

Review

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Mr. Harold Darke ended his series of recitals at St. Michael's, Cornhill, on July 23, with the following :

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|---|---------------------|
| March on a Theme of Handel | <i>Guilmant</i> |
| Elegy | <i>Parry</i> |
| Prelude and Fugue in E minor ('The Wedge') | <i>Bach</i> |
| Andante (Symphony No. 5) | <i>Beethoven</i> |
| Fantasia Sonata | <i>Rheinberger</i> |
| Organ and Violin (Miss Dora Garland) Sonata | <i>César Franck</i> |
| " " " " " Idyll | <i>Harold Darke</i> |

This was a plebiscite programme, and shows that the 'plebeians' who frequent Mr. Darke's recitals know a good thing when they hear it.

The Enfield and District United Choirs Association was recently formed with the objects, *inter alia*, of fostering musical interest in the locality and providing opportunities for local choirs of uniting in the performance of larger works than those usually undertaken by separate choirs. The first festival service was held at Christ Church, Enfield, at the close of 1916, and the next is to be held at St. Paul's, Enfield, on Wednesday, October 31, when the selection of music will include Elgar's 'For the Fallen,' Bantock's setting of 'They that go down to the sea in ships,' and Stainer's 'Daughter of Jairus.' The wisdom of inaugurating such an Association in the present troublous times may be questioned by some, but as we understand the scheme has been taken up by some fifteen choirs in the neighbourhood, and by choirs whose members are employed in munition works, there seems ample justification for the enterprise. Lady Gundry has consented to act as President, Mr. J. Dennis Thorne will conduct, and Mr. D. Marblacey Jones presides at the organ.

ORGAN RECITALS.

- Mr. Herbert Hodge, St. Nicholas Cole Abbey (Four recitals)—Toccata, *Hesse*; Allegro Moderato in F, *Silas*; Allegretto in E flat, *Wolstenholme*; Prelude and Fugue in B minor, *Bach*; Toccata, *Widor*.
- Mr. Frederick J. Tarris, St. Alban's, Ilford—Marche Pontificale, *Lennens*; Sonata No. 2, *Mendelssohn*; Grand Chœur, *Guilmant*.
- Mr. Paul Rochard, St. Mary's, Hinckley—Grand Chœur dialogué, *Gigout*; 'The Curfew,' *Horsman*; 'Finlandia.'
- Mr. Alfred Hollins, Clapton Park Congregational Church—Toccata and Fugue in C, *Bach*; 'Evening Rest' and Scherzo, *Hollins*; Toccata, *Widor*; 'Dithyramb,' *Harwood*.
- Mr. C. C. Sumsion, New College Chapel—Prelude and Fugue in E flat, *Bach*; Andante Tranquillo, *Stanford*; Prelude, Fugue, and Variations, *Franck*; Overture to 'Ptolemy,' *Handel*.
- Mr. Henry Riding, Chigwell Church (Two recitals)—Canzona, *Wolstenholme*; Triumph Song, *Baynon*.
- St. Alphage, London Wall (Three recitals)—Prologue, *P. Mansfield*; Allegro, *Dupuis*; Elegy, *Parry*; Cradle Song, *Quef*; Finale, *Guilmant*.
- Mr. Herbert Ellingford, St. George's Hall, Liverpool (Six recitals)—Passacaglia, *Bach*; Toccata, *Barcarolle*, and Heroic Prelude, *Hubert Bath*; Commemoration March, *John E. West*; Rhapsodie Catalane, *Bonnet*; Allegro (Symphony No. 5), *Widor*; Toccata in F, *Bach*; 'Clair de Lune' and 'Elfes,' *Bonnet*; Theme with Variations, *Noble*; Aria from Suite in D, *Bach*; Overture, 'In Memoriam,' *Sullivan*; Air and Variations from the fifth Suite, *Handel*.
- Mr. Arthur Warrell, St. Mary Redcliffe, Bristol—Overture to 'Scipio'; Berceuse, *Louis Vierne*; Postludes on 'London New' and 'Martyrs,' *Harvey Grace*; Grand Chœur, *Baynon*; 'Gaudeamus,' *Maurice Jephson*.
- Mr. John Pullein, St. Mary's Cathedral, Glasgow—Suite No. 2, *Böellmann*; Allegretto in E flat, *Wolstenholme*; Sonata No. 6, *Mendelssohn*; Canon in B minor, *Schumann*; Solemn March, *de la Tombelle*.

APPOINTMENTS.

- Mr. Bell-Porter has been appointed organist and director of the choir at Eltham Parish Church.
- Mr. H. C. L. Stocks, organist of Ludlow Parish Church, to be organist of St. Asaph Cathedral.

Reviews.

ORGAN MUSIC.

