Review

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SPECIAL SERVICES.

At St. John's Church, Wilton Road, S.W.—The Lenten music includes Allegri's 'Miserere,' which is sung every Friday at 8 p.m., and on Sunday, April 2, Pergolesi's 'Stabat Mater' will be given with orchestra at 3.30 p.m.

Sir Frederick Bridge's 'Cradle of Christ' was given in the Parish Church, Chigwell, under the direction of Mr. Henry Riding, in connection with the Dedication Festival.

Mendelssohn's 42nd Psalm, 'As the hart pants,' was given at St. Silas's, Waverley Park, on March 5. Mr. J. A. Dunn, the organist and choirmaster, conducted.

On March 13, H. J. Taylor's cantata, 'The Last Supper,' was sung in St. Mary's Parish Church, Dover, under the direction of the composer.

Emmanuel Church choir, Northwood, gave a performance of Mendelssohn's 'Hymn of Praise' on March 16, under the direction of Mr. J. Barber. Mr. H. W. Rowell was the organist.

The Yeovil Choral Society gave two performances of the 'Messiah' on March 16, in the Parish Church. Mr. H. C. L. Stocks, organist of the church, conducted.

On March 19, at College Street Chapel, Northampton, a selection from 'Elijah' was sung after evening service. Mr. R. W. Strickland was the organist.

In this column of our February number, Mr. Albert Orton was incorrectly referred to as Mr. Ostons.

ORGAN RECITALS.

Mr. R. M. Cadman, Trent College Chapel—Prelude and Fugue in C major, *J. S. Bach*.

The Rev. T. H. Spinney, Brewood Parish Church—Phantasia (Sonata 13), *Rheinberger*.

Dr. Orlando Mansfield, Belgrave Congregational Church, Torquay—Theme and variations in A, *Hesse*.

Mr. Reginald Waddy, Emmanuel Church, Plymouth—'St. Ann' Fugue, *J. S. Bach*.

Mrs. Jessie A. Longfield, Metropolitan Methodist Church, Victoria, B.C.—Festival March, *Stewart*.

Mr. George H. Rees, Crown Court Scottish National Church—Choral Song and Fugue, *Wesley*.

Miss J. Barclay M. Mair, Hope Park United Free Church, Edinburgh—Introduction and Passacaglia *Max Reger*.

Mr. Westlake Morgan, Royal Albert Hall, London—Sonata, Op. 28, *Edward Elgar*.

Mr. W. Cary Bliss, Roehampton Parish Church—Sonata No. 1, *Mendelssohn*.

Mr. R. H. Turner, Portsmouth Parish Church—Sonata No. 6, *Mendelssohn*.

Mr. A. E. Jones, Bolton Town Hall—Organ Concerto No. 6, *Handel*.

Mr. Henry W. Radford, Newark Parish Church—Prelude and Fugue in E, *J. S. Bach*.

Mr. George F. Austen, All Saints' Cathedral, Halifax, N.S.—Benediction Nuptiale, *Hollins*.

Mr. William Lester, Dwight (Ill.), Congregational Church—Toccata, *Max Reger*.

Dr. William Prendergast, Winchester Cathedral—Toccata in F, *Pachelbel*.

Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Grand Solemn March, *Smart*.

Mr. Sydney Townshend, Renton Parish Church—Overture in F, *Morandi*.

Mr. Claude A. Forster, St. John's Episcopal Church, Forbes—Sonata No. 3, *Mendelssohn*.

Mr. C. W. Wilson, Holy Trinity, Lamorbey—Finale from 2nd Symphony, *Widor*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Prelude and Fugue in A minor, *J. S. Bach*.

Mr. Arthur G. Charles, St. Katharine Cree Church, E.C.—Evening Song, *Bairstow*.

Mr. Bonfield Akers, St. Katharine Cree Church, E.C.—Fantasia and Fugue in G minor, *J. S. Bach*.

Mr. Arthur S. James, St. Peter's Church, Rickmansworth—Pastorale and Litany, *E. H. Smith*.

Mr. H. Newbould, Wesley Church, St. Audries Street, Pretoria—Sonata in G major, *Rheinberger*.

Mr. L. A. Ladbroke, Christ Church, Freemantle, Southampton—Fugue from Sonata in A minor, *Ritter*.

Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Minuet and Trio in C, *W. H. Bell*.

Mr. H. Douglas, Congregational Church, Matlock—Passacaglia (Sonata No. 8), *Rheinberger*.

