On September 24, at St. John's Church, Buckhurst Hill, a large selection of 'The Messiah' was given by the Church Festival Choir, Prout's edition being used. Under Mr. Otley Marshall's direction an admirable and impressive performance was given. The solos were sung by Miss Stella Farmer, Miss Linda Forrest, and Mr. Humphrey Bishop. Mr. Ernest J. Woods played the Overture and accompaniments.

Mr. C. W. Godson, organist of St. Peter's Church, Cleeves, is retiring after twenty-six years of service. His farewell recital, noticed in the column below, took place on October 5.

ORGAN RECITALS.

Mr. C. E. Blyton Dolson, Central Mission, Halifax Place, Nottingham—Fantasia and Fugue, Op. 103, Stanford.

Mr. F. E. Wilson, St. Michael and All Angels', Manor Park—Toccata and Fugue in D minor, Bach.

Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Festal Prelude, Duker.

Mr. James M. Preston, St. George's Church, Jesmond, Newcastle-on-Tyne—Sonatina in A minor, Karg-Elert.

Mr. Charles Stott, Wesleyan Church, Cleckheaton—Sonatina in A minor, Karg-Elert. (Opening of the new organ.)

Mr. F. Heddon Bond, Doddridge Church, Castle Hill, Northampton—Fantasia and Fugue in E minor, Silas. (Dedication of the new organ.)

Mr. W. J. Lightman, Twickenham Congregational Church—St. Ann's Fugue, Bach.

Mr. E. V. Creak, Christ Church, Simla—Fifth Concerto, Handel.

Mr. W. A. Roberts, St. Paul's, Prince Park, Liverpool—Chorale Prelude, St. Ann,' Parry.

Mr. Philip Thornley, Dysart Parish Church—Fantasia in F minor, Mozart.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Choral Song and Fugue, Wesley.

Mr. F. Gostelow, Selfridge's—Toccata and Fugue in minor, Bach.

Mr. W. Brennand Smith, St. Mewan Parish Church—Grand Chorale in D, Guilmant.

Mr. E. Stanley Jones, Ecclesall Church, Sheffield—Sixth Sonata, Mendelssohn.

Mr. Alex. Reid, Canterbury Cathedral—Choral Song and Fugue, S. S. Wesley.

Mr. W. Henry Maxfield, St. John the Evangelist's, Manchester—Prelude and Fugue in B minor, Bach.

Mr. Arthur S. James, St. Peter's Church, Rickmansworth—Choral Prelude on 'Now thank we all our God,' Karg-Elert.

Mr. Harry Bedwell, St. Edward's Church—Pastorale, Op. 51, MacDowell.

Dr. G. H. Smith, Seulcotes Parish Church of all Saints, Hull, Sonata No. 1, in F minor, Mendelssohn.

Mr. Albert Orton, Walton Parish Church, Liverpool—Clair de Lune, Karg-Elert.

Mr. J. Hurst Bannister, Palm Court, Selfridge's—Concert Overture in C minor, Hollins.

Mr. Nelson V. Edwards, First Presbyterian Church, Londonderry—First Sonata, Guilmant.

Dr. Hutchinson, Darlington Parish Church—Fugue in D minor ("The Giant' Bach).

Dr. Caradog Roberts, Bethel Chapel, Penclawdd—Harmonies du Soir, Karg-Elert.

Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Fugue in E flat, Bach.

Mr. E. Cuthbert Nunn, St. Mary Abchurch—Overture alla Marcia, Markham Lee.

Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Toccata in C minor, E. Haydn.

Mr. Frank Proudman, Town Hall, Durban, S.A.—Concert Overture in C minor, Hollins.

Mr. George H. Rees, St. George's, Bloomsbury—Harmonies du Soir, Karg-Elert.

Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Choral Prelude on 'St. Ann's,' Parry.

Mr. G. T. Pattman, St. Mary's Cathedral, Glasgow—Lament, Harvey Grace.

Dr. T. H. Collinson, St. Mary's Cathedral, Edinburgh—First Sonata, Mendelssohn.

Mr. Hanforth, Sheffield Parish Church—Sonata in D minor, J. G. Töpfer.

Mr. Paul Rochard, Hinckley Parish Church—Prelude to 'The Dream of Gerontius,' Elgar.

Mr. Arthur Shirley, St. Saviour's Church, Riga, Russia—Choral Song and Fugue in C, S. S. Wesley. (Opening of new organ.)

Mr. C. W. Godson, St. Peter's Church, Cleeves—Variations on Hymn tune 'Hanover,' C. W. Godson.

APPOINTMENTS.

Mr. W. Farrington, organist and choirmaster, St. Peter's, Ightham.

Mr. C. W. Lyne, organist and choirmaster, St. Mark's, Victoria Park, N.E.

Mr. Walter Wild, organist and choirmaster, West U. F. Church, Alloa, N.B.

Miss L. Wilks, organist and choir-trainer, All Saints' Church, San Remo.

REVIEWS.

ORGAN MUSIC.


Intermezzo. By J. Stuart Archer.