Three Short and Easy Postludes. By F. W. Wadely; *Evening Rest.* By Alfred Hollins; *Scherzo.* By Alfred Hollins. (Original Compositions for the Organ: New Series. Nos. 49, 50, 51.) (Novello.)

Élégie (from Serenade for String Orchestra). By Tchaikovsky. Arranged for organ by John E. West. (Organ arrangements, No. 56.) (Novello.)

Mr. Wadely's Postludes are essays of a type that should be of great use to deputy organists and others whose technical skill may be only moderate. They are well-written pieces, well-suited to the instrument, and make use chiefly of foundation tone. There is no call for solo stops, or for any registration beyond the simplest kind. For organ music of this type there is always a welcome.

Mr. Hollins's two pieces are exactly what we expect from his facile pen, being light and tuneful, and therefore attractive to those who regard those qualities as being of prime importance.

Although some passages in Tchaikovsky's 'Élégie' are so very 'stringy' that they can make their full effect through no other medium, the work as a whole becomes a good organ piece. It is not difficult, save in a few places where triplets and duplets have to be played by the same hand.

SCHOOL SONGS.

Five Songs for the Times, words and music by Ethel Boyce (Book 259, 'Novello's School Songs'), provide music of the best type for school use. Miss Boyce has a deservedly high reputation as a melodist, and her musical treatment shows the refined artist. The five songs under notice are all in unison, and are distinguished by their tuneful flow. The words, as the general title indicates, are to do with thoughts engendered by the war. They are simple and naive. We quote a stanza from 'Over There':

'Soldier, soldier, landing from France,
What did you see over there, oh?'
'I saw our brave lads all advance,
All advance to the aid of France;
But some they fell by an evil chance,
And that's what I saw over there, oh!'

For junior classes and kindergartens *Six Fairy-Story Game-Songs*, by Ida M. Cartledge (Book 258, 'Novello's School Songs'), should be very useful. 'Cinderella,' 'The Pied Piper,' 'The Prince, the Princess, and the Dragon,' 'The Bates in the Wood,' 'The Princess on the Hill of Glass,' and 'The Little Mermaid' are briefly dramatised, and all the called-for action is clearly described. Children are always intensely interested in playing at being something not themselves, and the wise teacher by gratifying these instincts may tap some hitherto undiscovered streams of faculty.

The Orchard Rhymes (Nursery Rhymes with actions), by Ethel Boyce and Dora Bright (Book 260, Novello's School Songs), are in the same vein as the foregoing collection. Thirteen well-known nursery rhymes are strung together to make an entertainment item. All except three of the songs are original as regards the music. It is gratifying to find that such trained and highly competent composers think it worth while to devote their talents to elementary school music. An idea only too prevalent is that any commonplace rhythmic jingle will do for children, and especially kindergarten children. The title 'Orchard Rhymes' is derived from the circumstance that the collection was written for a representation in an orchard.

A Selection of Collected Folk-Songs, arranged by Cecil J. Sharp and R. Vaughan Williams (Novello). Here there are thirty-six of the best of the folk-songs, culled from the well-known series published by Messrs. Novello, and conveniently placed in one cover. The selection has been chosen for use in Training Colleges for school teachers, but of course it adapts itself to the needs of educational institutions where singing is practised and folk-songs are

appreciated. The artistic accompaniments are a feature. They escape being bald, and at the same time provide musical interest. Amongst the songs we notice some established favourites such as 'Dashing away with the smoothing iron,' 'I'm seventeen come Sunday,' 'Oh, no, John,' 'Admiral Benbow,' and 'The coasts of High Barbary.' One not so well-known as these, 'O, Waly, Waly,' is among the most beautiful melodies of this class. Another equally charming and graceful is 'The crystal spring.' The cumulative-song, 'The tree in the wood,' provides some amusement. The collection is published in two forms: one edition is complete with the accompaniments, and the other gives in both notations only the vocal parts for class use.

Obituary.

We regret to record the following deaths:

CHARLES SAUNDERS, on July 11, at 6, Fairlawn Court, Chiswick Park, London, W., aged forty-nine years. Recently he suffered a paralytic stroke. He was born at Stratton, Cornwall. After gaining local reputation as a tenor singer, he came to London and studied at the Guildhall School of Music. An appearance at Birmingham in 1898, in the 'Golden Legend,' made him widely known. Later he distinguished himself as an exponent of Handel's oratorio airs, and was much in demand. He visited Australia and South Africa, and gained much success. His style was robust and suited to declamation, and his voice had an exceptionally resonant ring.

