

Dr. Macpherson's Thanksgiving Te Deum

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to pick and choose. No performer should be admitted unless he is reasonably efficient, but the instruments will no doubt be mixed—perhaps with several lamentable gaps—until the enterprise gains appreciation and popularity, and then, in larger parishes, there should be every reason to hope for forward steps. Strings are always fairly plentiful, with the exception of the viola and the bass, and besides being easily accommodated so far as music is concerned, there is an additional advantage in the fact that violinists, and such like, need not be so skilled as performers on the 'wind.' But the unsupported melody of strings is apt to become monotonous, and for church purposes nothing can approach the rich sustaining power of the wind. Most organists can arrange simple 'parts,' or fill in upon the organ those gaps in the orchestral score which occur through lack of performers. In the wind department, any instrument well played is welcome, more particularly the flute and clarinet, the trumpet or cornet, and the trombone. A carefully arranged quartet of brass or wood-wind is particularly effective, and a mixed quartet of any kind, even a trio, should receive hearty welcome in a village church.

There arises also the most important question of suitable music. The number of works for organ, orchestra, and voices, or for organ and orchestra alone, are of course too numerous to catalogue, but for such as are unacquainted with the character and scope of the many works available for church use, a very brief list is appended. At the same time it must be borne in mind that such a list can be only suggestive, not representative, the material from which to choose being so profuse.

Among the cantatas, and other works for voices, orchestra, and organ, may be named 'A Harvest Song' (C. Lee Williams), and a short but particularly charming work for autumn festivals, 'Harvest Cantata' (Garrett), which is justly popular among many similar works. Services scored for orchestra and organ abound, particularly effective being the Magnificat and Nunc Dimittis in F (Tours), and Stanford's Service in A. 'Sing, O heavens' (Sullivan's Festival Anthem) is issued with orchestral parts, and a liberal choice of anthems is found among such works as 'The heavens are telling,' and 'Hear my prayer.'

For orchestra and organ alone, as voluntaries, there exists a wealth of classical music on which to draw, e.g., the Pastoral Symphony from 'Messiah,' and that from Bach's 'Christmas Oratorio' (particularly effective for organ and strings); also the Symphony from Mendelssohn's 'Hymn of Praise,' the Minuet from 'Samson,' and other parts of Handel overtures; Benedictus (Mackenzie), 'Solemn Melody' (Walford Davies), Melody in F (Rubinstein), 'Chanson Triste' (Tchaikovsky), the latter being obtainable arranged for strings and harmonium.

Among the numerous Marches suitable for church use, with organ and orchestra, as the concluding voluntary, may be suggested 'Cornelius March' (Mendelssohn), March from 'Athalie,' 'Marche Romaine' (Gounod), the March from 'Eli' (Costa), and from 'Sigurd Jorsalfar' Suite (Grieg).

Inquiries of any music-publishing firm will greatly supplement the above suggestions.

Particulars of a prize competition organized by the Catterall Quartet for a String Quartet by British composers can be obtained from Mr. Gerald C. Forty, c/o Messrs. Dale, Forty, & Co., 80-83, New Street, Birmingham.

At the Masonic Peace Festival held in the Albert Hall on June 27, Colonel W. R. J. McLean, C.B.E., T.D., Assistant Adjutant-General, Past Grand Organist, who is a Mus. Bac., Dunelm., was promoted to the rank of Past-Deputy Grand Sword-Bearer.

DR. MACPHERSON'S THANKSGIVING TE DEUM.

This setting* of the Church's great hymn was composed for the Service of Thanksgiving held in St. Paul's Cathedral on July 6, when it was performed with brilliant and imposing effect by choir and orchestra under the composer's direction.

It opens with a stately diatonic phrase for brass:

Ex. 1. *Andante maestoso.*

ORGAN. *f (Reeds.)*

which dominates the whole work. In addition to its appearance under varying guises and in different keys between the various sections, it is from this phrase that the composer has largely developed his material, both vocal and instrumental. Rhythmically altered, it provides the instrumental figure which accompanies the first entry of the voices. A descending scale-passage in the bass is also made much use of, its appearance, either in the bass or in some other part, being very persistent in the opening and closing sections. In the latter it has a jubilant, bell-like effect. Exx. 2 and 3 illustrate different ways in which the composer utilises his opening theme:

Ex. 2. *Andante maestoso.*

ly, Ho

Andante maestoso.

