The Compleat Organist. VIII. Of Old English Organ Music (Continued)

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February 1, 1913). Another interesting English publication is 'The whole Booke of Psalmes: collected into English Meeter by Thomas Sternhold, John Hopkins, and others, conferred with the Hebrew, with apt notes to sing them with all,' London, 1628. The editions of 'The whole Booke of Psalmes,' by the same editors, published in 1565 and 1632, are also in the collection. 'The English Dancing-Master' is represented in four editions: 1651, 1686 (seventh edition), and the fourteenth and seventeenth editions. Christopher Simpson's 'Chelys, &c. . . . or The Division Viol' is present in its second edition (1667), and the same writer's 'Compendium of Practical Musick in five parts' in its third edition (1678). Matthew Locke's 'Melothesia' (J. Carr, 1673), Thomas Mace's 'Musick's Monument' (1676), and Henry Playford's 'Theater of Music' (1685), are also to be found among a very large quantity of English music published during the 17th century. Dr. Scheurleer owns, besides these, several books of songs and instrumental music by Henry Purcell, Dr. Blow, and other composers of that period, and also interesting specimens of the 'Catch Club' music. Illustrative of the fact that English music of the Stuart era was still highly appreciated on the Continent, there is a book of Fancies copied from English sources: 'T. Lupo, J. Coprario, W. Daman. XX Konincklycke Fantasien, om op 3 fioolen de Gamba en ander speel-tuigh te gebruycken. Gestelt door de Kunstige Engelse speelmeesters. En noch IX Fantasien om met 3 Fioolen de Gamba te gebruycken, door Orlando Gibbons' (20 Royal Fancies for three Viols da Gamba and other instruments. Set by the most cunning English virtuosi. And besides, 9 Fancies for three Gambas by O. G.).

But Dr. Scheurleer is not content with collecting the works of others; he has himself added much interesting and instructive matter useful to the student of musical history. Only a few of his works can be mentioned. Very useful and well-informed are his writings dealing with Mozart and his times, the first work on this subject being 'Mozart's Verblif in Nederland en het Muziekleven aldaar in de laatste helft der achttiende eeuw' (M.'s sojourn in Holland and musical life there in the second half of the 18th century), published by Martinus Nijhoff at The Hague in 1883. This book has been cited in my article on Otto Jahn (*Musical Times*, April, 1913). It goes through the story of Mozart's life and work in the Low Countries, and gives a realistic picture of the state of music there and then. In 1906, Dr. Scheurleer published (Nijhoff, The Hague), 'Portretten van Mozart,' an interesting little pamphlet giving a summary of the activity of the master-symphonist, drawing especial attention to the various portraits and pictures made of him; the booklet contains twenty-three plates showing Mozart in as many different epochs. The culmination of the doctor's studies in Mozartiana was reached with the publication of his 'Het Muziekleven in Nederland in de Tweede Helft der 18e eeuw, &c.' (Nijhoff, The Hague, 1909). This sumptuous volume, containing more than two hundred illustrations copied from old portraits, etchings, and prints, gives an excellent idea of Holland, from the musical point of view, during the period treated. The work is enriched by the substance of Leopold Mozart's letters, written while on tour, for which the author owes thanks to Prof. Dr. Max Seiffert, of Berlin. A work that must have cost its author very much labour is the excellent catalogue of the Scheurleer collection, published in three volumes 1893, 1903, and 1910. It gives occasional bibliographical notes, and facsimiles of some title-pages make the work more interesting

than catalogues usually are. Only 120 copies were printed, and the book is not on the market. Another useful work of Dr. Scheurleer's is 'Een deuot ende Profitelyck Boecxken,' a reprint, with copious notes and instructive introduction, of 'a sacred song-book with melodies of 1539.' Facsimiles of the title-page and the types used for text and music in the original (Simon Cock, Antwerp, 1539) make it entertaining, and a thematic index renders it useful (The Hague, Nijhoff, 1889. 350 numbered copies). Further works are 'De Southerliedekens. Contributions to the History of the oldest Dutch Psalm-rhyming' (100 numbered copies, Leiden, 1898), published also in German in the same year; 'Niederlandsche Liedboeken,' a list of song-books published in Holland before 1800 (Nijhoff, The Hague, 1912), an index of writers, publishers, and printers, making the contents easily accessible; and 'Twee Titanen der Negentiende Eeuw, Hector Berlioz en Antoine Wiertz' (Two Titans of the 19th century, Berlioz and Wiertz), published at Haarlem in 1878. In 1898, Dr. Scheurleer published his 'Ecclesiasticus,' a collection of hymns, prayers, and psalms from ancient sources, with texts in several languages; in 1877 his 'Richard Wagner's "Meistersinger von Nürnberg";' and in 1909 his 'Jean Marie Leclair in Holland.' The foregoing represent only a part of the collector's musico-literary activity, the complete list of his works containing many more books, pamphlets, and articles.