J. W. DRY, at Dublin, on July 12, aged fifty-nine. He was a native of Hull, and at an early age displayed an aptitude for music, such that at twenty-one he was appointed organist of St. Luke's. In 1879 he went to Ireland, and was organist of Dundalk Parish Church for twenty years. An illness led to his retirement in 1901, but in 1913 he was able to accept the post of organist of Enniscorthy Parish Church (St. Mary's). In May this year he had to relinquish work, and went to the Adelaide Hospital, Dublin, where he passed away. Ever unostentatious, Mr. Dry was a most capable organist and bore an exemplary character.

HENRY PORTER DICKENSON, at Grantham. He was one of the best-known and most highly respected musicians in the town. He was born at Great Penton, and was seventy-four years of age on the day of his death. When he was thirteen years old he became the organist of Stoke Rochford Church, and subsequently he was organist of St. John's, Grantham, a post he resigned in 1911. As conductor of the Grantham Amateur Musical Union, the Philharmonic Society, and the Amateur Orchestral Society for many years, Mr. Dickenson brought numerous choral and other classics before Grantham audiences.

SYDNEY BLAKISTON, in July, at Ditchling, Sussex. He was born at Southsea in 1870, and at eighteen studied music under Oscar Beringer and Ebenezer Prout, and later under Moszkowski. He was on the staff of the Brighton School of Music, and was a Professor of Pianoforte at the Royal Academy of Music. He was examiner to the Associated Board in 1903, and in this capacity he went, in 1907, to Canada. He was regarded by all who were privileged to know him as a man of strong personality and singular purity of character.

W. H. HOLDEN, at a private nursing home at Harrogate, on June 14. He had been organist and choirmaster of Ulverston Catholic Church for twenty-one years. During a strenuous life he was Honorary Major of the local Territorial forces. He passed away at the comparatively early age of fifty-six, leaving a widow, two sons, and two daughters. His younger brother is organist of Armagh Catholic Cathedral.

EDWARD ST. JOHN BRENON, on May 13, aged seventy-two. He published six volumes of verses, and was a musical writer of much ability. As recently as January, 1916, he contributed a notable article on Verdi to the *Musical Quarterly* (New York).

Lieut. G. F. LAMBERT PORTER, West Yorkshire Regiment, was killed at the Front on June 7. He was a most promising Dublin musician, and was organist of Howth Presbyterian Church. In particular, his services as accompanist of the Clef Club, a Dublin society for male voices, were much appreciated. In private life he was a delightful companion.

HENRY ROBERT COULDREY, late in May, at the age of sixty-two. He had been organist of Holy Trinity Parish Church, Windsor, for forty-three years, and he was the senior assistant music-master at Eton College. He was a very skilful performer, and he met with success as a composer of church music and secular songs.

Correspondence.

Miss Azulay's letter, subjoined, has reference to an article on 'Pupils' Concerts,' by Mr. Robin H. Legge, that appeared in the *Daily Telegraph* on July 14. We cull a few sentences:

On one programme I find that of about fifteen composers only three were English; on another, on which were at least ten names, not one was more British than E. A. MacDowell, the eminent American; on a third, where ten different groupings of pieces occurred under the names of different composers, there was not one single British name; on a fourth there were four British names to twelve foreign. And so it goes on round the vicious circle. . . . What is the meaning of all this? Is it not a matter to be corrected, a canker of indifference to be cut out? . . . On four programmes lying before me, all of pupils' concerts, there are some forty-seven or forty-eight names of composers. Of these a wretched seven are names of native composers. And we are supposed to be fighting the foreign competition!

STUDENTS' CONCERTS AND ALIEN MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Many people will be interested in the article by Mr. Robin H. Legge on Pupils' Concerts in Saturday's (July 14) issue of the *Daily Telegraph*—a seemingly righteous complaint which has, however, to my mind, a narrower vision than that of the teachers he mentions. Whilst conceding that the instruction given in the particular schools he refers to is that of the best, and the result of the methods employed is of the highest value, he nevertheless feels that a rebuke is merited for the enemy works chosen as factors in the educational scheme of the said teachers (including myself) as evinced by the programmes of the students' concerts held by us at various concert-halls in the metropolis.

Now I could understand and sympathise with this reproach were it aimed at professional performers who, having already imbibed and assimilated standard classics, could well afford for a time to encourage native talent,—giving it, in fact, their first consideration both in study and in public performance.

Again, it would be appropriate to grumble at contemporary composers of enemy nationality being represented at any musical demonstration—one's feelings should, and would, naturally prevent any such presentation to the public at this juncture. But in the case of young pianists in the making (say, for instance, a school child averaging an hour daily for musical study), it is surely evident that only the best is good enough—the best and most suitable for his own specific benefit, and that which will cultivate his musicality in the most direct way.

Let us ask ourselves, What is the object in giving students' concerts? I think it will be agreed that the answer is:

- (1.) An incentive to the student to work, and to work for a higher standard.