Review

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- Mr. Alfred E. Floyd, Oswestry Parish Church—Choral Preludes, (a) 'Sleepers, wake,' *J. S. Bach* (b) 'Dundee,' *C. H. H. Parry*.
- Mr. A. E. Jones, Town Hall, Bolton—Introduction and Fugue in F minor, *Aug. Freyer*.
- Mr. B. Langdale, St. George's Church, Barnsley—Allegretto, *Wolstenholme*.
- Mr. Arthur R. Saunders, St. Stephen's, Wandsworth—Sonata in G major, *Elgar*.
- Mr. Claude A. Foster, St. John's Episcopal Church, Forbes—Caprice in B flat, *Botting*.
- Mr. Louis H. Torr, St. Peter's Church, Pontardawe—'The Storm,' *Lemmens*.
- Mr. Warren Tear, Rock, Worcestershire—Offertoire in D, *Batiste*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—'Ite Missa est,' *Lemmens*.
- Mr. H. C. L. Stocks, Ludlow Parish Church—Fantasia in F minor, *Mozart*.
- Mr. Henry Riding, St. Mary Abchurch, E.C.—Concerto in G minor, *Camidge*.
- Mr. Sydney Wéalé, Derry Cathedral—Fantasia in E flat, *Saint-Saëns*.
- Mr. Sydenham James, Okehampton Parish Church—Moderato in F, *Gade*.
- Miss Ethel A. Pakes, Christ Church, Gorey, Ireland—Festival March, *Elvey*.
- Mr. Joseph T. Smith, St. Peter-upon-Cornhill—Prelude and Fugue in D minor, *Bach*.
- Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Harmonies du Soir, *Karg-Elert*.
- Mr. Arthur S. James, St. Peter's Church, Rickmansworth—Allegro from Concerto in G major, *Bach*.
- Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Finale Jubilante, *John E. West*.
- Dr. W. Prendergast, Winchester Cathedral—Pièce Héroïque, *César Franck*.
- Mr. C. J. Brennan, Ulster Hall, Belfast—Three Preludes, *C. V. Alkan*.
- Mr. Nelson V. Edwards, Colne Parish Church—Toccata and Fugue in F, *Bach*.
- Mr. R. W. Browne, St. Faith, Wandsworth—Prelude and Fugue in G, *Bach*.
- Mr. R. E. Parker, St. Saviour's, Oxtou, Birkenhead—'The Storm' Fantasia, *Lemmens*.
- Mr. Frederic Fertel, Bromley Parish Church—'Prologus tragicus' (Op. 86), *Karg-Elert*.
- Mr. Francis Burgess, Church House, Westminster—Epilogue, *Healey Willan*.
- Mr. Alfred R. Stock, Braintree Wesleyan Church, Rayne Road, Choral Prelude—*Strungk*.
- Mr. F. Heddon Bond, Trinity Wesleyan Church, Leamington—Fantasia and Fugue in E minor, *Silas*.
- Mr. C. à B. Williams, Llangattock, S. Wales—Toccata and Fugue in D minor, *Bach*.
- Mr. W. Wilson Foster, St. Nicholas' Church, Whitehaven—Chorale No. 1, in E—*César Franck*.
- Mr. T. C. Dunlop, St. Michael and All Angels, Northampton—Toccata and Fugue in D minor, *Bach*.
- Mr. Allan Brown, Higham Hill Baptist Church, Walthamstow—Fantasia in E minor, *Silas*.

APPOINTMENTS.

- Mr. Guy Ambrose, organist and choirmaster, St. Vedast, Foster Lane, E.C.
- Mr. W. H. Carter, organist and choirmaster, St. Ignatius the Martyr, Sunderland.
- Mr. William Cook (organist and choirmaster, Lymm Parish Church, Warrington); and to be in addition choirmaster of St. Michael and All Angels, Runcorn.
- Mr. J. G. Cooper, organist and director of the choir, St. Paul's Church, Weston-super-Mare.
- Mr. Frank Gamon, organist, St. Michael and All Angels, Runcorn.
- Mr. Gerald Gardiner, organist, St. Margaret's, Oxford.
- Mr. George B. Grant, alto lay-clerk, Ripon Cathedral.
- Mr. F. W. A. Drake, organist and choirmaster, Congregational Church, High Street, Deptford (not Dartford, as printed by error in our last issue).