Daniel François Scheurleer was born November 13, 1855, is a doctor, *honoris causa* (1910), president of the North Holland Musical Association, member of many other learned societies, and is descended from our old adversary, Admiral von Tromp, and also from Prof. Tulp, of the Rembrandt 'Anatomy lesson.' He possesses, besides his books, a huge collection of ancient musical instruments. His book-plate is:

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from July number, p. 451.)

VIII.—OF OLD ENGLISH ORGAN MUSIC (*continued*).

Thomas Adams is represented by an Overture in C (No. 1†), an 'Air varied' (No. 11), and a Fantasia in C minor (No. 32). The Overture is by way of being well known, and seems to have kept its place as a recital piece since the composer's day. While it contains many effective points, and has a notably bold harmonic scheme, there is too much 'padding' of the kind all too familiar in Haydn and Mozart when those great men nodded. Adams appears to much better advantage in the 'Air varied'—a pleasant tune, with four admirably-written Variations (the fourth being specially good), and only needing a somewhat better *Coda* to make it above reproach. This work would make a good study for a fairly advanced pupil, and would be useful in impressing on him the fact that the most elementary form of variation—by figuration—may be employed without triviality. Adams shows his ability to provide us with strong meat in his Fantasia in C minor. It consists of three movements,—a four-part Fugue, ending on a half-close in the dominant, an Andante

* On the Continent the E flat is called Es.

† The numbers in brackets refer to the 'Old English Organ Music Series.' (Novello & Co.)

in C major, and a second Fugue at the end of which the subjects of both are combined. The Andante is of the complacent, Haydn-and-water style into which the composers of the period sometimes relapsed, and was evidently intended as jam to help in the swallowing of the tough fugal work. Fortunately it has no thematic connection with the rest of the Fantasia, and may well be omitted, the work then being a double Fugue of the kind familiar to us in the C minor example in the organ works of Bach. The first section gives us three pages of solid treatment of a brief, sturdy subject. The writing is full of vigour, and rich in suspensions and their resultant clashes. I quote the final entry of the subject in the bass, with an excellent close stretto :

Ex. 1.

Man. *ff*

Ped. *ff*

&c.

The second subject is a good foil, being an animated affair of quavers and semiquavers springing boldly from tonic to submediant. After five pages of flowing and vigorous treatment, with some particularly good episodic writing, the two subjects are combined, with subsequent use of the first subject in stretto against the second, thus :

Ex. 2.

ff

ff

&c.

Altogether, this work of Adams (with the unnecessary Andante omitted) is a credit to English organ music, and deserves to be widely known.

Benjamin Cooke's Introduction and Fugue (No. 2) suffers by comparison, being rather loosely thrown together, and with episodes which merely 'fill in' rather than discuss. Nevertheless there is some effective writing, and the massive and daring cadence is fine.

John Stanley, the famous blind organist, is drawn on for a Voluntary in G minor (No. 3), consisting of an introductory Adagio (more coherent and interesting than such things were wont to be) and a fluent Allegro moderato, with a pronounced Handelian flavour.

Thomas Attwood Walmisley's Prelude and Fugue in E minor (No. 4) is of the serious and earnest cast that might be expected from its composer. The Prelude is a refreshing change from the casual introductions that so often did duty at the time, being a movement of four pages, with a good theme well treated. The Fugue perhaps suffers from too continuous a use of quaver movement in all the parts, but is a capital piece of work, dignified and wholesome. An episode at the beginning of page 7 provides us with one of those 'thematic coincidences' that happen in the best regulated circles, Bach's short Fugue in E minor being recalled. As the subjects of both Fugues have for a feature a two-note figure preceded and followed by a rest, Walmisley may easily be acquitted, since the episodic use of this part of the subject could hardly lead to anything else but coincidence.

