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Hide Not Thou Thy Face by Richard Farrant; Almighty God, Who Hast Me Brought by  
Thomas Ford; Father Now Thy Grace Extending; And O God of Wisdom by Willem Coenen;  
Morn's roseate hues by G. W. Chadwick

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## CHURCH AND ORGAN MUSIC—(Continued from p. 664).

## THE CHURCH CONGRESS AT BRISTOL.

Mr. Hubert W. Hunt, organist of Bristol Cathedral, has drawn up a very comprehensive list of music to be sung previous to and during the meeting of the Church Congress—from the 11th to the 18th inst. The selection ranges from old Thomas Tallis to present-day composers, thus covering a period of nearly four centuries. It may be convenient to set forth the details of the services, &c., in the order in which they will be sung:—

SERVICES.			
M. Lloyd in E flat.		M. Croft in A.	
E. Turle in D.		E. Hopkins in F.	
M. Bevin in D, <i>dorian</i> .		M. Smart in F.	
E. Gibbons in F.		E. Selby in A.	
M. Garrett in E.		M. Barnby in E.	
E. Cooke, in G.		E. Stanford in A.	
M. Rogers in D.		M. Stainer in E flat.	
E. Walmisley in B flat.		E. Harwood in A flat.	

  

ANTHEMS.			
Come, Holy Ghost	<i>Attwood.</i>	Sing aloud with gladness	
The Wilderness	<i>Wesley.</i>		<i>S. Wesley.</i>
Sing joyfully unto God	<i>Bird.</i>	I will arise	<i>Creyghton.</i>
Rejoice in the Lord	<i>Purcell.</i>	In that day	<i>Elvey.</i>
Praise the Lord	<i>Goss.</i>	O Lord, look down from heaven	
God is our hope and strength			<i>Battishill.</i>
	<i>Greene.</i>	And Jesus entered into the temple	
All people that on earth	<i>Tallis.</i>		<i>Davies.</i>
O where shall wisdom be found?		How goodly are thy tents	<i>Ouseley.</i>
	<i>Boyce.</i>	Hear my words, ye people	<i>Parry.</i>
O praise the Lord	<i>Child.</i>		

  

ORGAN VOLUNTARIES (OUTGOING).			
Air with Variations and final Fugato	...	...	<i>Smart.</i>
Voluntary in C minor	...	...	<i>Travers.</i>
Overture in C	...	...	<i>Adams.</i>
Choral Song and Fugue	...	...	<i>S. S. Wesley.</i>
Prelude and Fugue in A	...	...	<i>S. S. Wesley.</i>
Voluntary in A minor (Op. 5, No. 10)	...	...	<i>Stanley.</i>
Toccata in F sharp minor	...	...	<i>Hatton.</i>
Fugue in E flat	...	...	<i>Russell.</i>
Fugue in A	...	...	<i>Best.</i>
Prelude and Fugue in E minor	...	...	<i>Walmisley.</i>
Variations on an Original Theme	...	...	<i>Thorne.</i>
Allegro from Second Sonata	...	...	<i>Ouseley.</i>
Allegro appassionato, from First Sonata	...	...	<i>Harwood.</i>
Fantasia and Toccata in D minor	...	...	<i>Stanford.</i>

It will be observed that the whole of this excellent selection is from the works of English composers, including all the organ voluntaries. Mr. Hunt is to be congratulated upon his choice of music at so important an event as the approaching Church Congress.

The Brixton Oratorio Choir intend to perform during the coming season at Brixton Church the following works:—Elijah, Creation, Messiah, Hiller's Song of Victory, Last Judgment, St. Peter, &c., all of which will be accompanied with full orchestra. Mr. Douglas Redman will conduct as heretofore, and Mr. Welton Hickin will be at the organ.

Mr. John E. West is orchestrating his cantata 'The Story of Bethlehem.' The score, which will be laid out for full orchestra, with a separate organ part, will be ready for Christmas performances of this popular work.

Mr. Reginald Goss Custard will resume his Saturday afternoon organ recitals at St. Margaret's Church, Westminster, on the 3rd inst., at 5.30 p.m.

## ORGAN RECITALS.

Dr. A. L. Peace, Glasgow Cathedral.—Marche Pontificale (Organ Symphony, No. 1), *Widor*.

Miss May Lord, St. David's Cathedral.—March of the Crusaders, *Liszt*.

Master Frank Percy Haines, St. Saviour's, Leicester.—The Storm, *Lemmens*.

Mr. Richard Seaton, Hexham Abbey Church.—The Storm, *Neukomm*.

Mr. Franklyn Mountford, St. James's, Handsworth.—Fantasia in C, *Tours*.

Mr. William Cooke, St. Paul's, Runcorn.—Introduction and Fugue in G, *Merkel*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Grand Chœur, *MacMaster*.

Mr. Richard W. Handley, Wesleyan Church, Runcorn.—Melody in C, *John E. West*.