Mr. A. E. Jones, Town Hall, Bolton—Sonata No. 5, *Mendelssohn*.

Mr. E. Hudson Arnold, All Saints' Church, Worcester—Sonata in D minor, *J. S. Bach*.

Mr. Hanforth, Sheffield Parish Church—Sonata No. 5, *Mendelssohn*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Marche Nuptiale, *Widor*.

Mr. James Tomlinson, Public Hall, Preston—Rhapsodie in D, *Saint-Saëns*.

Mr. Allan H. Brown, Wesleyan Methodist Church, Parchmore Road—Fugue in C minor, *Reubke*.

Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh—Introduction and Passacaglia, *Max Reger*.

CHOIR APPOINTMENT.

Mr. Reginald Hale, bass-baritone, St. Paul's, Camden Square, N.W.

Reviews.

Serenade for small orchestra. By Percy Pitt. Arranged for pianoforte solo by the composer.

[Novello & Co., Ltd.]

Mr. Pitt's Serenade was one of the successes of the last season of 'Promenades.' The reason is not far to seek. From beginning to end it is bright, melodious and rhythmic, as befits a 'serenade.' The ideas are of a class that appeal to all without being the reflection of familiar commonplaces, and with his fluent inventive faculty the composer always contrives to 'keep the game alive.' There are five well-contrasted movements entitled respectively 'Allegretto scherzando,' 'Alla marcia,' 'Intermezzo,' 'Pizzicato' and 'Alla Gavotta.' The transcriptions make pleasant and practicable pianoforte music, especially that of the Intermezzo. In its orchestral form the Serenade will doubtless obtain a vogue amongst amateur orchestras, for whose attentions it is well adapted.

SONGS.

Five songs. Selected songs. By Edward MacDowell. *The trysting tree. The valley of silence.* By Cyril Scott (Op. 72, Nos. 2 and 3).

Two Eastern songs. By Agnes Mary Lang.

Song of the mothers. By Norman O'Neill.

[Elkin & Co.]

It is not easy to understand why MacDowell's songs have so small a vogue in England. As a rule they are artistically designed in every respect, and it was not in the composer's nature to make them too deeply philosophical or too academic for the popular taste. There is sufficient genial warmth and intelligible melody in the above collections to make them universally attractive. The 'Five songs,' Opp. 11 and 12, are 'My love and I,' 'You love me not,' 'In the sky, where stars are glowing,' 'Night song,'

and 'The chain of roses.' They are characterized by graceful rhythms and by glowing harmonies or piquant figures elaborated in the accompaniments. The latter are, however, not difficult of execution. The 'Selected songs' are 'Thy beaming eyes' (Op. 40, No. 3), 'The swan bent low' (Op. 56), 'O lovely rose' (from Op. 40), 'Deserted' (Op. 9, No. 1), 'Slumber song' (Op. 9, No. 2), and 'A maid sings light and a maid sings low' (Op. 56, No. 3). They are simple in design and less ambitious than the 'Five songs,' and on the whole less distinguished. But they do not challenge so high a standard of comparison.

The two songs by Mr. Cyril Scott named above were probably composed with very little trouble. They are interesting in that they bear the stamp of their origin at every point, but they do not command deep respect. The 'Two Eastern songs' are named 'Before the dawn' and 'Salaam.' They indicate creative talent fettered by the powerful influence of the shop-ballad. Mr. O'Neill's 'Song of the mothers,' which is adapted from his 'Blue Bird' music, with words by R. H. Elkin, has the expected refinement and musicianship, and gains by the avoidance of over-ambitious striving for effect.

Praise the Lord, O my soul. The secret of the Lord. Anthems. By John E. West.

Te Deum and Benedictus (Men's Voices), in C. By John E. West.

[Novello & Co., Ltd.]

Mr. West has contributed much to the store of Church music, and the above examples of his work confirm our opinion that he gauges most accurately the wants and capabilities of the average church choir. The standard is undoubtedly advancing, and with music of this calibre at hand, there is every encouragement to organists and choirmasters. The vocal parts are well written, and naturally easy to sing, while the organ part is always interesting and full of rhythmic and melodic figures. These points are particularly well illustrated in the first anthem, which should share an equal popularity with the second.