Samuel Wesley was one of the most original composers of his time, and as may be expected some of the best music of this series comes from his pen. He also provides one of the most unequal of the works in his Voluntary in C (No. 7). The opening Largo contains music full of splendid vigour, and our expectations naturally run high. Unfortunately, the Andante larghetto which follows shows us Wesley putting on at intervals the garb of Haydn. When he discards it he is his bold and original self. But the two styles do not mix, with the result that at one moment we are playing some not very interesting reminiscences, and the next admiring clever treatment of a fugue subject.

Wesley owes nothing to anybody else (save perhaps his beloved Bach) in No. 9, the magnificent Prelude and Fugue in A. The adjective is one that needs living up to, but the more one looks at this work, the more sure one feels that the term is fairly deserved. The Prelude alone is a big work,—six pages made up of massive chords, rushing semiquavers, and fine sequential passages. Fine as it is, the Fugue is even finer, a telling subject being worked with a craggy full-blooded vigour that cries no halt until the final bar. A quotation from page 9, showing an entry of the subject in the bass, gives a good idea of the energetic style of the movement :

Ex. 3.

Allegro comodo.

f

f

&c.

The last page contains a stretto at one crotchet's distance. Both Prelude and Fugue are difficult, but well repay time and trouble spent on them.

We find Wesley in lighter mood in Three short pieces (No. 12)—a Prelude with a bass moving throughout in quavers, an Air, and a Gavotte; the first a sturdy piece suitable for an out-voluntary, and the second and third tuneful, quiet movements. This set would be excellent study for a pupil who had just finished Bach's Eight Short Preludes and Fugues.

Of William Russell's three Voluntaries in A (No. 5), in C (No. 8), and in D (No. 30), the last is easily the best. No. 5 consists of two pleasing soft movements, a Siciliano and an Allegretto moderato, while in No. 8 we have a couple of movements too reminiscent of Haydn to be entirely satisfactory. The Voluntary in D minor is a much stronger piece of work,—indeed, it is one of the best of the series. A Larghetto in D minor of a couple of pages serves as introduction to a very bright Fugue of seven pages. The music throughout is spontaneous and attractive, and the key-scheme is more interesting than is usual in works of the period, the subject having entries in D minor, G minor, B flat, and F. Some effective pedal-points and a stirring Coda are features in this lusty movement. It is fairly difficult.

Dr. Croft's Voluntary in D (No. 13) provides us with a well-worked double Fugue, and Dr. Boyce, in his Two Voluntaries (No. 15), expresses himself vigorously, though in short space. Both works take the form of Introduction and Fughetta, and are effective and excellently written—the kind of music that a pupil with a healthy taste would work at with enjoyment and profit. Of Dr. Nares's Introduction and Fugue in E $\flat$ (No. 17), the Fugue is by far the better portion. Much superior all round is the companion work in A (No. 18). The Introduction is an effective Largo, and the Fugue brightly written and full of tuneful life. The composer toys with his subject skilfully, once (at the end of page 8) threatening us with a stretto by inversion, though he thinks better of it after a few notes. The inverted form of the subject plays a large part in the scheme of a delightful movement. In No. 19 we have two little pieces by Jonathan Battishill, Andante in A, and Alla Marcia in B $\flat$, both easy and tuneful, while a capital double Fugue is to be found in No. 21—a Voluntary by John Travers. Of the Three slow movements that make up No. 22, the most attractive is John Bennett's Adagio, a charming little work, the other two pieces being by Thomas Adams and William Walond. William Felton is known in most quires and places where they sing only by a distressful single chant. Here is his Concerto in E $\flat$ (No. 26), consisting of four movements,—a Tempo ordinario (an introductory couple of pages of no great moment), a vigorous fugal Allegro, a charming Alla siciliana, and a jolly Gavotte,—making up a Concerto well worth revival. The Introduction and Allegro by John Keeble (No. 33) contains much attractive music, but its great length—sixteen pages—is against its being used. I venture to suggest its reduction to reasonable proportions by the omission of the Introduction, and a 'cut' from the last bar but one on page 3 to the second bar on page 9. The form of the piece is somewhat casual, so one need not be over-scrupulous in the matter, and the pages omitted contain chiefly conventional passage work. The last number of the series is a Voluntary in D minor by William Walond of which the Allegro moderato, an excellent fugal movement, is the principal feature.

