Review

Source: *The Musical Times and Singing Class Circular*, Vol. 42, No. 705 (Nov. 1, 1901), pp. 746-747

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

Stable URL: <http://www.jstor.org/stable/3369267>

Accessed: 06-12-2015 18:10 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 and Singing Class Circular*.

<http://www.jstor.org>

the College, is to be heartily congratulated on the present state of the institution and his unwearied continuance in well doing.

LINCOLN CATHEDRAL ORGAN.

The organ in Lincoln Minster has been recently completed by the addition of a 32-ft. pedal reed stop, the gift of Mr. Alfred Shuttleworth and Mr. Sharpley Bainbridge. To welcome, as it were, this '32,' two recitals were given by the Cathedral organist, Dr. G. J. Bennett, on the 1st and 7th ult., when his programmes included Mr. Hollins's Concert Overture in C minor, the Storm Fantasia of Lemmens, Bach's St. Anne's Fugue, the Toccata in G by Dubois, and a Scherzo (for the use of the soft stops) by Hoyte.

PLAIN-SONG MUTILATIONS.

The following letter, from a musician of wide experience, speaks for itself:—

SIR,—On Michaelmas Day I attended an ordination service in a large Parish Church, at which the choral rendering of the Litany and Holy Communion was, both musically and devotionally, deserving of high praise. As much cannot unfortunately be said of the central point of the service, the hymn, 'Veni, Creator Spiritus,' which was performed, chiefly in a loud voice, in quick, jerky time, by men and boys in alternate verses (not lines as ordered), as nearly as possible thus—

and so on to the end.

From the very first appearance of the plain-song tunes in *Hymns Ancient and Modern*, I welcomed them heartily; and, smoothly performed, in accordance with the direction that 'minims shown by slur to belong to the same syllable are not quicker than single notes,' I have enjoyed the old melodies on innumerable occasions for nearly half-a-century. But if this fad of clipping, and snapping, and hurrying is to be generally adopted as a newly-discovered (or newly-invented?) 'traditional method,' I sincerely hope I may never hear them again as long as I live. But perhaps I am only an

OLD-FASHIONED MUSICIAN.

ORGAN RECITALS.

Mr. A. Herbert Brewer, St. Andrew's, Bath (Fantasia in F, John E. West, and his own Melody in A and Minuet and Trio in D).—Mr. Walter W. Hedcock, Crystal Palace (New Suite by Félix Borowski and Concert Overture in F, Faulkes).—Mr. E. H. Thorne, Christ Church, Newgate Street (Concerto in B flat, Crotch, and Overture in F, Thorne).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Mr. William W. Starmer, St. John's Free Church, Tunbridge Wells (opening of new organ built by Messrs. F. H. Browne and Sons, Ltd., Deal).—Mr. James Bevan, Parish Church, Bishopwearmouth (with the assistance of a string quartet.—Messrs. A. Bevan, F. Pearson, F. Dickinson, and G. I. Simey).—Dr. J. C. Bradshaw, All Saints', Scarborough.—Mr. R. J. Pitcher, Holy Trinity, Scarborough.—Mr. Sydney Crookes, Parish Church, Cupar (Concert Overture, E. D'Evry).—Mr. E. Claude Townley, St. Stephen's, Cheltenham (Marche Solennelle, Mailly).—Mr. W. A. Roberts, St. Saviour's, Liverpool (Symphonic Overture 'Saul,' Granville Bantock).—Mr. James A. Crapper, Scoonie Parish Church, Leven (Overture for the Organ, A. H. Brown).—Mr. F. G. Mitford Ogbourne, Trinity College, London (Intermezzo, Chipp).—Mr. J. W. Cheadle, St. Michael's Parish Church, Dumfries (Sonata in D minor, Merkel).—Mr. J. H. M. Ledger, Thornton Wesleyan Church (opening of new organ built by Messrs. Laycock and Bannister, Keighley;

Variations on a Ground Bass, Stainer).—Dr. T. Keighley, P. S. A. Room, Ashton-under-Lyne (Impromptu, No. 8, Hiles and Meyerbeer's Coronation March).—Mr. Ernest Jones, St. John's, Rhyl (Minuet and Trio from G minor Symphony, Sterndale Bennett).—Mr. H. J. Harding, Percy Congregational Church, Bath (Sonata in D minor, John E. West).—Mr. Charles W. Bridson, St. Saviour's, Liverpool (March for a Church Festival, W. T. Best).—Mr. J. Gray, Kirkcaldy Parish Church (Sonata in the style of Handel, Wolstenholme).—Mr. W. Louch, St. John's, Longsight.—Mr. W. Wolstenholme, Lytham Parish Church.—Dr. Froggatt, St. Lawrence, Thanet (On a bass, Stainer).—Mr. W. W. Starmer, St. Mary's, East Grinstead (who played his own pastorale 'L'Angelus' and Fantasia in D minor).—Mr. T. W. Lardner, Parish Church, Marlow (March in E flat, Hoyte).