Lord . . . God, God of Sa

ly. Lord . . . Lord God of

Lord . . .

ly. Lord . . . Lord God of

Lord . . .

Here it appears in the accompaniment, changed not only rhythmically, but tonally. In Ex. 3 the organ part gives it in two forms:

* Novello.

Ex. 3.

Heaven and earth are full, are
full of the ma-jes-ty.

(See with 16-ft.)
staccato.
legato.

mar-tyrs,
mar-tyrs,
mar-tyrs.

Gt. f

Much of the fine effect of continuity in the work is due to such metamorphoses of the subject-matter.

The time-signature is changed to 4-4 (*Allegro moderato*) for 'The glorious company.' This is sung (*mf*) by tenors and basses, with an instrumental solo in the bass which, in the next verse, is sung by the altos below a divided treble part:

Ex. 4.

SOPRANOS.
ALLOS.
The good-ly fel-low-ship &c.
The good-ly fel-low-ship

In the following verse this theme is taken up by altos and basses in octaves (crotchet = minim of previous time), with added parts for the other voices and a free accompaniment:

Ex. 5.

(♩ = of previous time.)
accel. e cres.
The no-ble ar-my of
The no-ble, no-ble ar-my of..
The no-ble ar-my of..
The no-ble, no-ble ar-my of..

mp
accel. e cres.

At the verse 'When Thou tookest' (*Andante tranquillo*), sung by sopranos, the time reverts to 3-2. Some expressive music is followed by three or four pages of strenuous work, toning down for the words 'to be our Judge.' A long pause is followed by the unaccompanied setting of 'We therefore pray Thee,' in 4-4 time (*Andante tranquillo*). The organ enters at the next verse with a dominant pedal (A), followed a few bars later by the tonic pedal (D), which lasts for twelve bars. Over these pedals, the voices, in flowing counterpoint, to the words 'in glory everlasting,' work up an effective *crescendo*, followed by a long *diminuendo* till *pp* is reached. An unaccompanied setting of 'O Lord, save Thy people' (*molto tranquillo*) follows, leading through 'Govern them' (*poco animando*) straight on to the final section. The opening brass theme (3-2) enters on the last chord of the voices in this verse (*tempo mo*), and the music, vocal and instrumental, of the opening pages is resumed (*ff*). Some very expressive music is provided for 'Vouchsafe, O Lord' (bass solo) and the next two verses, in which effective use is made of a chromatic figure in the accompaniment.

In the last verse, on a prolonged dominant pedal (F), the voices enter in imitative fashion with a bold figure, and some very vigorous writing follows, in which the brass theme plays an effective part. The work concludes with a re-statement of the words 'Lord, in Thee have I trusted,' an impressive finish being made with the words 'O Lord,' accompanied by full chords and a drum-like figure in the bass.

In spite of its length, the work never seems to hang fire, but flows easily from start to finish. If anything were needed to place Dr. Macpherson's reputation as a composer of Church music beyond cavil, it is amply forthcoming in this fine work.

G. G.

PLAINSONG FESTIVALS.

The steady growth of interest in ancient Church music was well shown in two Festivals held in London recently. On July 3, the Gregorian Association sang Evensong at St. Paul's Cathedral, the choir numbering about six hundred voices. Tallis's fine fauxbourdons were used for alternate verses of the Canticles, and the anthem was Andrea Gabrieli's 'Daughters of Jerusalem.' The hymn-tunes apart from plainsong were the Welsh tune 'Dwfrdwy,' harmonized by Basil Harwood, and two French melodies. An imposing service ended with Te Deum, sung to the Eighth tone. Chaplain Francis Burgess conducted, and Mr. Herrick Edwards was at the organ.—On July 12 the Southwark Plainsong Association held its annual Festival at Southwark Cathedral, the choirs of ten parish churches joining with the Cathedral choir. The Canticles were sung to Tones II. and III., with fauxbourdons by Orlando Gibbons. The anthem was Byrd's beautiful Motet, 'Sacerdotes Domini,' edited by Dr. R. R. Terry. A solemn Te Deum concluded the service, the Ambrosian melody being used, with Francisco Anerio's harmonizations for alternate verses, sung by the Cathedral choir. Mr. Edgar Cook conducted, and Dr. Sydney Scott played the organ.

ORGAN MUSIC OVERSEAS.

