulty in going on with the performance.

At the Teatro Pagliano, of Florence, an opera, entitled "Labilia," by a young composer, Signor Spinelli, has just been performed, the work having obtained the second prize in the competition instituted by the publisher, Sonzogno, which brought to light Mascagni's "Cavalleria Rusticana," as the winner of the first. The work had been well mounted and was received with favour, though with no special marks of appreciation.

A season of opera is about to commence at the Costanzi Theatre, of Rome, under the management of Signor Sonzogno. The *répertoire* comprises four operatic works only—viz., Mascagni's "Cavalleria Rusticana," Bizet's "Les Pêcheurs de Perles," Platania's "Spartaco," and "Andre del Sarto," by Baravalle, which has recently met with conspicuous success at Turin.

It is stated in Italian journals that Signora Bianca Donadio, the well-known *prima donna*, has just taken the veil at a convent in Bologna. She is a native of Lorraine, her real name is Blanche Dieudonné. She was married some years since to the Italian singer, Signor Frappoli.

A chair of musical history has just been established at the Liceo of Turin, an institution subsidised by the municipal government of the town. The post will be filled by Signor Gaetano Foschini, a composer of some note.

Edward Grieg is engaged upon the composition of an Oratorio, the words whereof have been written for him by Björnson, the eminent Norwegian poet.

A posthumous unfinished opera by Leo Délibes, entitled "Kassya," is to be brought out next season at the Paris Opéra Comique, M. Guiraud being now engaged upon the completion of the work.

A new opera by Signor Spiro Samara, the successful composer of "Flora Mirabilis," was brought out last month at La Scala, of Milan, but failed to produce any very marked impression.

A great success is reported from Lisbon of the first performance, at the San Carlos Theatre, of the opera "Frei Luiz de Souza," by the young composer Senhor Francisco de Freitas Gazul. The libretto of the new work is founded upon a drama by Almeida-Garrett, one of the most eminent among Portuguese authors of the present century. The music is said to exhibit the composer's acquaintance with modern operatic scores, particularly those of Wagner, while possessing, at the same time, some very excellent and distinctive qualities of its own.

Suppé's operetta "Donna Juanita" was brought out last month at the Folies Dramatiques, Paris, and achieved a success; the charming singing of Mdle. Marguerite Ugalde being distinctly associated with this favourable result.

A new opera, "The Wojewode," by the Russian composer M. A. Arendsky, has proved a source of attraction at the Imperial Theatre of Moscow for several months past. The work is said to be of no ordinary merit.

At the Paris Châtelet Concert of the 5th ult. the programme consisted exclusively of compositions by Peter Tschaikowsky, to whom also M. Colonne had for the nonce conceded the Conductor's *bâton*. Of the works which created the most favourable impression may be mentioned the second Pianoforte Concerto, played with great brilliancy by M. Sapellnikoff, and the Orchestral Suite, No. 3.

M. Emile Mathieu, the director of the Musical Academy of Louvain, has written an opera, entitled "L'Enfance de Roland," the composer being also the author of the libretto.

Italian papers state that the subscriptions towards the projected memorial of the late Signor Bottesini only amount, as yet, to a few hundred francs, while the instrument on which the famous virtuoso played is offered for sale.

Molière's "Tartuffe" is to be converted into an opera, upon the composition of which a Tuscan Maëstro, Signor Scarano, is just now engaged; the libretto is from the pen of Signor Priecca.

A new opera by the Maëstro Carlini, "I Diavoli della Corte," has met with success lately at the Fossati Theatre of Milan; and at the Salvini Theatre of Florence, a new operetta, "Lili," by Signor Matini, has had similar good fortune.

## CORRESPONDENCE.

### THE ELECTRIC ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

STR,—In the account of the new electric organ in St. John's Church, Birkenhead, appearing in a recent issue of your paper, the writer lays great stress on the substitution of keys for the old draw knobs. Permit me to draw your readers' attention to the fact that this is not an absolutely new idea, as the electric organ in the Church of St. Patrick's College, Maynooth, has none, the draw stop action being replaced by two rows of keys, *coloured* for the purpose of easier identification, of which, on being depressed, the lower row draws the stop touched, the upper shutting it off. Though unable to avail myself of the invitation to be present at the opening ceremony on the 6th of August last year, I was fortunate enough when in Ireland later on to be able to see the instrument; and in playing thereon was agreeably surprised to find what little difficulty the new method of stop drawing presented to the performer. For a full description of the organ I must refer those of your readers who may be interested in the matter to the "Lyra Ecclesiastica" of September and October in last year.

Faithfully yours,

F. ST. JOHN LACY.

4, Brompton Square, S.W.

### DR. PARRY'S LECTURES.

TO THE EDITOR OF "THE MUSICAL TIMES."

STR,—May an unlearned amateur be permitted to question the remarkable statement of Dr. Hubert Parry contained in a recent number—viz., that Handel and Mendelssohn are examples of composers who "wrote with their finger on the pulse of the public, the character of whose music was consequently greatly owing to the tastes of the period in which the music was produced"! So far is this from being the true state of the case that it is only within the past half-century that "Israel in Egypt" has been thoroughly understood and appreciated. And whatever "superior persons" in London may say about Mendelssohn, the demand for his oratorios, cantatas, and symphonies shows no sign of abatement forty-three years after his death: witness the programme of this year's Festival at Hereford, which actually includes "St. Paul," the "Lobgesang," and "Elijah."—Faithfully yours,

J. H. PEARSON.

Imber Vicarage, Codford.