[Novello & Co., Ltd.]

When a fine set of Chorale Preludes appeared last year as Sir Hubert Parry's first organ composition, a hope was expressed that it would not be his last. Our leading composers, as a rule, so completely succumb to the glamour of the orchestra, and to the attractions of contriving complexities worthy of the attention of the new choralism, that the provision of new organ music is left too much to men of lesser mark. These have their place in the scheme of things, but it should not be as dominant factor in a branch of composition requiring more than most the qualities of dignity and scholarship. Wherefore a new work from such a source as 'The English Bach' may be welcomed as a help to redressing the balance. Both Fantasia and Fugue are laid out on a large scale. The former follows the plan of organ Fantasias from time immemorial—a contrasting of solid, weighty masses of sound, rapid passage work for the manuals, changing harmonies over a fixed bass, and florid pedal passages. These materials are here used with splendid effect. Specially striking are the fifth page, with the triplet figure in the pedal and the demisemiquaver passages and big chords on the manual, and the fine pedal passage on the seventh page, with the gridding discords of the suspensions above. The Fugue, by way of relief, begins with four pages of beautifully flowing treatment of this subject:

The phrasing of the third bar gives a hint of cross rhythms to come. Considerable episodical use is made of the figures (with which the counter-subject opens), and

always a useful servant, ever since Bach
turned it to such wonderful account in his third ‘Brandenburg Concerto.’ Among the many points of rhythmic interest may be mentioned the combination of $\frac{3}{8}$ and $\frac{\cdot}{8}$ in such passages as:

Ex. 2.

and


The organist of Christ Church enters somewhat timidly upon the thorny path of composition; he has to lean at times upon the staff of convention, and once here, in casting it aside, he plunges into insipid prettiness. His setting of Shelley’s well-known lines ‘As the moon’s soft splendor’ is too much underlined. It is good music, but made to a preconceived form—a quiet section, modulation and turbulence, a climax, a pause, the first section again, with a high note—that does not grow out of the words. In ‘Music when soft voices die,’ the first song in the Album, and in the ‘Cradle song,’ which comes third, the support of convention is much in evidence. For the three remaining songs we have nothing but praise—except for an allusion we must make to the composer’s over-fondness for the suspension and ‘accented grace-note’ type of harmony. ‘Christ in a garden buried lay’ has an old-world feeling, with well and consistently worked ideas. ‘A Litanj’ (‘Drop, drop, slow tears,’ by Phineas Fletcher) is ‘atmospheric,’ and suggestive by the simplest possible means. The success with which Mr. Ley carries this through would suggest a natural bent for this manner of music. He gets far away from the drawing-room sentiment of his first song. The final number, ‘The call,’ is built on fine, upward strains and adds buoyancy to buoyant words. It requires a quick-eyed accompanist.

In this volume there is enough of originality and creative musicianship to earn warm encouragement. Some shackles have yet to be cast off, and some deeper insight into the poetic adaptation of music to words yet to be gained. But the gift for song writing is apparent.

As the hart panteth.’ By B. Marcello. Chorister series of Church Music. [Novello & Co., Ltd.]

Marcello’s setting for two treble voices of verses 1 and 15 of Psalm xiii. has been added to the useful ‘Chorister series of Church music,—a series designed for use in ‘quires and places’ where services are at times sung by boys only. Marcello’s pleasant strains are admirably adapted for boys’ voices. The music is of the same degree of difficulty as Handel’s ‘O! Lovely Peace!’ and ‘Hail! smiling Liberty!’—with which type of work it has much in common. The anthem forms a very acceptable test for boys’ choirs at the recent Blackpool competitive Festival.

Twenty Preludes and Postludes. (Choral studies.) By Sigfrid Karg-Elert. Op. 78. [Carl Simon : Berlin.]

Herr Karg-Elert is at his happiest in dealing with the hymn-tunes of his country. Organists who appreciate his ‘Sixty-five chorale improvisations’ will find this collection of every whit as enjoyable. The pieces are mainly small in size, and will serve admirably for voluntaries. Being for the most part only moderately difficult, they will also provide enjoyable work for students. It is not easy to resist the temptation to quote, and almost as difficult to select any numbers for special praise when all are so good. But we may venture to draw attention to which Mr. Ley conceives of Allein Gott in der Höh’ (No. 1), to the exquisite harmonization of ‘Machts mit mir, Gott’ (No. 13), and to the naïve simplicity of the little piece on ‘Liebster Jesu’—simplicity of the kind that only a gifted composer is capable of. The set concludes with a version of ‘Vom Himmel Hoch’ for organ, voice, and violin.

Study in E$\flat$ minor. By Chopin. Study in G$\sharp$ minor. By Chopin. Transcribed and paraphrased for the organ by Edwin H. Lemare. [Novello & Co., Ltd.]

At first sight Chopin would appear to be a composer whose works would ill bear the transference to the organ. In fact, however, some of his pianoforte works as consisting mainly of a melody and accompaniment can be quite

THE MUSICAL TIMES.—NOVEMBER 1, 1913. 733

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