Reviews.

Dr. Arne and 'Rule, Britannia.' By William Hayman Cummings, Mus. Doc.

[Novello & Co., Ltd.]

Dr. W. H. Cummings is already well known as a painstaking investigator in musical biography, and although an octogenarian he is not spending his days in richly-earned 'leisured ease,' but is still contributing to make straight the crooked paths of English musical history. It is a far cry back to 1847 when Dr. Cummings sang, as an alto, in Mendelssohn's 'Elijah,' he being at that date organist of Waltham Abbey, and ever since he has been enriching British music in many ways, notably by his advocacy of Purcell, whose biography he wrote for the 'Great Musicians' series, and by numerous standard works.

The bicentenary of Dr. Arne two years ago furnished an opportunity of reviving selections from the works of that great English musician, and it was felt by many that the time had come for an adequate memoir of the man who composed 'Rule, Britannia.' At the time numerous articles were published dealing with various phases of the musical activity of Arne, but these merely whetted one's appetite for an authoritative life. Now, at length, Dr. Cummings has given us a biography of Arne, the result of diligent research, and has presented his narrative in a most attractive manner. The format of the book is delightful, and is worthy of the contents.

The composer of 'Rule, Britannia' was born in King Street, Covent Garden, in 1710, and was educated at Eton College. Dr. Burney's description of young Arne practising on 'a miserable, common cracked flute' must not be taken seriously, as Dr. Cummings rightly points out, for, from the painting by Gainsborough (reproduced), Burney must have been slightly exaggerating.

As a composer Arne may be said to have made his début in Addison's 'Rosamund,' on March 7, 1733, and this success he followed up with the burletta of 'Tom Thumb' on May 31, 1733. He married Cecilia Young in 1736, and the fair songstress soon after became a Catholic, the faith of her husband. The Masque of 'Comus,' in 1738, was a palpable hit, and at once established the fame of Arne. 'Alfred' was given at Cliefden, on August 1, 1740, and 'Rule, Britannia' was first heard by the privileged crowd invited by the Prince of Wales to his lovely gardens in Buckinghamshire. Dr. Cummings prints a facsimile of the original printed score of this 'celebrated Ode'; and he writes that the first public performance of 'Rule, Britannia' was at the Theatre Royal, Smock Alley, Dublin, on March 10, 1744; it was not heard in London till March, 1745.

Dr. Cummings gives ample details of the more important performances of 'Alfred,' and he quotes the use made of 'Rule, Britannia' by Handel, Beethoven, and Wagner. It may, however, be well to note that Dr. Burney makes the extraordinary statement that Arne took his theme from the close of 'Cedo allo sorte,' the first air in 'Giustino,' produced on February 16, 1737. Wagner declared that the first eight notes of Arne's celebrated Ode embodied the whole character of the British people, and in 1837 he wrote his 'Rule, Britannia' Overture, the score of which was recovered by a lucky accident in May, 1904.

Most interesting details are furnished by Dr. Cummings of Mr. and Mrs. Arne's visit to Dublin in 1741-42, and the learned author rightly surmises that 'Comus' had previously been heard in the Irish metropolis; as a matter of fact, it was given at Aungier Street Theatre with Quin, Kitty Clive, Lucy Ryan, &c., on August 6, 1741—the music being arranged from Arne's score by Dubourg. Handel himself was in Dublin at the time of Arne's visit, and Arne's sister (Mrs. Cibber) had sung at the first production of the immortal 'Messiah.' Moreover, as noted by Dr. Cummings, Arne selected many excerpts from Handel's works for performance in Dublin, and he used the same Music Hall in Fishamble Street, so praised by Handel for its acoustic properties. The Arne season was continued in Dublin in 1742-43, and again in 1743-44, during which Dr. Arne showed his versatility as composer, harpsichordist, violinist, and actor, as well as conductor. Among the novelties presented was the oratorio, 'The death of Abel,

on February 18, 1744, an excerpt from which, 'The hymn of Eve,' is still sung; in fact, it is included, under the title of 'Uxbridge,' in 'Hymns Ancient and Modern.'