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George F. Austen, Christ Church, Ware.
Mr. W. C. Carter, St. Michael's Church, Harlesden.
Mr. Louis J. Garrett, Christ Church (Holy Trinity), Cork.
Mr. Louis F. Goodwin, Wesleyan Church, Mildmay Park.
Mr. F. Harden, St. Andrew's Church, Norwich.
Mr. W. G. Ross, Christ Church, Marylebone.
Mr. Louis Search, Parish Church, Wye, Kent.
Mr. E. Ellis Vinnicombe, St. Peter's Church, Sudbury, Suffolk.
Mr. Harry S. Vose, St. Barnabas' Church, Holloway.
Mr. H. Whorlow Bull (Bass), All Saints', Margaret Street, W.

REVIEWS.

MUSICAL LITERATURE, &c.

L'Arte del Clavicembalo. Del Luigi Alberto Villanis.

[Turin: Fratelli Bocca.]

Signor Villanis has written an interesting book. The scheme is good, though it is not carried out altogether above reproach. We believe we are correct in saying that it is the first book of the kind, and, with one exception, we feel disposed to receive thankfully what the author gives us rather than to pick little holes here and there, *i.e.*, to point out any imperfections which we may have noticed. Space, indeed, will not allow us to describe, even in the briefest manner, the contents of the volume. We shall therefore merely trace the lines followed, and then concentrate our attention on the English section.

The writer of these lines remembers in his young days to have seen a performance at a Paris circus in which the clown repeatedly brought down the house by shouting out, with imitated British accent, 'L'Angleterre est la première nation du monde.' But just as the earliest converts to the new faith accepted the term 'Christian' given to them in derision, so may we accept the clown's cry, at any rate as regards clavier music. Signor Villanis follows the history of it in England, Italy, France, Germany, and in a short appendix, in The Netherlands. England he puts first, because he says it was she who 'founded the school of clavicembalists.' The author finds that in each of the first four countries named there was one man who represented the art of which he writes at its highest point; Purcell, Domenico Scarlatti, Couperin, and J. S. Bach, respectively, but he not only discusses these *sommités*, but examines the art-work not only of men who paved the way but of those who followed, and who not only amplified forms established by them, but gradually moulded them to new ideals.

We turn then to the English section, and any criticism on our part must be received in the spirit in which it is offered. With a little more research and a little more care the author might have avoided many errors; those we point out and others can, however, be rectified in a future edition, whereby the book already valuable will become still more so. In dealing with the precursors of Purcell, mention is naturally made of 'Parthenia,' the 'first music that ever was printed for the Virginalls' (the old spelling would

have looked quainter), but two dates of publication are given, neither of which is correct. Then, in connection with the Fitzwilliam Virginal Book, he mentions Mr. Fuller-Maitland as having shown that the old title given to it was erroneous; but long before the publication of that Book, the late William Chappell, and afterwards, and more fully, by Mr. Barclay Squire had given the true story. The paragraph on 'God save the King,' said to be among the hundred and twenty works of Bull collected by Pepusch, might be sent to Dr. Cummings for revision! Blow is named as one of the important predecessors of Purcell, but he was also a successor, and it was as such that he published his 'Lessons.' The issue of Purcell's works is erroneously stated to have been commenced by Breitkopf and Härtel in 1879; but there is not a word about the Purcell Society which—started in London, in 1876, on the initiative of Dr. W. H. Cummings—is still continuing its noble undertaking. The old wrong date, 1676, at which Purcell became organist of Westminster Abbey is given. He is also said to have written ten sonatas for the harpsichord. But let these instances suffice; the whole section needs revision, and so do the English and other names and titles in the bibliography at the end, and also in the body of the work.

Mendelssohn. By Stephen S. Stratton. 'The Master Musicians' Series.

[J. M. Dent and Co.]

In his preface to this, the latest monograph on Mendelssohn, Mr. Stratton states that he has made an attempt to exhibit the whole of the Mendelssohn biographical literature in a concise form, 'with a close adherence to facts, rather than the portrayal of an ideal.' In this we think he has succeeded; his pages certainly bear testimony to his industry and painstaking zeal. If there is nothing actually new in the matter presented to 'the man who knows,' our author has furnished the general reader with a chatty and, with a few trifling exceptions, an accurate 'Life' of the composer of 'Elijah.' The five appendices are especially useful—one of them is the text of 'Elijah' in its original form—and much reference information is crowded into these seventy-two pages at the end of the book. Mr. Stratton gives No. 103, Great Portland Street as the location of Mendelssohn's lodgings during his earlier visits to London; but the number of the house, which, we may add, has not been rebuilt since Mendelssohn stayed there, is now 79 in that thoroughfare. Two statements will need correction in a future edition: (1) Beethoven's E flat Pianoforte Concerto was not played for the first time in this country by Mendelssohn on June 24, 1829 (p. 57), but by Charles Neate, at the Philharmonic Concert of May 8, 1820; (2) Bach's vocal music was not first heard in England at the lectures given by Dr. Gauntlett at the London Institution, in March, 1837 (p. 106, note), but, as we were the first to point out (THE MUSICAL TIMES, October, 1896, p. 654), by Samuel Wesley in 1809, twenty-eight years earlier. The illustrations in the book are not above reproach.

