

Review

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ORGAN RECITALS—Continued.

- Mr. Arthur Dorey, St. Matthew's Church, Ottawa—*Offertoire* in D, *Batiste*.
 Mr. W. H. Simon, Eastwood Wesleyan Church, Rotherham—*Offertoire* on Christmas Themes, *Guilmant*.
 Mr. James Tomlinson, Public Hall, Preston—First Sonata, *Basil Harwood*.
 Mr. H. Douglas, Congregational Church, Matlock—Fugue in D major, *J. S. Bach*.
 Dr. Arthur W. Pollitt, St. Mary's Church for the Blind, Liverpool—Sonata No. 5, *Mendelssohn*.
 Mr. Lynnwood Farnam, Christ Church Cathedral, Montreal—Symphony No. 4, *Ch. M. Widor*.
 Mr. Harry Beck, Holy Trinity Church, Notting Hill—*Berceuse* in A flat, *B. Jackson*.
 Mr. W. Silkstone Dobson, Christ Church, Southport—*Allegro Marziale*, *Beethoven*.
 Mr. R. A. Grier, St. Stephen's, Walbrook—*Allegretto* from Sonata, *Elgar*.
 Mr. Montague Phillips, The People's Palace, E.—Overture, *Euryanthe*, *Weber*.
 Miss Winifred Gardner, The Grove Congregational Church, Stratford, E.—Fantasia and Fugue in G minor, *J. S. Bach*.
 Dr. W. G. Alcock, Christian Science Church, Sloane Terrace, S.W.—Introduction and Fugue from Sonata, *Reubke*.
 Mr. R. W. Soresby, Wesleyan Church, Mansfield—Sonata in D minor, *J. F. Bridge*.
 Mr. R. Sharpe, St. Mary's Church, Southampton—Prelude and Fugue in B minor, *J. S. Bach*.
 Mr. C. H. Rowcliffe, St. Clement's Church, Ilford—Voluntary in D, *Dr. W. Croft*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey Church, E.C.—Fantasia on Christmas Carols, *Guilmant*.
 Mr. F. de G. English, Halifax Parish Church—Solemn march, *Smart*.
 Mr. J. H. Baxter, St. Matthew's United Free Church, Bath Street—Concert-Fantasia in D, *Stewart*.
 Mr. Fred Gostelow, New Barnet Congregational Church—Overture No. 1, in C, *Hollins*.
 Mr. H. J. Timothy, Holy Trinity, Stroud Green—Grand Chorus, *Hollins*.
 Mr. Charles Stott, All Saints', Bradford—Sonata in the style of Handel, *Wolstenholme*.
 Professor Packman, Norwegian Lutheran Church, La Crosse, Wisconsin—Prelude in D flat, *Goodhart*.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

- Mr. W. Deane, Organist and Choirmaster, St. Mary's Church, Johannesburg.
 Mr. Frank Jenkins, Organist of the Baptist Church, West Green, N.
 Mr. Jesse Lamb, Organist and Choirmaster, the Parish Church of St. Paul, Deptford.
 Mr. Alfred R. Stock, Organist and Choirmaster of Chelsea Congregational Church, Markham Square, S.W.
 Mr. Montague Borwell, principal baritone, Lincoln's Inn Chapel.

Reviews.

Sonata in F major for violoncello and pianoforte. Four characteristic pieces for viola and pianoforte. By W. Y. Hurlstone.

[Avison Edition: Novello.]

To procure the publication of works by Hurlstone is to do justice, not only to the composer's genius, but to British music. It would be hard to name a finer collection of chamber music by a British composer than the series of works given to the world by Hurlstone during his short life. They are gaining, in this country, a steadily increasing reputation and popularity to which a vogue upon the Continent would be a natural corollary. The Sonata in F for violoncello and pianoforte is a typical example of his style. The thematic material is elusive, but has a strong character of its own and is full of suggestion. The beauty of the work lies, however, in treatment and form. The first movement, for instance, is a model of artistic development and compactness. With the exception of the second

movement, which is entitled 'Ballade,' the preponderating mood of the whole is one of geniality. Moreover, the music for both instruments is laid out with a view to avoiding the sombre hue so often associated with violoncello works.

The four pieces for viola and pianoforte are entitled 'Ballade,' 'Croon song,' 'Intermezzo,' and 'Scherzo.' Here again the genial atmosphere predominates, but, as in the Sonata, there is neither triviality nor irresponsibility. Form is never lost to view, and the methods of expanding the themes are those of 'symphonic development' in its most artistic sense. In both of the works under review the outcome of these methods is perfect naturalness. There is none of the parading of device, at which detractors of the academic style fling their scorn. There is no diffuseness and no 'padding.' The violoncello work is also issued arranged for the bassoon, and the viola pieces arranged for clarinet.

The organ and its masters. By Henry C. Lahee.

[Sir Isaac Pitman & Sons, Ltd.]

Mr. Lahee is well known by his works on 'Famous singers,' 'Grand opera in America,' &c., and the book now before us should prove valuable to any who desire a detailed knowledge of the lives of those who have devoted themselves to the development of organ-playing. The pages teem with information regarding the attitude shown towards the instrument by musicians of many countries, and though more interesting historically than technically, the development of the organ and its progress to its present capabilities through many and various schools of thought and treatment are well described. Much space is necessarily devoted to the ecclesiastical influence under which the instrument for so many centuries was fostered.

We may venture to hope that the list of foreign 'masters of the organ' is more complete than that relating to this country. There are some misprints which it would be well to rectify in the next edition, e.g., Morley's Christian name was Thomas, not John. Wigan is in Lancashire, not Yorkshire. On p. 231, Sir John Stainer is stated to have been appointed to St. Paul's in 1873. It should be 1872, and is so given elsewhere in the book. One hardly requires warning against confusing Fux's theoretical 'Gradus ad Parnassum' with that of Clementi, which consists of pianoforte studies, produced nearly one hundred years later. A quotation from an article on organ-building, by Dr. C. Maclean, forms an invaluable addition to the work, which will no doubt be widely read with interest and advantage.

The Office of the Holy Communion. Set to music in the keys of C and E. By Alfred J. Eyre.

[Novello & Co., Ltd.]

This contribution to the collection of 'Short settings of the Office for the Holy Communion,' edited by Sir George Martin, seems to us most successfully to fulfil the requirements rightly held to be necessary, which are: 'they should be modern, interesting and devotional, and at the same time easy of execution.'

The *Kyrie* avoids monotony by its three settings, besides that after the tenth commandment. The *Credo* has a bold and effective opening, and unisonal passages are not too numerous, while the organ part is often independent and always interesting. We could have wished the composer had not fallen into the too frequent error of accenting the words 'God,' 'Light' and 'Very' in place of the word 'of.' The phrase 'The Lord, and Giver of Life' is, however, rightly constructed. In the *Sanctus* the alternating organ and vocal phrases should be effective, and the passage leading to A major logically introduces that key.

The *Benedictus* is set out on familiar lines, while the *Agnus Dei* is treated with greater originality. We expect the second line of the *Gloria in Excelsis* will mean extra rehearsal, if it is really to be unaccompanied. The music sustains its interest and straightforward character to the end, and the setting is certain to be widely used.