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Gregorian Chant

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## The Goldberg Engraver

Since I wrote the article that appeared in November, I have chanced on four more specimens of the Goldberg engraver's work.

Sorge, *Sonatinen*, *Fantasiën*, etc. Published by *Schmidts Erben* (heirs): ie, after his death in November 1749. Plate-number XXXII. Music of the first two pages by the Goldberg engraver, in the style of No 10 in my Table. The lettering seems different.

J. L. Krebs, *Erste Piece* (dated 1740), *Andere Piece* (preface dated 3 Jan 1741), *Dritte Piece* (preface dated 11 Sep 1741). Title-pages typeset. No plate-numbers. In the *Erste Piece*, first page of music inscribed: *Balthas. Schmidt (sic) sculp. Nor.* Music entirely by the Goldberg engraver, lettering of the Goldberg type. In the *Erste Piece* of 1740, common-time signatures are as in No 1 of my Table; in the later works, as in No 2.

It begins to look as if Kinsky was right, and the Goldberg engraver was in fact Balthasar Schmid; perhaps he lived just long enough to engrave the first two pages of the Sorge *Sonatinen*. In any case, the limiting dates for the Goldberg Variations have closed in a little. More information, please!

London NW8

WALTER EMERY

## Authenticity

The points of Mr Saxby's article (Nov) are well-made. But not all orchestras are guilty of the lapses of judgment of which he complains. In recent recordings of some of Haydn's early symphonies (shortly to be issued by Pye) my orchestra comprised a balanced number of strings approximating closely to that at Esterhazy, harpsichord where (according to Robbins Landon and others) necessary or advisable, and further (though this point was not raised by Mr Saxby), a bassoon for the discreet strengthening of the bass parts. Apart from using corrected scores, I share Mr Saxby's regret that this is about as near as we can reasonably get towards authenticity.

S. Holmwood, Surrey

LESLIE JONES

conductor, The Little Orchestra of London

## Gregorian Chant

By a monumental error in preparation, our advertisement for Dom Gregory Murray's book *Gregorian Chant according to the Manuscripts* in your last issue quoted the *Downside Review* as saying: 'The evidence in favour of an equal note interpretation is so clearly summarized in this book that it is difficult for the layman to find fault with the reasoning'. This should have read 'The evidence in favour of an unequal note interpretation. . .'

We should be glad if you would allow this correction to appear, with our apologies to both the author and the journal concerned. Dom Gregory Murray is, of course, a leading advocate of the 'unequal note' theory.

L. J. Cary & Co

KEVIN MAYHEW

## Dragonetti

Readers of the Dragonetti article, in your August issue, might be interested to know that his three-stringed instrument may be seen today in the museum of St Mark's, Venice. By his will, it was bequeathed to 'the Vestry of the Patriarchal Church of St Mark at Venice'.

London SW1

MICHAEL REYNOLDS

## Blow and Purcell in Japan

Hugh McLean's article in your October issue was of great interest to me. Among those who have no access to the Cummings items in the Nanki Music Library I am surely not alone in feeling grateful to him for his report. It may be hoped he will find an opportunity to publish the two organ pieces by Blow.

The name and date in Blow's autograph at the end of the pasted-down scrap found in Nanki ms p.2 is patently the source, for which I have hitherto looked in vain, of the dated autograph reproduced as a caption to the portrait supplement of Blow given away by *The Musical Times* in Feb 1902. The portrait thus reproduced was then owned by Cummings. (It afterwards belonged to A. H. Mann; I do not know its present whereabouts. It has been attributed to Closterman.)

I had always anticipated that, if this dated autograph should ever come to light, it would relate to an ode composed in readiness for the following first of January. And so it proves: the surviving fragment quoted by Mr McLean consists of the last few notes of the New Year Ode, *My trembling song, awake, arise*. The words, by Thomas Flatman, contain an obvious reference to the Rye House Plot of 1683. This work was the most popular of Blow's compositions of its kind, and is to be found in no fewer than five early transcripts.

Worcester

WATKINS SHAW

## A 19-Note Scale

I have just been reading Joseph Yasser's book *A Theory of Evolving Tonality* (published by the American Library of Musicology, 1932). As a composer I find his suggestion that we should develop the use of a 19-note scale extremely interesting. However, not only is the work rather heavy going, but the author himself admits that such a development would entail the formation of 'a special institution equipped with the necessary means and guided by experts in all its branches.'

I would be most interested to know whether Yasser's work has been followed up or whether any of his ideas have been put to the test.

Cambridge

R. N. MARSHALL

## Piano Writing

In answer to your correspondent's inquiry (Nov), the following may be of help:

- B. BURROWS: Piano Accompaniment (The Bodnant Press/London Music Shop)
- E. FOWLES: Harmony in Pianoforte Study, Vols 1 and 2 (Curwen)
- C. H. KITSON. The Elements of Musical Composition, pp.15-18, and pp.61 onwards. (Oxford)  
—The Evolution of Harmony, pp.153-167. (Oxford)
- D. E. PARRY WILLIAMS: A Music Course for Students entering for School Certificate and others, pp.173-184. (Oxford)
- J. STAINER: Composition, pp.104-126. (Novello)

The page numbers referred to are according to copies consulted; later editions may be paginated differently.

Wembley, Middlesex

R. VALBONESI