Studies in Music. By Various Authors. Reprinted from 'The Musician' and edited by Robin Grey.

[Simpkin, Marshall, Hamilton, Kent, and Co., Ltd.]

Journalistic writers on music pay the penalty of their calling in that so much—the greater part, in fact—of their work is of an ephemeral nature. The busier a man is the less likely he is to write a book. And does he not often feel that some of his best work is read over the tea cups and forgotten? The contributors to the short-lived periodical 'The Musician' may therefore be congratulated on the resurrection, so to speak, of their articles in book form, gathered together between two covers, and edited by Mr. Robin Grey, in the attractive volume before us. The twenty-one 'studies' in this book not only extend over a wide range of interesting musical subjects, but they are of permanent value. Among the writers thereof are Philipp Spitta (who contributes an appreciation on Brahms), C. M. Widor (a Bach study), J. S. Shedlock (three articles), J. A. Fuller-Maitland, Ernest Newman, and W. Barclay Squire. Such good names need no bush, and the book is sure to have many readers. A beautiful portrait of Brahms forms the appropriate frontispiece.

NEW CHRISTMAS ANTHEMS.

Calm on the list'ning ear of night. Words by E. H. Sears. Music by Horatio W. Parker.

Hark the glad sound. Words by Philip Doddridge. Music by Myles B. Foster.

The angel said unto them. By Arthur Henry Brown.

There shall come a star. By Cuthbert Harris.

Crown Him the Virgin's Son. By Bertram Luard Selby. (Novello's Octavo Anthems.)

[Novello and Company, Limited.]

Professor Horatio Parker's church music is distinguished by a solidity of harmonic design and earnestness of expression, which engenders a sensation of satisfaction in the cultured listener. The words of 'Calm on the list'ning ear of night' were written in the first half of the last century, and possess a picturesqueness which is happily reflected in the music. The tranquillity suggested by the first line is emphasised by the opening bars of the initial chorus, which is most effectively laid out for the voices. To this succeeds a short solo for soprano or tenor voice, followed by the entrance of the choir *pianissimo* with the words 'Glory to God,' repeated with increasing force until a *fortissimo* chord is reached. Subsequently the soloist again enters, this time supported by the chorus. The *Finale* is short but spirited, and the concluding cadence possesses freshness.

The music to 'Hark the glad sound' appropriately starts *Allegro con gioia*, this chorus being effectively contrasted by a section in slower *tempo* for tenors and basses in unison. A short soprano solo follows, which is echoed by the choir, and a bright and spirited anthem concludes with a reference to its opening strains. Mr. Arthur H. Brown's composition may be recommended to choirs of limited means. It is written in two parts, for soprano and bass, and the music is simple in design and character. The anthem, however, possesses musical interest owing to the melodious flow of the voice parts, no less than in the treatment of the organ. The setting of 'There shall come a star out of Jacob,' by Dr. Cuthbert Harris, starts with a bass solo of diatonic character. An effective chorus, having a well worked-up climax, concludes the first section. The rhythm then changes to triple time, and, after a short organ interlude, the choir again enters with a spirited melody solidly harmonised. The final bars consist of a contrapuntal seven-fold Amen. Mr. Luard Selby's contribution is described as a 'Pastoral Anthem,' and the adjective happily indicates the character of the music, which is bright and flowing in style. The anthem is short and in four vocal parts throughout.

ORGAN MUSIC.

The Village Organist. Books 25-30. Edited by J. Stainer and F. Cunningham Woods.

Twenty-four Marches for the Organ. In Two volumes.

[Novello and Company, Limited.]

This large instalment (six books) of the familiar series is very much on the same lines as those which have gone before and which, we may add, have met with so much acceptance. Original pieces by Dr. Bunnett, Mr. Alfred Hollins, Mr. Myles Foster, Mr. John E. West, and others, with a good sprinkling of arrangements—e.g., 'O gladsome Light,' from Sullivan's 'Golden Legend'—all go to furnish good working voluntary material for the organist in town (which is a village of larger growth) or country church. Book 30 comes under the head of 'special,' in that it consists of '30 Interludes,' concerning which we cannot do better than quote the preface: 'Occasions upon which a few bars of music are needed, frequently present themselves during divine service. These Interludes, original and arranged, have been collected to supply, as far as possible, the means of meeting the necessity upon such occasions. It will be observed that most of the numbers may be repeated as often as the player desires; and further, that the arrangements are often of such a nature that the pedal part can be taken by the left hand.'