Lying outside this interesting collection, but claiming attention on much the same grounds, are the organ works of Samuel Sebastian Wesley. While the Choral

Song, the Fugue in C, and the Air with variations known as 'Holsworthy Church Bells' are widely appreciated (my copy of the last-named bears the legend 'Seventeenth edition'!) the merits of the Fugue in C $\sharp$ minor are hardly recognised as they deserve to be. A comparison between it and its popular companion in C major surely leaves one in no doubt as to its superiority.

Like the Fugue in A by Samuel Wesley, noticed above, it can be placed in the company of the finest specimens of its form and take no shame. In its breadth and noble melancholy it recalls such works as the Bach B minor and D minor (Dorian) Fugues. And yet this emotional music is largely built up of fugal devices, used with astonishing skill,—one more proof, if any were needed, that to a composer with a message formal excellence is not the strait-waistcoat our modern eccentrics would have us believe it to be. The various stretti will repay close study. The first notable one begins in the last bar of page 6 (I refer to the revised edition), and is a fine specimen of stretto by augmentation. Not only are both forms of the subject used in full, but the counter-subject:

which appears completely for the first time in the bass, commencing in the last bar of page 5, is also used, together with an interesting free part. In the last bar of line 2, page 7, commences a stretto by augmentation and inversion with the counter-subject again used intact. On page 8, bar 4, begins a combination of the subject with an inversion of its augmented form, the counter-subject still fitting into the scheme. A stretto between treble and alto at two bars distance over a dominant pedal, with some delightful counter-point in the tenor, is found on page 9, line 1, and as a fitting climax, in the last bar of page 10 we find the subject appearing in all four parts at once, the subject and its inversion in the treble and tenor, and augmentations of subject and inversion in the alto and bass. I quote the stretto, with three bars of the pungent questioning passage which precedes it, and from which it gains much of its effectiveness:

Ex. 5.

What an organ composer was here, born out of due season! Had he lived in these days of fine organs and organ music what might he not have done?

Meanwhile, seeing what he and others of our native old-time organ composers managed to achieve, in

spite of their handicaps, it remains for us to honour their efforts, not by erecting tablets to their memory, but by making use of the best of their music. All the simpler of the pieces mentioned in this article are excellent for teaching purposes, and would give the young pupil a keener interest in our musical past than he is likely to obtain from lists of names and dates. Indeed, an examination of the 'Old English Organ Music' series in chronological order gives one an admirable mental picture of the growth of instrumental music in England. But apart from historical or patriotic grounds the music itself claims consideration by virtue of its qualities of frank melody and healthy vigour. Save for an occasional reminder of the Haydn-Mozart school, the music has the straightforward directness that we still think of as an English quality. The fugal writing is generally excellent,—considering the scarcity of good models available at the time, surprisingly so. Finally, when a few years ago the greater part of this old music was inaccessible, being either in manuscript or in old collections long since out of print, there was good reason for our neglect of it. But now that the best of it is brought to light, carefully edited and adapted to the modern organ, it should on all grounds—antiquarian, patriotic, sentimental, and musical—take its place among those collections of standard works without which no organ-loft is complete.

(To be continued.)

The arrangements for the Summer School of Church Music, to be held at Cambridge from August 17 to 22, have now been completed. The aim of the School is similar to that of the gathering at Oxford last year—namely, to draw into consultation those who are anxious to raise the musical standard of churches. The meetings will be held in Sidney Sussex College, and daily lectures will be given by various authorities. Dr. Alan Gray will speak on the subject of organ voluntaries, Mr. Geoffrey Shaw will deal with the organization of singing, Mr. Francis Burgess will lecture on plainsong, and Mr. Martin Shaw will address the members of the School on the singing of the daily services. The important subject of hymnody will be dealt with by the Rev. Maurice Bell, and it is hoped that Prof. Burkitt, Dr. Charles Wood, and other theologians and musicians will be present to take part in the discussions. The scheme provides for actual performances of good-class music, including at least one service of the polyphonic type, for which Dr. Cyril Rootham will be responsible. Further particulars may be obtained from the hon. secretary, the Rev. A. S. Duncan-Jones, Blofield Rectory, Norwich.

