

Wagner and Super-Wagner

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suggests Christ's Passion in general, not Bach's 'St. Matthew Passion.' But whichever way Mr. Davey puts it, it remains evident that 'Spitta and others' have indulged in this 'fancy' time after time. But why, if such a 'fancy' is, as 'Z.' will have it, alien to the 'German mind'? It is to this that I respectfully invite 'Z.'s' further attention. I myself am hardly concerned in the matter at all. I am glad to drop out of the firing line, and leave 'Z.' to settle things with Spitta, Wolfrum & Co. It seems to me that he must either modify his statement that the melody in question 'conveys no particular association' to the 'German mind,' or deny that Spitta, Schweitzer, Wolfrum, and Schering are Germans. He surely cannot have it both ways.

E. N.

### THE PEDAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The argument as to the analogy existing between organ and orchestra may be easily pushed too far: at the same time, I venture to think that it scarcely supports Mr. Burns's contention. The term 'scale,' indeed, indicating the proportion between the length and diameter of a pipe, is inapplicable to a stringed instrument; and I am not sure whether, in employing it, Mr. Burns refers to the cubic contents of the resonance chamber, or to the proportion of depth to length. But with organ pipes, scale does not increase with descent in pitch; on the contrary, it diminishes. Similarly, the violin is larger *in proportion* than the viola, and the 'cello is larger in proportion than the double-bass. A given sound is more powerful on the 'cello than on the double-bass. This is the reason why the upper strings of the double-bass viol were gradually abandoned. 'The viol double-bass has survived. . . . partly because from this instrument a penetrating, rather than powerful, tone is required.' (E. J. Payne in 'Grove,' sub-article 'Violin.') Mr. Hope-Jones used to complain of the deficiency of power in the deep bass of the orchestra, as compared with that of the organ. The effect of assimilating the model of the back to that of the belly (one of the principal points of difference between the double-bass and the rest of the strings), is to double the tone.

The allusion to Smart's 'Festal March in D' was quite by the way; but if Mr. Burns finds it 'easily possible to realise the composer's exact intentions' on a three-decker, he must not only possess a tuba mirabilis on a manual other than the Great, but also a tromba; which latter must be enclosed in a box, and available in instantaneous alternation with Great soft 8-ft. coupled to Swell reed in unison and octave, accompanied by Choir soft 8-ft. and 4-ft. Such an instrument is unusual.—Yours faithfully,

ARTHUR T. FROGGATT.

3, Stade Street,  
Hythe,  
April 3, 1913.

### WAGNER AND SUPER-WAGNER.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It is all your fault: I asked you not to print my letter unless you were sure that Mr. Newman would take it in the spirit in which it was written, and you assured me it would be all right. Now see what your fatal optimism has let me in for! This great man is offended with me, and is so terrible in his wrath that nothing remains but to propitiate him by abjuring all my errors and declaring that there is no god but Schönberg and Ernest Newman is his prophet.

Seriously, Mr. Newman writes an article upon a purely speculative matter, to which I happen to have devoted much thought for nearly half-a-century. If I in all courtesy dissent from his views, why need he get so angry? A critic should surely set us an example of how to behave under criticism, and not, cuttlefish-like, emit under irritation an inky flood of irrelevancy. In his letter he conjures up nearly thirty purely imaginary bogies under my name, and to this I have no objection—it all makes for popularity!

For the rest, if Mr. Newman knew anything at all about me (I am a composer, he may be surprised to know), I hardly think he would have written his letter; 'but,' as Mr. Toots argued with Captain Cuttle, 'you never can know me, Captain Gills, unless you give me the pleasure of your acquaintance.'—I am, Sir, yours faithfully,

F. CORDER.

13, Albion Road, South Hampstead,  
April 2, 1913.

### THEATRE MUSIC AND MUSICIANS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you allow me to raise an emphatic protest against the contention of your contributor, Walter Weaver-Yeomans (in your April number), that the indifference shown by the playgoer to theatre music is the primary cause of its decay?

The playgoer is right in being indifferent to irrelevant incidental music because such music is only to be regarded as an incubus; but the attitude toward special incidental music must largely depend upon the circumstances in which it is performed.

For some entirely unfathomable reason, the managers of theatres, who provide good orchestras under capable conductors for the performance of special music, do not pay the slightest heed to the comforts of the would-be listener, and instead of closing the doors and instructing their attendants to discountenance every kind of disturbance, and making an attempt to suppress interference with a proper appreciation of the music, they do everything in their power to make one believe that they would be very pleased to be rid of the band—even when legitimately employed.

I have quite recently attended plays for which special music had been composed, and on these occasions the numbers which were not actually a commentary upon the dramatic action, might for the most part just as well not have been played for all the chance they were given of being comfortably listened to. At properly conducted concerts it is customary to regard persons who enter the hall during the performance, or otherwise contribute to the audience's distraction, as ill-bred. If theatre managers were to show their respect for legitimate music, and at the same time their disrespect (by a practical and complete indifference) for flippant and irrelevant music, we should soon arrive, I venture to think, at a reasonable behaviour on the part of audiences.—I am, Sir, obediently yours,

M. MONTAGU-NATHAN.

26, Hereford Square,  
London, S.W.

[We are afraid that Mr. Nathan's advice to theatre managers to close doors during the performance of music is a counsel of perfection not likely to be followed.—*ED. M. T.*]

### ORGAN WIND-PRESSURES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Referring to Mr. Blake's letter in your issue for March, in which he quotes the fine Hill organ at St. Stephen's, Walbrook, as being on low pressure throughout, I should like to mention that I have a specification issued after the 1907 rebuild, in which Mr. H. J. White inserted 'Great Tromba on 7 inches of wind.' The Choir Organ and Pedal flues are on 3 inches, Great flues and Pedal reeds on 3½, and the Swell organ on 4½. Of course these pressures are comparatively light, but the absence from the printed specification of any mention of 7 inches for the Tromba is misleading.

Mr. Blake's remarks on the Hamburg organ are most interesting.—Yours faithfully,

DONALD W. H. PENROSE.

Avonmore, Epping,

The following awards have been made at the Royal Academy of Music: The Sainston Scholarship (violin) to Kate Rosalie Goldschmidt, London; the Charles Mortimer Prize (composition) to Luise M. H. Winter, Henley; the Goldberg Prize (contraltos) to Elsie Gough, Manchester; the Sterndale Bennett Prize (pianoforte) to Harriet Cohen, London; the Edward W. Nicholls Prize (pianoforte) to Harriet Cohen, London.