The early precocity of Arne's son Michael is dealt with. He appeared as early as April 2, 1750, at Galli's benefit, at the Little Theatre in the Haymarket, and his début as a composer was on the 17th of the same month, at Miss Falkner's benefit at Covent Garden. Dr. Cummings tells us that Michael Arne's beautiful song, 'The lass with a delicate air,' is sometimes ascribed in error to his father.

In 1755, Dr. Arne arranged the music for an operatic version of 'A Midsummer Night's Dream,' by Garrick, which was duly produced at Drury Lane Theatre. In the autumn of the same year, Arne and his wife again visited Dublin, and a new opera, 'Eliza,' was produced on November 29, by command of His Excellency the Marquis of Hartington. Arne left Dublin in June, 1756, never to return. But worse still, it appears that the composer deserted his wife at the same date, and only became reconciled to her in 1770.

On July 6, 1759, the University of Oxford conferred upon Arne the degree of 'Doctor in Music,' and in December following he composed 'Thomas and Sally.' The oratorio 'Judith' was produced at Drury Lane Theatre on February 27, 1761, and met with undoubted success, it being repeated on March 4 and 6, and again during the Lenten season of 1762. The full score of this oratorio, in Arne's handwriting, is now in the British Museum. In connection with 'Judith,' it is of interest to mention that at a performance at Covent Garden Theatre on May 16, 1767, a pianoforte was heard for the first time in public, played by Mr. Charles Dibdin, the composer of 'Tom Bowling.' Arne, taking a cue from Handel, introduced 'The hymn of Eve,' from 'The death of Abel,' into 'Judith'; it occurs as the introduction to Act 3. This oratorio was again given at the Shakespeare Festival at Stratford on Avon, in 1769, on September 6, conducted by Arne, on which occasion Mrs. Barthelemon, Mrs. Baddeley, Mr. Vernon, Mr. Champness (the original singer of 'Heart of Oak') and Master Brownacre were the vocalists, and, at the end of the first Act, Mr. Barthelemon played a solo on the violin.

'Artaxerxes,' produced at Covent Garden on February 2, 1762, was an instantaneous success, and was popular for over a century. It had an equal success in Dublin in 1765, and Tenducci sang so well that he captivated an Irish heiress, Miss Maunsell, whom he married in the autumn of 1766, and who sang the part of Mandane, in Edinburgh, in 1769.

'Love in a village' and 'The Guardian outwitted,' and an Italian opera, 'Olimpiade,' increased Arne's reputation, and he also composed two Masses and some Motets for the Chapel of the Sardinian Embassy. In 1772, he composed 'Squire Badger,' with a new Irish and Scotch Medley Overture, and he set the music to Mason's 'Elfrida' and 'Caractacus.' The latter work has disappeared unaccountably, though the music is said to have been very fine; it was re-set in 1795 by Charles Wesley, but Wesley's music is puerile in the extreme.

It is pleasant to record that Arne and his wife became reconciled shortly before the death of the composer, and the reconciliation was effected by their grand-niece, Cecilia Maria Barthelemon, the daughter of Pollie Young. Arne passed away on March 5, 1778, fortified by all the rites of the Catholic Church, and by his will he bequeathed all his effects to his wife and his son Michael. He was interred in the graveyard of St. Paul's Church, Covent Garden. Mrs. Arne survived him eleven years, and her death took place on October 6, 1789.