In regard to an announcement which appeared in last month's issue as to the origin of the hymn-tune sung to the 'Easter Hymn,' Dr. Grattan Flood writes to us as follows: 'When I read your paragraph concerning "an important addition to our knowledge of the history of hymnology," based on an entry in Reeves's Catalogue of Old Music, I rubbed my eyes, as I had examined many years ago a transcript of the very tune in question taken from a Romansch Hymn Book in 1684. Of course it is well known that the earliest form of the "Easter Hymn" "Jesus Christ is risen to-day," appears in "Lyra Davidica," a collection of "divine songs and hymns," published in London in 1708. The volume offered for sale by Reeves is said to be published "at Bassa, in the Engadine, dated 1684," and it is stated that the tune is "a Hymn for Ascension Day, with the tune in question." It is added: "This discovery suggests a new source for melodies of uncertain origin."

'As a close student of hymnology I was much interested in this "discovery," for it would throw back the source of the tune from 1708 to 1684. However, I had my doubts, relying on the transcript of the tune taken from the Romansch dialect as published in the Engadine in 1684, and yet I marvelled what place of publication could be "Bassa" as given in Reeves's Catalogue. Accordingly, I wrote to Mr. Barclay Squire, of the British Museum, asking him if he

would kindly collate for me the hymn-tune assigned to Ascension Day in Simler's 'Philomela,' a Romansch Hymn Book, published at Tschlin in the Engadine in 1684. Mr. Squire kindly informs me that the description in Reeves's Catalogue is misleading, because evidently the compiler took "Bassa" to be the place of publication, whereas the actual imprint was Tschlin in "Engadine Bassa." The hymn-book was compiled by Johannes Martinus or Martinis, and was edited by Mr. Simler, a second edition being issued in 1702.

'The tune assigned to "Acels'ha Christ hoz aduzâ"—stated, in Reeves's Catalogue, to be identical with the "Easter Hymn" "not hitherto traced earlier than the "Lyra Davidica," 1708, of which there is a unique copy in the British Museum," begins as follows:

'For the purpose of comparison I herewith give the first eight bars (transposed to the key of F) of the "Easter Hymn" from "Lyra Davidica," 1708:

'It will be seen at a glance that the former tune from the Romansch Hymn Book of 1684 is by no means identical with the "Easter Hymn" of 1708; and therefore the source of the latter tune still remains a puzzle.'

['P. S.—Since the above was in print a friend has examined Mr. Reeves's book, and he informs me that the two tunes are quite different; so it remains for some hymnological delver to discover an earlier source than 1708.']

A local Festival of the Manchester Diocesan Church Music Society was held at St. Andrew's Church, Ancoats, on June 24. Several choirs in the neighbourhood took part, and effectively performed 'Come, Holy Ghost,' by Palestrina; 'Hymn to the Trinity,' by Tchaikovsky; 'Thou, Lord, art praised,' from Schumann's 'Requiem.' Mr. E. Emery presided at the organ, and Mr. S. H. Nicholson conducted. St. Andrew's has recently been re-decorated and repaired, and the organ has been rebuilt by Messrs. Rushworth & Dreaper.

The annual Festival of the choirs of York, Durham, Ripon, and Wakefield Cathedrals took place at York Cathedral on July 9 under Dr. Bairstow's direction. The service music included S. S. Wesley's 'O Lord, Thou art my God,' Tertius Noble's 'I will lay me down in peace,' and Ivor Atkins's setting of the Canticles in G.

A choral Festival was held at Mold Parish Church on July 9 for the choirs of the Mold Rural Deanery, the total number of voices being about 500. The anthem was Stainer's 'Sing a song of praise.' Mr. R. W. Pringle, organist of Hawarden Parish Church, was the conductor, and Mr. W. H. Adams presided at the organ, in addition to which brass instruments and drums were used.

On the occasion of his retirement from the post of organist of St. Andrews's Church, Pau, after eighteen years of service, Mr. J. Godfrey Luard was presented, on June 1, with a gold watch, a cheque, and an illuminated address.

On July 15, at St. Mary's Hall, Luton, a presentation was made to Mr. F. Gostelow, in recognition of his twenty-five years' service as organist of Luton Parish Church.