THE Musical Times

ESTABLISHED IN 1844

The Scottish Soprano Album. The Scottish Tenor Album by Donald Ross; Alfred Moffat
The Musical Times, Vol. 48, No. 773 (Jul. 1, 1907), p. 460

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

Stable URL: <http://www.jstor.org/stable/905002>

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ORGAN RECITALS—(continued).

Mr. Otley Marshall, St. John's, Buckhurst Hill—Allegretto in B minor, *Guilmant*.

Mr. Llewelyn Jones, Christ Church, Llanfairfechan—Chant sans paroles, *Lemare*.

Mr. W. L. Raynes, Pembroke College Chapel, Cambridge—Grand chœur in E flat, *Guilmant*.

Mr. F. G. Shuttleworth, St. Matthew's, Eye—Allegretto, *Tours*.

Dr. A. B. Plant, All Saints', Burton-on-Trent—Allegretto pastorale, *Plant*.

Mr. H. Newbould, Wesley Church, Pretoria—Cantilène nuptiale, *Dubois*.

Mr. Reginald D'Arcy-Irvine, St. George's Cathedral, Perth, Western Australia—Toccata in A minor, *d'Evry*.

Mr. J. H. Bannister, St. Martin's, Bryanston, Blandford—Toccata in B minor, *Boëly*.

Mr. W. Hoyle, Parish Church, Stoke-upon-Trent—Austrian Hymn (varied), *Chipp*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Sonata di camera, *Bernard Johnson*.

Mr. F. Kitchener, Parish Church, Towcester—Meditation in a Cathedral, *Silas*.

Mr. Edgar A. Miller, Methodist New Connexion Church, Thorne—Allegretto, *Wolstenholme*.

Mr. Henry Riding, Chigwell Church—Introduction and fugue on a chant by Hayes, *Crotch*.

Mr. A. E. Floyd, St. Matthew's, Criftings, near Ellesmere (Dedication of new organ, built by Messrs. Blackett & Howden, of Newcastle-on-Tyne)—Larghetto in F sharp minor, *S. S. Wesley*.

Mr. Fred. Gostelow, Guildhall School of Music—Sonata in A, *Felix Borowski*.

Mr. John Counsell, St. Mary Magdalene's, Ashton-on-Mersey—Fantasie, *Giraud*.

Mr. L. Henniker, Holy Trinity, Ramsgate—Selection of old music, which included a 'Duetto for solo stops,' *William Russell*.

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford—Toccata, *F. W. Holloway*.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George E. Arundel, Mildmay Park Wesleyan Church, N.

Mr. A. M. Colchester, Parish Church of St. Mary's, Islington, N.

Mr. Sydney L. K. Crookes, Newlands United Free Church, Glasgow.

Mr. Melsom Gee, All Saints' Church, Winnipeg.

Mr. Frederick W. Peace, Church of the Good Shepherd, Thornhill, Dewsbury.

Mr. H. Whalley, Parish Church, Peebles.

Mr. Walter G. Withers, St. Luke's Church, Liverpool.

Miss H. A. Scriven, Parish Church, Lynton, North Devon.

Mr. Reginald Stewart (bass), Chichester Cathedral.

Reviews.

Six Lyric Pieces for violin and pianoforte. By Hans Sitt (Op. 96).

Souvenir de Printemps for violin and pianoforte. By Joseph Holbrooke (Op. 23, No. 6).

[Novello & Co., Ltd.]

Surely is the path of the budding violinist strewn with roses! Not, perhaps, with 'roses all the way,' for one must ever turn aside to pursue the necessary drudgery of the demands of technique; but so constant is the output of fascinating solos, of a moderate degree of difficulty and capable of being taken in hand by players with but a modest technical equipment, that all should be encouraged to persevere in overcoming the initial difficulties of the favourite bow-stringed instrument.

No one knows better how to write for the young violinist than the genial Hans Sitt—in very truth the Hans Andersen

for the fiddle! His latest *opus*—six lyric pieces for violin and pianoforte—are ostensibly designed for those who have made fair progress in the third position, and therefore are suitable pieces to work with Book II. of 'A Modern School for the Violin.' No. 1 is a graceful *Cavatina*; No. 2, a rippling *Gondoliera*; No. 3, a charming *Canzonetta*, in which the occasional use of the fifth position will enhance the effect in performance; No. 4, a very fine *Romance* (here, by-the-way, some chromatics and modulations will require somewhat skilful intonation); No. 5, a graceful *Intermezzo*; and the last, No. 6, a delightful *Serenade*, which may be played *ad lib.* with the mute on. These pieces are little poems, and should carry one's thoughts away from the dry facts of crotchets and quavers into the realms of Fairyland.

The *Souvenir de Printemps*, by Mr. Joseph Holbrooke, gives one the fancy of a happy impromptu thought, sketched out on a bright spring day with Nature smiling all around. It is an unaffectedly and agreeably written piece for the solo instrument, one that is well within the compass of the third position.

The Wagner Stories. Told by Filson Young.

[E. Grant Richards.]

Wagnerian literature seems to be inexhaustible. One book after another, in various languages, comes from the press, each with its own special purport on the Bayreuth master or his wonderful creations. Some of these books lack the saving grace of being readable; not so this volume by Mr. Filson Young, who has the pen of a ready writer and an attractive style. The preface—or 'Note' as he calls it—to his interesting pages may be quoted as sampling his style:

A long and varied experience of introducing people to the enjoyment of Wagner's operas has convinced me that the process of initiation is generally made far too formidable. The unfortunate novice is plied with information about leading motives and musical characterization till he goes to the opera like a nervous schoolboy trying to remember his lesson, and has his mind so concentrated on details that the work as a whole too often produces no intelligible effect upon him. I would like to assure the amateur who is as yet unacquainted with these masterpieces that all this semi-masonic mystery of initiation is quite unnecessary. All that is necessary is that he should know what the operas are about.

This is common-sense and perfectly true, and as the title of this interesting book implies, the author treats of the libretti of Wagner's operas—from 'The Flying Dutchman' to 'Parsifal.' In this respect he is sure to find many readers who will regard him as a guide, philosopher and friend. An excellent reproduction of Franz von Lenbach's portrait of Wagner forms an attractive frontispiece to the volume, and the Chronology at the end of the book will be found most useful.

The Scottish Soprano Album. The Scottish Tenor Album.

The songs selected, edited and annotated by Donald Ross: the accompaniments composed and revised by Alfred Moffat.

[Edinburgh: Paterson & Sons.]

The editors of these two books are to be congratulated upon the success of their work. So vast is the field of Scottish song—those beautiful melodies that touch the heart-strings even of those not born north of the Tweed—that it is not an easy matter to make a good selection of some thirty songs, the number contained in each volume. This difficulty has certainly been overcome in these albums, which are sure to be heartily welcomed and widely used. The selection of the songs could not be in better hands than those of Mr. Ross, and, as the preface states, Mr. Moffat 'has composed or revised the accompaniments in an artistic manner,' and it is satisfactory to learn that several of the accompaniments 'have been retained as written by their composers.' The excellent 'Notes on the songs, their authors and composers,' written by Mr. Ross, greatly add to the interest and value of these attractive publications issued by the well-known Edinburgh firm of Paterson & Sons.