Mr. Louis H. Torr, Parish Church, Emsworth.—Allegro in B flat, *Lemmens*.

Mr. Alfred W. V. Vine, All Saints', Clovelly.—Postlude in D, *Smart*.

Mr. George Rathbone, Cartmel Priory Church.—Sonata in C sharp minor, *Harwood*.

Mr. Frederick Midgley, St. John's Parish Church, Perth.—Fantasia on the Vesper Hymn, *Turpin*.

Mr. Munro Davison, Northern Polytechnic.—Prelude in C sharp minor, *Rachmaninoff*.

Mr. J. C. Clarke, St. John's, Boulogne-sur-Mer.—Fantasia on the hymn 'O Sanctissima,' *Lux*.

Mr. E. Slater, St. Paul's Cathedral, Calcutta.—Allegretto, *Nevin*.

Mr. J. Job, St. John's, Felixstowe.—Air with Variations, in A, *Smart*.

Mr. Frank Pullein, Wrexham Parish Church.—Marche Triomphale, *Moscheles*.

Mr. H. E. Piggott, All Saints', Alton.—Trumpet Voluntary, *Purcell*.

Mr. Fred Gostelow, Luton Parish Church.—Overture to 'Oberon,' *Weber*. (In a church!)

## ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Arnold Bagshaw, Cherry Tree Hill Free Church, Sheffield.

Mr. C. W. Bridson, Parish Church, Liverpool.

Mr. J. A. Copeland, St. Paul's Church, Middlesbrough.

Mr. W. G. Everleigh, Cork Cathedral.

Mrs. Probert Goodwin, Parish Church, Stanton Drew.

Mr. F. W. Hughes, Parish Church, Richmond, Yorkshire.

Mr. Thomas Lane, Parish Church, Darwen.

Mr. Albert Orton, Parish Church, Woolton, near Liverpool.

Mr. E. V. Pickersgill, St. Oswald's New Church, West Hartlepool.

Mr. Percy Rider, Wesleyan Church, Albion Road, Lewisham.

Mr. N. Story, Parish Church, Bridge-of-Allan, Stirling.

Mr. A. J. Todd, Parish Church, Thirsk.

Mr. Healey Willan, St. John's Church, Kensington.

Mr. W. Brown (tenor) and Mr. H. Finch (bass), Lay-clerks in St. Asaph Cathedral.

## Reviews.

## ANTHEMS.

*Why art thou so heavy, O my soul?* Anthem for Lent or general use. By Orlando Gibbons.

*Hide not Thou Thy face.* By Richard Farrant.

*Almighty God, Who hast me brought.* By Thomas Ford.

*Father now Thy grace extending; and O God of Wisdom.* By Willem Coenen.

*Morn's roseate hues.* By G. W. Chadwick.

[Novello and Company, Limited.]

It is well not to forget the past, and Mr. John E. West is to be commended for editing the above three anthems and for the manner in which he has so reverently discharged his congenial task. The first and third settings are appropriate for Lent, as well as for general use, and Farrant's 'Hide not Thou Thy face' is a devotional setting of supplicatory words. These fine examples of old-world English Church music deserve to become widely known and appreciated if only for their devotional beauty.

The first of Mr. Coenen's compositions begins with a solo of devotional and melodious character designed for a mezzo-soprano. It is succeeded by a chorus which, beginning pianissimo, is worked up to a fortissimo climax,

but ends softly. 'O God of Wisdom,' set in four parts throughout, is richly harmonised; both compositions are intended for use at weddings. The words of 'Morn's roseate hues' are taken from the 'Hymnary.' The music opens with an *Andante* chorus in solid harmony, to which succeeds a short bass solo. Another chorus is followed by a brief alto solo, and a final chorus of jubilant character effectively concludes this interesting and legitimate specimen of American Church music.

## PIANOFORTE MUSIC.

*Trois Morceaux pour Piano* (Op. 44, 45, 46). By E. Jacques-Dalcroze.

*Quatre Petits Morceaux pour Piano*. Par Dirk Schäfer. Süddeutscher Musikverlag, Strassburg.

[E. L. Robinson, Wigmore Street.]

The composer of the first-mentioned pieces writes with appreciation of the capabilities of the pianoforte which will appeal to players thereupon. In some of the compositions the harmonic scheme is somewhat involved, and in one or two instances the modern definition of a signature as 'the key in which the piece is *not* written' is certainly applicable; but the composer has something to say, and he says it in a scholarly manner, not without graceful and sympathetic touches which testify to a lively imagination.

Herr Schäfer has severally named his pieces 'Pastorale (all' antica),' 'Alla Minuetto,' 'Chant Mélancolique,' and 'Deuxième Valse,' titles which fairly indicate their character. While they present few difficulties to the average trained executant, they are melodious and effective.

*Four characteristic valse* (Op. 22). Composed and arranged for pianoforte by S. Coleridge-Taylor.

[Novello and Company, Limited.]

