Review

Source: *The Musical Times*, Vol. 52, No. 817 (Mar. 1, 1911), p. 174

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

Stable URL: <http://www.jstor.org/stable/906382>

Accessed: 26-01-2016 03:54 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*.

<http://www.jstor.org>

Marche Héroïque. For the organ. Composed by E. H. Lemare.

Prelude and Angel's farewell ('Gerontius'). Composed by Edward Elgar, and arranged for the organ by A. Herbert Brewer.

Voluntary in D minor. For the organ. Composed by William Walond; edited for the modern organ by John E. West. ('Old English Organ Music,' No. 36.) [Novello & Co., Ltd.]

Mr. Lemare's March is an excellent example of recital music, and abounds in effective rhythmical devices. While it makes no special calls upon the performer's technique, it demands some readiness in stop-changing and organ-management. The piece seems to us to possess more strength than is usually found in the composer's works, and we should welcome further similar examples from his ready and prolific pen.

Sir Edward Elgar's beautiful music has received reverent treatment at the hands of Dr. Brewer, who has succeeded in presenting the numbers in the garb of what might almost have been original organ music, so well does the instrument interpret the mystic phrases. The skilful arrangement is certain of wide acceptance.

Walond's organ piece is worth preserving, and Mr. West's edition is a praiseworthy attempt to present it in a form suitable to a modern instrument. The work consists of an Introduction and a movement of a fugal nature, in which many devices of more or less interest are employed, and the result, when given upon an organ of adequate tonal resources, should be sufficient to ensure a measure of popularity. We welcome organ music set in this strenuous style, the more so in view of the prevalence of much that verges, to say the least, on the sentimental.

The organ accompaniment of the Church Services. By H. W. Richards.

[London: Joseph Williams.]

During a long experience of church music, we have from time to time made mental notes of things which to our mind should be included in such a book as that under review. Dr. Richards has evidently employed his powers of observation in much the same manner, but with the satisfactory result of their appearance in the shape of a compiled work.

The subject has been carefully considered. After a well-written preface and introductory chapter, the necessary equipment of the organist as a 'player' is made the medium of much excellent advice; and if thoroughly grasped, this section should do much to correct what we must call thoughtlessness on the part of many an organist.

As to accompaniment, much space is of course covered, and anyone aspiring to become a church organist would do well to 'read, mark and learn' the many points so well explained. Hymns, chants, services, anthems and the Communion Service are thoroughly discussed, while examples of what *not* to do will be of at least equal value. The accompaniment of responses, extempore introduction to the anthem, and improvised voluntaries are considered, as well as the minor details of the organist's work in accompanying, while valuable advice is given in the art of transcribing at sight the pianoforte edition of oratorios and similar works, as well as the use of the organ with the orchestra.

We congratulate Dr. Richards in having so successfully compressed the results of his wide experience into so readable and practical a volume, which is with every fitness dedicated to Sir George Martin. There is a misprint at the end of the second example on page 47, which of course would be readily seen, otherwise the book is singularly correct.

Young Love. Composed by Granville Bantock. [Novello & Co., Ltd.]

'Young Love' is an artistic setting of words written by William Blake. The accompaniment is often a prominent and beautiful feature, and, although at first simply rhythmic and chordal, increases gradually in variety and interest. The vocal parts are well within ordinary compass, the highest treble note being F sharp and the lowest alto note B. Sometimes the vocal writing displays the composer's tendency to write rather difficult arpeggios with a syllable to each note, but as a rule the music is easy.

Reverie and Scherzo for the Organ. Composed by Gaston M. Dether.

[J. Fischer & Bro., New York.]
[Breitkopf & Härtel, London.]

Though unpretentious, the Reverie should prove effective as a quiet and delicate contrast to some stronger piece. The harmonies and general style, if somewhat conventional, possess some interest, and the piece would show off the flutes and other soft stops to advantage.

The Scherzo is laid out on broader lines, and would tax the powers of many organists, by reason of the rapid alternation of manuals and the necessarily quick stop-changes. For a recital in a secular building it should be successful in exhibiting the capabilities of the instrument and the technique of the performer. Altogether, it is worthy of a place in the repertoire of those desiring a 'concert' piece.

Behold, O God, our Defender. Let my prayer be set forth. I am not worthy, Holy Lord. Anthems. Composed by Charles Macpherson.

[Novello & Co., Ltd.]

The first two of these anthems are models of simplicity and appropriateness, and, with the high musicianship which is always evident in Mr. Macpherson's work, they should find a wide acceptance. The first is intended as an Introit, and the second for the Offertory, and each should fulfil its purpose admirably.

The third example is set for boys' voices (in three parts), and is included in Novello's 'Chorister Series of Church Music.' It would be acceptable in any case as an Introit, or for general use.

BOOKS RECEIVED.

The New Choralism. By J. A. Rodgers. Pp. 17. 6d. (London: J. Curwen & Sons.)

The Choir Chant Book. By A. H. Mann, Mus. Doc. Pp. xii. + 51; 1s. 6d. (London: Charles H. Kelly.)

How to write music in short-hand. By Professor Taylor. With examples of Bach, Handel, Chopin, &c. Pp. 14. 6d. (London: William Reeves.)

The pianoforte and its music. By Henry Edward Krehbiel. Pp. ix. + 314. \$1.25. (New York: Charles Scribner's Sons.)

The story of the carol ('Music Story Series'). By Edmondstone Duncan. Pp. xi. + 253. 3s. 6d. net. (London: The Walter Scott Publishing Co.; New York: Charles Scribner's Sons.)

Modern tendencies and old standards in musical art. By J. Alfred Johnstone. Pp. 244. 6s. (London: William Reeves; Melbourne: Allan & Co.)

Brahms. By J. Fuller Maitland ('The New Library of Music'). Pp. vii. + 263. 7s. 6d. net. (London: Methuen.)