Review

Source: *The Musical Times*, Vol. 56, No. 863 (Jan. 1, 1915), p. 29

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/909082>

Accessed: 25-04-2016 11:29 UTC

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The 'Short Preludes' in the above collections are intended for use as Voluntaries before divine service, especially under circumstances where the time for such music is limited. Each book contains ten pieces, among the composers being Alfred Hollins, C. H. Lloyd, Percy E. Fletcher, and J. Lemmens. The music is printed on three staves, and is in no case of more than a moderate degree of difficulty. The pieces, besides being admirable for preludial purposes, would be 'grateful and comforting' to many young organ students.

Recollections of a Violinist. By William Michael Quirke. [William Dawson & Sons, Ltd.]

To residents of Brighton, Mr. W. M. Quirke needs no introduction, as he has been honourably connected with the musical life of that city for over forty years. His book—running to 144 closely-printed pages—is packed full of good things. The pen-portrait of Wagner, as he rehearsed the 'Rheingold' at St. James's Hall in May, 1877, is admirable. Several of the second violins pretended to wring water from the tails of their frock-coats, as the result of the extended *arpeggi* to represent the descriptive music of the Rhine in the opening movement. Suffice it to add that Wagner ceded the baton to Richter. But this is only one item of most interesting anecdotalage, told in a pleasant colloquial style. Mr. Quirke tells some capital yarns regarding scenes he witnessed in his native county of Tipperary. The book, which has as a frontispiece a photograph of the genial violinist, can be cordially recommended.

The Dream of Gerontius (miniature full score). By Edward Elgar.

[Novello & Co., Ltd.]

The variety, skill, and inexhaustible beauty of Elgar's orchestration in 'The dream of Gerontius' have long been known and admired. The publication of a full score at a price within the reach of a student's purse will do good service in bringing so splendid a model within the reach of the many.

Let all the world in every corner sing. Anthem by John Pulein.

[Sidney Riorden.]

Mr. Pulein's setting of George Herbert's well-known lines is appropriately vigorous, and would be an excellent musical feature at a festival. While the music is mainly diatonic, it is modern in style. The anthem is short, and moderately difficult.

Autumn leaves. White heather. For pianoforte. By F. Alford Armstrong.

Spring song. By Alfred Hollins. Arranged for pianoforte by H. A. Chambers.

[Novello & Co., Ltd.]

Mr. Armstrong's pieces are both pretty and musicianly. 'Autumn leaves' has the more to commend it, on account of its individuality and a style that grows out of pianoforte technique. 'White heather' is a graceful waltz. Both pieces are neat in design and detail.

Mr. Hollins's well-known 'Spring song' for organ makes very suitable music for the pianoforte. The piece is a characteristic example of the composer's facility in melody and modulation.

There is a green hill far away. By Charles Gounod. Arranged as an anthem with organ accompaniment by John E. West.

[Novello & Co., Ltd.]

Gounod's famous song lends itself admirably to an arrangement of this kind. Mr. West gives the first three stanzas and a part of the fifth to soprano solo, the remainder being delivered in four-part harmony by the choir.

BOOKS RECEIVED.

A Course in Music. By R. T. White. Pp. 187 + vii.

Price 4s. 6d. net. (Cambridge: At the University Press.)

Trouvères and Troubadours. By Pierre Aubrey. Translated from the second French edition by Claude Aveling. Pp. 174 + vi. Price 4s. net. (New York and London: G. Schirmer.)

Library of Congress. 'The Star-spangled Banner,' with 25 plates. By Oscar George Theodore Sonneck. Pp. 115. (Washington: Government Printing Office.)

An Open Door for Singers. By R. L. Herman. Pp. xi. + 231. Price 4s. net. (London: G. Schirmer.)

Letters from and to Joseph Joachim. Selected and translated by Nora Bickley; with a Preface by J. A. Fuller-Maitland. Pp. 464 + x. Price 12s. 6d. net. (London: Macmillan & Co., Ltd.)

Correspondence.

THE INTERNATIONAL MUSICAL SOCIETY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The following paragraph appeared in the columns of a recent issue of one of your contemporaries: 'The War will break up the International Musical Society. It was never a strong body. The president of the German branch has resigned.' The paragraph is here quoted entire, and there is no context. As I have been the general secretary of the Society for the last six years, and still occupy that position, I beg permission to make a reply in your journal.

The fatigical statement made at the beginning is at least a rash one. Given health and strength on the part of various persons (myself included), the Society will most certainly not be allowed to perish through the War. On the contrary, its chief officers regard the excellent international principle which is its basis, along with the existing organization and machinery, as held in trust by them, to be applied to the best advantage in accordance with the course of public events; and they confidently anticipate that the Society will emerge from the present world-trouble purged, as by fire, of some of its defects.

It is not generally realised in this country to what an extent the International Musical Society is constitutionally independent of what are at the present date to England enemy-countries. The Society is divided into seventeen 'national sections,' corresponding to as many national areas; of these, eleven are outside the said enemy-countries (the United Kingdom, with Colonies, forming one out of the eleven), and only seven are inside the said enemy-countries. The finally-responsible governing body consists of seventeen principal personages, one in each of the national sections; consequently eleven of these are outside and only seven are inside the said enemy-countries, giving a vote to the former of nearly two to one as regards the latter. The governing body elects biennially a central executive of three persons; of these, at the present date, the general president is French, the general secretary is English, and the general treasurer only is German. Of the members, about three-fifths are outside and about two-fifths are inside the enemy-countries.

Under such a constitution, the common-sense policy for national sections separated by the War is for them to pursue the sectional activities (if any) which they deem desirable during the War, and combine again in joint action afterwards. For this purpose, as above said, the central executive is fully determined to keep open the *cadre* of the Society. By a curious coincidence, a business contract which has bound the Society for a term of years came to an end on September 30, 1914, the ground being thus left clear for new business arrangements.

As regards the statement that the Society 'was never a strong body,' adjectives are unarguable. *In dubiis libertas.* Nevertheless, weakness is the last attribute which I should have thought could be fairly ascribed to this Society, whatever else might be said of it. I beg to enter a reply to the statement under three heads—General aims, Publications, Congresses. (a) It was certainly no sign of weakness to establish fifteen years ago an organization, then without the least precedent and up till now unique, whereby