These arrangements make excellent pieces for the household instrument. The first, entitled 'Valse Bohémienne,' although very easy to play, is full of character; the third, 'Valse de la Reine,' if a little more difficult, will well repay any extra practice it may require. It is the best of the set, but the second and fourth, respectively called 'Valse Rustique' and 'Valse Mauresque,' are well worthy of the attention of pianists.

## PART-SONGS.

*When through Life unblest we rove*. Words by Thomas Moore. Irish melody, arranged as a part-song by T. R. G. José.

*Come, let me take thee*. Words by Robert Burns. Music by John Pullein.

*As through the land*. Words by Tennyson. Music by John Pullein.

*Weary wind of the West*. Words by T. E. Brown. Music by Edward Elgar.

*A Spring Song*. Words by Aubrey de Vere. Music by Arnold D. Culley.

[Novello and Company, Limited.]

Dr. José has made a most effective part-song arrangement of the old Irish melody which Thomas Moore has allied to lines which appeal with peculiar sympathy to musicians; and part-singers will find in this composition the truth of the poet's remark that 'music's strains can sweetly soothe.' Although both of Mr. Pullein's compositions are short, they are excellent examples of the modern part-song. The music to 'As through the land' is very simple, but is not this the most natural treatment suggested by Tennyson's exquisite lyric?—lines that are perfect in themselves. Dr. Elgar expects much from English choristers, and his setting of 'Weary wind of the West' will test the metal of its exponents. The music is not, however, exceptionally difficult, but it is exceptionally effective; and the setting of the last line, directed to be sung *ppp*, is most touching. Mr. Arnold Culley's 'Spring Song' is very gay, not to say jovial; crisply sung it would be very stirring.

*Two Songs for One Voice*. Words by Fred A. Farwell. Music by Clarisse Mallard.

[Breitkopf and Haertel.]

The above title savours of a paradox, but it is all right if you think it out. The songs are severally named 'Memories' and 'Petite,' the words of the former telling of a love that somehow has gone wrong, and the latter being a serenade to a lady who, in the singer's estimation, seems to linger unjustifiably. The music is well written and refined, but Miss Mallard is most successful in her 'Memories.'

*A Short Account of our Great Church Composers, 1540-1876*. By Agnes E. Done. (Henry Frowde.) 'Specially written for choristers,' this little book is a collection of brief biographies pleasantly penned by Miss Done, daughter of the late Dr. Done, a former and much esteemed organist of Worcester Cathedral. Several portraits of the composers discoursed upon by the authoress add to the interest of her very readable pages. —*Musical Education*. By Albert Lavignac. (D. Appleton and Company.) An English translation, from the French, by Esther Singleton, of an interesting and useful book recently reviewed in these columns. —*Confessions of a violinist*. By Dr. T. Lamb Phipson. (Chatto and Windus.) A reminiscent and chatty book by an author who has before given proof of his anecdotal resources.

—*Music and its influence on life and character*. By the Rev. H. F. Kelvey. (Charles H. Kelly.) A series of eight thoughtful addresses delivered at various times by the author, a Wesleyan Methodist Minister. They range from that which furnishes the title to the book to 'The observations of an organ-blower.' —*Modern Organ Tuning: the How and Why?* By Hermann Smith. (William Reeves.) These 120 pages contain much expert knowledge on 'the nature of the organ pipe and the system of equal temperament, together with an historic record of the evolution of the diatonic scale from the Greek tetrachord.' We learn therefrom that 'dust is the great enemy of the organ.' —*The Ring of the Nibelung*. By Alice Leighton Cleather and Basil Crump. (Methuen & Company.) This little book, so convenient for the pocket, claims to be 'an interpretation embodying Wagner's own explanations' of his great creation. The 'interpretation' is therein lucidly, concisely, and analytically set forth, illustrated with music-type examples. A recently discovered and characteristic portrait of the master, taken in 1869, forms an interesting frontispiece to an acceptable contribution to the ever-extending field of Wagnerian literature.

## THE HEREFORD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

It is always a little difficult to give an instant verdict, in a few words, on any of the great annual Festivals which signalize provincial musical activity in England during the Autumn. In fact such a verdict would indeed be unfair, because it would have to be balanced on one side or the other either by the virtues or by the defects of the various performances. Instead therefore of attempting any smart precision of judgment, one may take more or less in order the most prominent features of the Festival as they appeal to one by reason of their importance. First, then, the chorus has to be considered. The grand opening service on Sunday afternoon (September 6) gave promise of very exceptional choral work during the week; Elgar's 'Te Deum' in F, for example, was sung with a sheer purity of sound and an accuracy of tone that belonged to the very highest order of the best sort of choral singing; therefore when Tuesday morning arrived, bringing with it Mendelssohn's 'Elijah,' expectation was necessarily tuned to the highest pitch. To a large extent that expectation was thoroughly justified. The early part of the work went, so far as the chorus was concerned, with the utmost spirit and even fire of determination; in the course of the day, however, a certain sense of fatigue seemed to creep over the singers, and the end left them very much behind the level of their