It only remains to add that the book is enriched with nine admirable illustrations and two facsimiles. The frontispiece is a portrait of Arne by Dunkarton, and there are three other portraits of the composer reproduced—by Gainsborough, Bartolozzi, and Zoffany. The other illustrations include the Music Hall, Fishamble Street, Dublin, Cliefden House, Mrs. Cibber, Cervetto, and a facsimile of the score of 'Rule, Britannia.' The printing and get-up of the book are irreproachable, and reflect the utmost credit on the firm of Novello. Again, congratulations to Dr. Cummings on his admirable monograph on a composer who, under altered circumstances, might have been a formidable rival of Handel, and who still lives as the composer of 'Rule, Britannia,' 'Where the bee sucks,' and 'Uxbridge.'

Masterpieces of Music. Edited by E. Hatzfeld.

[T. C. & E. C. Jack.]

Ten volumes of this attractive series have now been issued. Each volume provides, for the price of 1s. 6d., a biographical and critical essay upon a great composer, written by a musician of standing, a short selection of the composer's works, and a portrait. The musical section is as representative as the laws of copyright, convenience, and public requirement allow. Tchaikovsky is represented only by five short pianoforte pieces, and two songs. A fair selection is made from Mozart's works. The three vocal numbers are well-chosen, as are also the pianoforte works, with the exception of the 'Turkish Rondo' from the Sonata in A; symphonic work is represented only by a transcription of the Menuet from the Symphony in E flat. Delightful as this movement is, surely the slow movement from the same Symphony is more so, and is far better adapted for the pianoforte. Most of the musical selection is, however, as well done as circumstances permit.

The literary side of the venture is far more important and useful. Its best features are the essays on Beethoven by Mr. Frederick Corder and on Brahms by Sir Charles Stanford. Mr. Corder, by an extremely able examination of the essentials of Beethoven's style, sets out to establish his premier position amongst all composers. Sir Charles Stanford gives an account of Brahms's place in history that should prove enlightening to the average amateur (for whose benefit this series is devised). Mr. Landon Ronald writes attractively on Schumann and Tchaikovsky; Mr. G. H. Clutsam writes on Schubert; Mr. Corder also deals characteristically with Wagner; and Sir Frederic Cowen contributes clever studies of Haydn, Mendelssohn, Mozart, and Rossini. His essay on the last-named is quite a collection of anecdotes and caricatures. It is a happy characteristic of the biographies in general, for which doubtless the general-editor is responsible, that the personal traits of the composers are dwelt upon.

Second Symphony. In E flat. By Edward Elgar. Arranged for pianoforte duet by Sigfrid Karg-Elert.

[Novello & Co., Ltd.]

At first Elgar's second Symphony impresses one as being little adapted for representation in the form of a pianoforte duet, but the impression is reversed when Herr Sigfrid Karg-Elert's version is examined. Of course there are passages that 'play themselves,' but the path of the arranger is not always so smooth. The weird and arresting passage in the development section of the opening movement, which the composer has likened to 'ghostly lovers in a garden,' seems to belong to the orchestra and only to the orchestra, yet it loses little of its ghostliness and strange fascination in the hands of duet players, and the same is true of its disguised reappearance in the third movement. The big crescendo of rushing scales and arpeggios that comes twice in the second movement is another problem that admits of solution. The Scherzo of course has its puzzling moments, as has also the middle section of the Finale, but both lend themselves to elucidation by the process of practising. The amount of effectiveness that remains in Elgar's music when its orchestral colouring is taken away is a tribute to its intrinsic value. There must be few pianists who will study this arrangement without gaining an increased respect for Elgar's technical powers.

BOOKS RECEIVED.

The History of the Philharmonic Society of London, 1813-1912. By Myles Birket Foster. Pp. 610. Price 10s. 6d. (London: John Lane.)

Aural Culture, based upon musical appreciation. By Stewart Macpherson and Ernest Read. Part I. Pp. 112 + xvi. Price 2s. 6d. (London: Joseph Williams.)

The Thought in Music. By John B. McEwen. Pp. vi. + 233. Price 3s. 6d. (London: Macmillan.)

Charles Dickens and Music. By James T. Lightwood. Pp. xi. + 177. Price 2s. 6d. (London: Methodist Publishing House.)

Jimmy Glover: his Book. By J. M. Glover. Pp. 286. Price 1s. (London: Methuen & Co.)