We receive frequent evidence of the good work done by organists in the more remote quarters of the world. From Sydney, N.S.W., comes a batch of programmes of recitals given by Miss Lillian Frost at Pitt Street Congregational Church. Miss Frost draws her items from many sources, and plays not only good organ music, but excellent transcriptions as well. Dr. A. E. Floyd has recently given a recital at St. Paul's Cathedral, Melbourne, playing amongst other good music Harwood's Dithyramb, two movements from Widor's fourth Symphony, Bach's Prelude and Fugue in D, and a Saint-Saëns Rhapsody. Miss Lorna Stirling and Mr. Gibson Young joined him in a couple of movements from Bach's Double Concerto in D minor. At St. Thomas's Cathedral, Bombay, Dr. E. Faulkner recently played Bach's Passacaglia and Fugue, Bonnet's Variations de Concert, Creser's Andante Fughetta, and his own Melody in F. The recitals at Auckland Town Hall, by Mr. Maughan Barnett, the City organist, continue to be models of their kind—a mixture of fine, serious organ music with lighter strains and transcriptions. Excellent programme notes are a helpful feature. Mr. David Nicholson gave a recital at St. Andrew's Church, Campbellford, Ontario, on June 17, an attractive programme being drawn from Boëllmann, Stainer, Hollins, Purcell J. Mansfield, Wolstenholme, Lemare, Bach, and Faulkes. A collection was made on behalf of 'The Musicians' Gift to the Forces.'

ORGAN RECITALS.

Mr. Claude A. Forster, St. John's, Forfar—Fantasy-Prelude, *Macpherson*; Intermezzo, *Hollins*; Fantaisie Rustique, *Wolstenholme*; Fugue in G minor, *Bach*.
 Mr. Herbert Gisby, at St. Thomas's, Regent Street (four recitals)—'En forme d'Ouverture,' *Smart*; Andante in G, *S. S. Wesley*; Grand Chœur No. 2, *Hollins*; Cradle Song and March in B flat, *Grieg*; Scherzo, *Parker*; Allegro from Sonata No. 2, *Borowski*; Prelude and Idylle (Sonata No. 14), *Rheinberger*; March in A, *Grieg*.
 Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue in D minor, *Mendelssohn*; Epithalame, *Vierne*; Toccata and Fugue in F, *Bach*; Final, *Franck*.
 Mr. F. G. Mitford Ogbourne, St. Andrew's, Holborn (two recitals)—Fugue in E flat, *Bach*; Fantasia in F, *Best*; Overture in C and Sonata No. 4, *Mendelssohn*; 'The Storm,' *Lemmens*; Grand Solemn March in E flat, *Smart*.
 Mr. Wilfrid Greenhouse Allt, St. John the Evangelist's, Edinburgh (five recitals)—Solemn Melody, *Walford Davies*; Overture in C minor, *Hollins*; Choral Song and Fugue, *Wesley*; 'En Bateau,' *Debussy*; Choral No. 3, *Franck*; Pastorale and Caprice Héroïque, *Bonnet*; Sonata No. 2, *Borowski*; Sonata No. 1, *Guilmant*.
 Mr. Derek E. Kirkland, Holy Trinity, Margate (two recitals)—Introduction and Allegro (Sonata No. 1), *Guilmant*; Theme and Variations, *Tchaikovsky*; Fantasia, *Dubois*; Fantasia and Fugue in A minor, *Bach*; Slow Movement from Sonata No. 4, *Boyce*.
 Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (four recitals)—Recessional March, *Ellingford*; Marche Pontificale, *Widor*; Introduction and Fugue in E flat, *William Russell*; 'The Pilgrim's Progress,' *Ernest Austin*; Three Impromptus, *Coleridge-Taylor*; Allegro, Molto Vivace (Irish Symphony), *Stanford*; Toccata in F, *Bach*; 'Holsworthy Church Bells,' *S. S. Wesley*; Sonata No. 12, *Rheinberger*.
 Dr. R. Walker Robson, Christ Church, Crouch End—Rhapsody in D, *Saint-Saëns*; Fantasia and Toccata, *Stanford*; Prelude, Variation, and Fugue, *Franck*; Carillon, *Vierne*; Legend, *Dvořák*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—Meditation and Grand Chœur, *Klein*; Prelude to 'The Dream of Gerontius'; Fugue in G minor, Trio in D minor, Prelude and Fugue in G minor, *Bach*; Prelude and Fugue in G, *Mendelssohn*; 'Finlandia.'
 Mr. Albert Orton, Walton Parish Church, Liverpool—Concerto in D minor, *Handel*; March in D, *Silas*; 'Pomp and Circumstance.'
 Mr. H. Percy Richardson, St. Chad's, Far Headingley—Cantabile and Choral, *Franck*; Scherzo (Sonata No. 5), *Guilmant*; 'The Holy Boy,' *Ireland*; 'La fille aux cheveux de lin,' *Debussy*; 'Au berceau,' *Grieg*; Divertissement, *Vierne*; Finale (Symphony No. 4), *Widor*.