The difficulties of writing church music for men's voices, with their necessarily limited compass and possibilities of 'effect' have been well overcome in the above-named setting, while the independent and attractive organ part is an excellent feature. The verse in the *Te Deum* is reminiscent of the same point in Stanford in B flat, particularly in the accompaniment, but that may surely be forgiven. The *Benedictus* is a characteristic example of Mr. West's strong and vigorous method. Altogether, the examples are well worthy of the high purpose to which they are dedicated.

I will arise. Motet for five voices. By Richard Dering, edited by Sir Frederick Bridge.

[Bosworth & Co.]

Sir Frederick Bridge has done well to place the works of Dering before us, and with the added advantage of his editorship we doubt not that they will become widely known and sung. In the above example, which, from its title, may be used generally, the distribution of the vocal parts, and the accompaniments, which Dering undoubtedly intended, will commend it to many who prefer the severer school for church use. It should be added that the English text is adapted by the editor.

We are informed that the omission of numbers from the plates in the Rev. F. W. Galpin's 'Old English Instruments of Music,' pointed out in our review of the book, is due to a printer's error and is confined to the first few hundred copies, and that a second edition with the numbers is in preparation.

BOOKS RECEIVED.

Vocal Science and Art. Hints on the production of musical tone. By the Rev. Chas. Gib. Pp. viii. + 118. (London: William Reeves.)

The Temple of Life. An outline of the true mission of art. By Ernest Newlandsmith. Pp. 160. Price 3s. 6d. (London, New York and Bombay: Longmans, Green & Co.)

The Modal Accompaniment of Plain Chant. (With exercises.) By Edwin Evans, Senr. Pp. x. + 145. (London: William Reeves.)

Massenet and his Operas. By Henry T. Finck. Pp. 245. Price 5s. (London and New York: John Lane.)

Music and Musicians. Personal reminiscences, 1865-1910. By Dr. Joseph Summers. Pp. 43. (Perth, W. A.: The Galway Printing Company.)

Dr. Henry Coward, the Pioneer Chorus-master. With eight full-page illustrations. By J. A. Rodgers. Price 2s. 6d. (London: John Lane.)

Correspondence.

'OLD ENGLISH INSTRUMENTS OF MUSIC.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am in perfect accord with your reviewer as to Mr. Galpin's most interesting and researchful volume, but there are a couple of matters that I wish to call attention to, especially as the author quotes from my 'History of Irish Music,' which he is kind enough to describe as 'as full of patriotism as it is of valuable information.'

As to the Ullard Harp, I myself examined it some twenty years ago, but I relied mainly on Sir Samuel Ferguson's description as given in 1834, as did also Dr. Petrie. The photograph evidently shows a forepillar, and the instrument I dare say may be classed as a quadrangular Cruit. However, I beg to point out that Mr. Galpin is in error in stating that the Irish Bards (no doubt he means the Irish Minstrels, not the Bards proper, who were poets, not musicians) 'adopted the harp from their music-loving neighbours'—that is, the English—in the '11th century.' As a matter of fact there is distinct mention of the Irish harp in the 9th century, and there is a beautiful representation of the instrument on the shrine of St. Moedhoe, an exquisite bronze carving of the 9th century. An Irish entry fixes the date as prior to the year 888. Again, Ottfried von Weissenberg, circa 855, a pupil of the Irish monks of St. Gall, alludes to the harp, while it must not be forgotten that Cadmon was of Celtic descent. I may also add that the Irish of the 9th century had 'harp bags' of otter skins, and surely it is well known that St. Aldhelm, Bishop of Sherborne, was taught the harp by Irish monks, as was also St. Dunstan. The Irish *Tiompan* (diminutive 'tiompan') gave the cue for the English *Timpe*, and the *Dump*. Nor must it be forgotten that there is mention of the *Fidil* in an Irish tract of the 7th century, while there is still to be seen a sculptural figure of a man playing the bowed cruit at Lough Currave, Co. Kerry, dating from the 12th century.

In reference to the *Tromba marina*, regarding which there is much difference of opinion, it might have been added that Pietro Castrucci invented an instrument called the *Violetta marina* in 1745.

As to the Clavichord, Mr. Galpin refers to an early mention of the instrument in England in 1483, but I have found an earlier reference under date of 1477. Various are the speculations as to the origin of the word 'Virginal,' but I am of opinion that it can be traced to *Virga*, a jack, or quill point.

I am sorry to find Mr. Galpin giving an incorrect description of the Irish *Uilleann*, or Union, pipes. He