Review

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nevertheless left abundant scope for the exercise of ingenuity and insight. The march makes an excellent effect on the pianoforte, and it is to be hoped that the transcription will help to spread due appreciation of its individuality and high musical value.

Rejoice in the Lord, O ye righteous. Anthem suitable for a dedication festival, or the opening of an organ. Composed by Edward Ellis Vinnicombe.

[The Vincent Music Co., Ltd.]

This is a most welcome example of church music, artistically conceived and written. Founded on a chorale, the main theme is excellently employed without becoming wearisome. An effective soprano solo is included, and the part is later accompanied by a well-written chorus. The organ accompaniment is mostly independent, while giving support where needed. We look with confidence for further productions of the kind, as the composer possesses the rare gift of combining simplicity with effect and skilful musicianship.

Magnificat and Nunc dimittis. Set to music in the key of E flat. By A. von Ahn Carse.

I will magnify Thee, O God, my King. Anthem for Festival use. Composed by Charles H. Lloyd.

[Novello & Co., Ltd.]

The above is a remarkable example of a setting of the Canticles to music of an entirely unemotional character. It is written by an accomplished musician, and the fact of its possessing unusual strength and showing independent thought and treatment will naturally attract the many who deplore the effeminacy of so much so-called church music. It is within the means of any average church choir.

The name of Dr. C. H. Lloyd is a sufficient guarantee that his music shall exhibit the highest qualities. This anthem is a specially good example of his work. Written for the South London Choirs Festival, Southwark Cathedral, for this year, it should prove in every way suitable for the occasion. The simple and effective opening chorus is followed by a most effective semi-chorus, which is equally suitable as a quartette, the accompaniment being a prominent feature. A short interlude then leads to the final chorus, which consists of a repetition of the first, but with the addition, most ingeniously devised, of the 'Old Hundredth,' sung by the second choir. The anthem should become well known and appreciated.

Correspondence.

THE TEACHING OF COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I must apologise for returning to the charge over a technical matter which I fear is likely to bore most of your readers, but I am anxious to clear up the point at issue between your reviewer and myself. His complaint is that progress in English music is being retarded because pupils are taught to be so skilful that they can do anything and imitate anybody, and that *therefore* their individuality is being strangled. I do not exactly follow this *sequitur*, but your reviewer is distinctly in error if he supposes that the pupils of a good teacher are incited to consciously imitate the work of great writers, past or present. They cannot help doing so, because you must begin somewhere; but if your reviewer will glance at the first and last pages of my book he will see that originality is the one thing one seeks to encourage, and I fearlessly maintain that a fine technique is indispensable before one can take the first step in that direction. Your reviewer gives no hint of what his own educational theories are, but surely—surely he cannot accept the amateur's belief that the way to be original is not to know anything.

As to your reviewer having not yet heard of any English work 'which shows signs of having enlarged the mainland by the acquisition of new territory,' why, such works do exist, but are hardly likely to be performed—let alone accepted. Holbrooke and Bowen and Bax are too new for most people.

What is imitative of their contemporaries is more or less admired; what they possess of originality is just what is entirely disliked. So it always has been and always will be. Fifty years ago the English critics uttered the same complaint; then came along Parry, Mackenzie and others, but the critics and the public took to their bosom Arthur Sullivan!

Yours faithfully,

F. CORDER.

OLD CHOIR-BOYS' ASSOCIATIONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In connection with many of our Cathedrals there is an 'Old Boys' Association.' These Societies are patronised by the Bishop of the Diocese and presided over by the Dean and Chapter and organist of that particular Minster. There is a movement afoot to amalgamate these Societies, and to have a secretary and committee meeting at Canterbury or London, and another at York.

May I suggest a similar movement in connection with our churches, to be presided over by the vicar and churchwardens of the parish and the organist.

If this proposal meets with the approval of the clergy and laymen involved, I should suggest the ultimate affiliation of the 'Church Choir Old Boys' Society' with that of 'Cathedral Old Boys' Association.'

If this scheme could be accomplished, what a harmonious brotherhood would be formed, not only of musicians but of Christian churchmen for the mutual benefit of all concerned.

ERNEST D. PRESTON,

Lincoln Old Boy.

English Church, St. Petersburg.

[Other letters are held over.]

Obituary.

We regret to have to record the following deaths:—

Mr. JOHN HENDERSON KENNEDY, who was taken suddenly ill whilst on a journey to Bristol on April 15, and succumbed after a severe operation the next day. He was the youngest son of the late David Kennedy, the well-known Scottish singer. He had successfully practised as a solicitor at Edinburgh, but eventually had turned to the art in which he had been immersed from youth upwards. Here he directed his keen legal, analytical mind on the problems of voice-production, and his only recently published booklet, 'Common-sense and singing,' proved how he had been working on these problems in a far more rational way than had so far been done; and many a young artist has found his teaching indeed practical and to the point. It is to be hoped that his many recent lectures and MSS. will be rendered available, so that the valuable work he had accomplished may not be lost to the public.

Mr. H. TROTÈRE (Henry Trotter), the composer of 'In old Madrid,' 'The deathless army,' 'Ashore,' and 'My old shako,' songs which won and still retain enormous popularity, and others that were scarcely less successful. He was born in London in 1855.

Mr. S. W. THOMAS CHATER, professor of voice-production and singing, at the age of eighty-nine.

GUILDHALL SCHOOL OF MUSIC.

A vivacious performance of 'The Gondoliers,' given by students of the Guildhall School on March 29, was the best theatrical work that has been done at that institution in recent years. All the parts were adequately filled; the singing was on a good artistic level, the comedy was refined and pointed, the chorus was notably good in vocal tone, and the orchestral playing was admirable under the direction of Mr. Landon Ronald. The principals were Miss Alice Ennis Smith (Gianetta), Miss Nellie Walker (Tessa), Miss Winnie Browne (Casilda), Miss Aimée Shergold (Duchess), Mr. Carl True (Giuseppe), Mr. Alfred Steed (Marco), Mr. Owen Claydon (Luiz), Mr. Paul McAllister (Duke), and Mr. L. Holloway (Inquisitor).