Mr. Herbert Grant, Holy Trinity, Margate (two recitals)—Grand Chœur and Grand March, *Hollins*; Sonata in F minor, *Rheinberger*; Allegretto, *Wolstenholme*; Toccata, *Boëllmann*.
 Mr. F. Gandy Bradford, St. Andrew's, Exmouth—Fantasia and Fugue in D minor, *Bach*; Sonata in A minor (first movement), *Borowski*; Grand Chœur in D and Invocation, *Guilmant*.
 Mr. Norman Collie, St. Martin's, Brasted—Toccata and Fugue in D minor, *Bach*; Andantino (Symphony No. 4), *Tchaikovsky*; Sonata No. 6, *Mendelssohn*; Suite in F, *Corelli*.
 Mr. W. Henry Maxfield, Besses Congregational Church—Sonata No. 2, *Mendelssohn*; Offertoire in E, *Dubois*; Andante in F, *Smart*.
 Mr. Henry Riding, St. Mary Abchurch (four recitals)—March, *Perelli*; Fugue in D, *Guilmant*; Finlandia; Concerto in G minor, *Camidge*. St. Mary-the-Virgin, Aldermanbury (two recitals)—Coronation March, *Tchaikovsky*; March on a Theme by Handel, *Guilmant*. Chigwell Church—Requiem, *Harwood*; Grand Chœur, *Guilmant*. Buckhurst Hill Wesleyan Methodist Church—Overture, 'Occasional' Oratorio; Serenade, *Pierre*; Allegro, *Dupuis*.

APPOINTMENTS.

Mr. Arnold Bagshaw, organist and choirmaster, Attercliffe Parish Church, Sheffield.
 Mr. William Bell-Porter, organist and choirmaster, Holy Innocents, Hammersmith.
 Mr. H. Hugh Fowler, organist and choirmaster, St. Peter's, Budleigh Salterton.
 The Rev. N. C. Woods, priest-organist at Biggleswade Parish Church.

Letters to the Editor.

'FAIR PLAY FOR THE PROFESSIONAL.'

SIR,—The letter of 'An unsuccessful candidate' in your July number reminds me of an experience. A few years ago I applied for a post in Canada which was advertised here in London, and in due course received a very kindly letter saying that 'my testimonials . . . were entirely satisfactory, &c., but that they felt it would be a great wrench for me to sever my connection with relatives and friends in England [a point surely for my consideration], and therefore had decided to elect an organist already in the place.' But how many other candidates in England applied, I wonder? Here is another matter which I had before thought of writing about. It would be interesting perhaps to know how many amateur gentlemen organists and choirmasters are holding appointments and receiving, in some cases, a fairly good salary, and at the same time are filling good positions in professions or businesses other than music? I am not questioning the musical ability of the amateur organist—but is this fair to the professional?—Yours, &c.,

55, Clapton Common, E. 5.

W. M. WAIT.

A CHANCE FOR NEW NATIVE WORKS.

SIR,—May I beg the courtesy of your columns to draw attention to a generous offer on the part of Mr. Vasco Akeroyd, the conductor of the well known Akeroyd Orchestra, Liverpool? He has come forward in a very sporting manner, and offered to perform a new British orchestral work, and also a new chamber work, at each of his concerts next season. So far he has received little response from composers, and probably the offer is not yet sufficiently widely known, but it is important that he should receive the scores as early as possible.

Will composers who are desirous of having their works performed kindly send their scores at once to Mr. William Rushworth, honorary local representative of the British Music Society, 11, Islington, Liverpool?

A. EAGLEFIELD HULL

(Hon. Director, British Music Society).

19, Berners Street, W.-1.

(Continued on page 422.)