

Is an Organist Too Old at Forty?

Author(s): W. M. Wait

Source: *The Musical Times*, Vol. 52, No. 825 (Nov. 1, 1911), p. 727

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/906464>

Accessed: 02-12-2015 19:51 UTC

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*Musical Times Publications Ltd.* is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times*.

<http://www.jstor.org>

## IS AN ORGANIST TOO OLD AT FORTY?

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I am very pleased to find that in the October *Musical Times*, p. 655, appears such an excellent article upon the above topic. It is very evident you have taken great interest in the correspondence which has been going on in the *Musical News* since July 15, and I am glad to find that you think an organist is *not* too old at forty, and that you hope his claims will be more equally considered with those of the younger men than they are at present by the gentlemen who have the power of election to office.

I am, Dear Sir,

Yours very respectfully,

W. M. WAIT.

56, Clapton Common, N.E.,  
October 5, 1911.

## Obituary.

We regret to record the following deaths :

M. CHARLES MALHERBE, who passed away on October 6 at Cormeilles (Eure) after a long illness. He was born on April 21, 1853: his musical education was the work of M. Wormser and M. Massenet. Though he composed a good deal he was more widely known as a writer on musical æsthetics and history. In 1896 he became connected with the library of the Grand Opéra, and succeeded M. Nutter as head of this department. He was president of the French section of the International Musical Society, and with Herr Felix von Weingartner edited the complete works of Hector Berlioz. He was said to possess the finest private collection of musical autographs in the world.

Mr. WALTER J. KIDNER, of Bristol, on October 20. He was born at Weston-super-Mare in July, 1851. After a short business career, which terminated in 1875, he became a professional musician, and on the death of his friend Alfred Stone, in 1878, became secretary and manager of the Bristol Musical Festival. This post he held with conspicuous success for over thirty years. During this period he was actively engaged as the teacher of singing-classes and choirs, and in particular as conductor of the Bristol Gleemen, a Society which he founded in 1886. An account of his career was given, with a portrait, in the *Musical Times* for February, 1908.

Mr. JAMES LEWIS, after a prolonged illness, at his residence at Bournemouth, on September 17. Mr. Lewis, who was seventy-six years of age, was probably the most distinguished amateur musician in Bournemouth. For a considerable period he wrote the analytical notes for the Symphony Concerts' programmes, and he also supplied the musical criticisms for the now defunct *Bournemouth Observer*.

Mr. THOMAS OLDROYD, on October 17, for over thirty years the principal tenor at Rochester Cathedral. He was a member of the Coronation choirs of King Edward VII. and King George V.

## THE COMING SEASON.

The following list is supplementary to that given in our last issue :

## ORCHESTRAL CONCERTS.

*Royal Albert Hall Sunday Concerts*.—The New Symphony Orchestra, under Mr. Landon Ronald, has been engaged to give concerts on Sunday afternoons from October 1 to April 28, with the exceptions of December 24 and April 7.

*The London Symphony Orchestra*.—This organization opened its season on October 23. The conductors and dates of the thirteen symphony concerts of the season are as follows:—Sir Edward Elgar: October 23, November 6, November 20, December 4, January 29, February 12. M. Wassili Safonoff: January 15. Herr Mengelberg: February 26. Herr Fritz Steinbach: March 18. Herr Arthur Nikisch: May 20, June 3, June 10. M. Gustave Doret: June 17.

## CHORAL CONCERTS.

*Crystal Palace Orchestral Society and Crystal Palace Choir* (conductor, Mr. W. W. Hedgcock)—Merrie England; A tale of Old Japan (Coleridge-Taylor); King Alfred the Great (Hurlstone).

*Edmonton (All Saints') Choral Society* (conductor, Mr. B. J. Hales)—The Banner of St. George; The wreck of the Hesperus (MacCunn); Songs of the Fleet (Stanford); Elijah, or The Golden Legend.

*Finchley Musical Society* (conductor, Mr. H. J. Baggs)—Elijah; Caractacus; The Black Knight; Bon-bon Suite.

*Fulham and District Choral Society* (conductor, Mr. George Wilby)—Merrie England; Hiawatha, Part I.; The Golden Legend.

*Ilford Orchestral and Choral Society* (conductor, Mr. H. A. Donald)—Messiah; Oratorio selection; The Creation.

*Loughton Choral Society* (conductor, Mr. Henry Riding)—St. Paul; Bethlehem (Mauder).

*Mansfield House, Canning Town, Choral Society* (conductor, Mr. E. Coward)—Magna Charta (Dr. Coward); The May Queen.

*Richmond Philharmonic Society* (conductor, Mr. Charles E. Jolley)—I wrestle and pray, and Sleepers, wake (Bach); The lay of the last minstrel (MacCunn); Psalm xci. (Meyerbeer); Song of Miriam.

*St. James's Prize Glee Party, Wood Green* (conductor, Mr. J. S. Marshall)—The Rose Maiden (Cowen); John Gilpin (Cowen); Part-songs.

*Twickenham Philharmonic Society* (conductor, Mr. Arthur Cowen)—St. Paul; Hymn of Praise; The Martyr of Antioch; The Messiah.

*University of London Musical Society* (conductor, Mr. Richard H. Walthew)—Ave verum (Mozart); Requiem (Mozart); Sacred Dialogue (Becker); Antigone (Mendelssohn); Phauldrid Crohoore (Stanford).

*West Norwood Choral and Orchestral Society* (conductor, Mr. Percy S. Bright)—Bon-bon Suite; Ode on St. Cecilia's Day (Parry).

*Woodside Park Musical Society* (conductor, Mr. George Hooper)—The Ancient Mariner (Barnett); The Swan and the Skylark (Goring Thomas); The Revenge; Acis and Galatea.

## FIRST MUSICAL FESTIVAL OF THE BRITISH EMPIRE.

Musical festivals are familiar features of musical life in this country. But however important they are as artistic events, their main appeal is local. The year 1911, however, has witnessed a festival of another type.

For the first time a series of musical gatherings wherein England, Canada, Australia, New Zealand, Tasmania, and South Africa combined have provided a musical festival of the British Empire. This has been brought about by concentrated effort and the amalgamation finally of our Overseas choral and orchestral Societies in conjunction with two hundred members of Dr. Henry Coward's Sheffield Choir. The British singers were called into requisition by Dr. Charles Harriss to take part in the culminating effort of a world movement which had gradually been pieced together during a period of ten years, eventually to wing its flight all over the Empire. This far-reaching scheme of 1911 originated in Canada in 1901. Two years later Sir Alexander Mackenzie conducted the 'first lap.' The Principal of the Royal Academy of Music was ably supported at that time by the conductors of the Dominion and their choral Societies in a five weeks' series of festivals from Halifax to Victoria, a full account of which appeared in the columns of the *Musical Times*. Living composers of England gave support to the movement when in 1906 Elgar, Parry, Cowen, Stanford and Mackenzie joined forces with Canada in a Festival performance in London, made memorable by the gracious patronage and presence of His late Majesty King Edward VII. Further evidence of the growing movement is found in the visit of Sir Frederick Bridge to Canada in 1907, and in the invitation sent to Dr. Harriss in Canada to