

Review

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A PUBLIC SCHOOL HYMNAL.

The long-promised 'Public School Hymn Book,' prepared by a committee of the Headmasters' Conference, will make its appearance in the course of the next month or two. There will be two editions, one with, the other without, tunes. The committee has been at work upon the book for some three years, and it is hoped that it will be widely adopted in schools which have no hymn-book of their own. It will be sold either bound or in sheets, so that any school which desires to add an appendix of local or other hymns may be able to do so. The work has been entrusted to Messrs. Novello.

ORGAN RECITALS.

- Sir Walter Parratt, All Saints', West Dulwich. Opening of new organ built by Messrs. Norman and Beard, Ltd.—Fantasia in F minor, Mozart and Epithalame, Guilmant.
- Dr. Walford Davies, Christ Church, Newgate Street.—Overture, Arminius, Handel.
- Mr. A. Herbert Brewer, Holy Trinity, Stroud.—Variations on a theme by Beethoven, Merkel.
- Mr. Ernest H. Smith, St. Bede's, Liverpool.—Intermezzo in D flat, Hollins.
- Mr. Franklyn J. Mountford, St. James's, Handsworth.—Cuckoo and Nightingale Concerto, Handel.
- Mr. R. E. Parker, Parish Church, Wilmslow.—Double fugue in A minor, Eberlin.
- Mr. I. H. Stammers, St. Agnes's, Liverpool.—Triumphal Song, A. H. Brewer.
- Mr. C. J. C. Boddington, Presbyterian Church, Stoke Newington.—Offertoire in D flat, Salomé.
- Mr. Thomas Lane, Parish Church, Littleborough.—Concerto in B flat, Handel.
- Mr. Henry Graves, Parish Church, Ayr.—Andante with variations from the Symphony in D, Haydn.
- Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Offertoire in C minor, Faulkes.
- Mr. Frederick Wyatt, Wesleyan Methodist Church, Beeston. Opening of new organ built by Messrs. Wadsworth, Manchester.—Allegretto in E flat, Wolstenholme.
- Mr. C. F. Abdy Williams, St. Mary's, Winchfield.—Allegretto, Gade, and Melodie in A flat, Guilmant.
- Mr. George S. Evans, Parish Church, Berkeley.—Concert Satz, Otto Dienel.
- Mr. F. Isherwood-Plummer, Hawkshead Street Congregational Church, Southampton.—Concert Overture in C, Best.
- Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—'Hymn of Praise' Symphony, Mendelssohn (by request).
- Mr. Louis H. Torr, Church of the Ascension, Southampton.—Fantasia in C, Tours.
- Mr. John E. Borland, St. Botolph, Bishopsgate.—Introduction and variations on a Russian Church theme, A. Freyer.
- Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Concerto in D, Samuel Wesley.
- Mr. H. Riding, St. Margaret's, Barking.—Pastoral Sonata, Rheinberger.
- Mr. Maughan Barnett, St. John's, Wellington (N.Z.).—Canzona, Wolstenholme.
- Mr. J. C. M'Lean, Salem Chapel, Portmadoc.—Postlude in D, Smart.
- Mr. W. W. Starmer, St. Mark's, Tunbridge Wells.—Entirely from the works of Théodore Salomé.
- Mr. F. Midgley, St. John's (East) Parish Church, Perth.—Scherzo, Best.
- Mr. T. W. Musgrove, Cromer Church.—Nachspiel, T. T. Noble.
- Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Fantasie in E flat, Saint-Saëns.
- Mr. F. J. Livesey, St. Bridget's, Calderbridge. Dedication of new organ, built by Messrs. Jardine and Co., Manchester.—Marche Solennelle, Mailly.
- Mr. W. C. Webb, the Downs Chapel, Clapton.—Grand Finale in B flat, Wolstenholme.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. W. Adams, St. Saviour's Church, Shepherd's Bush.
- Mr. R. Garrett Cox, the Royal Cambridge Asylum for Soldiers' Widows, Kingston-on-Thames.
- Mr. Alfred W. Gerrett, Amhurst Park Wesleyan Church.
- Mr. F. E. Hollingshead, St. Andrew's Church, Walcot, Bath.
- Mr. Haydn Hunt, Christ Church, Guildford.
- Mr. W. T. Irons, St. Margaret's Church, Rainham.
- Mr. C. F. Kirkland, Reddish Parish Church.
- Mr. E. S. Lake, Salisbury Theological College.
- Mr. J. O. Marshall, Holy Trinity Church, Kilburn.
- Mr. Albert Merrifield, St. Mark's Parish Church, Portsmouth.
- Mr. B. J. F. Picton, organ scholar, Worcester College, Oxford.
- Mr. A. Sydenham Rouse, St. Peter's Church, Hammer-smith.
- Mr. Henry S. Sidebotham, St. Michael's Church, Yorktown, Surrey.
- Mr. John L. Timmins, United Free Church, Thornliebank, near Glasgow.

Reviews.

Haydn. By J. Cuthbert Hadden. The Master Musician Series.

[J. M. Dent and Co.]

Mr. Hadden has turned out a very readable 'life' of the 'Papa' composer. He builds upon the sure foundations of the late Dr. Pohl, and expresses his obligations to Miss Pauline D. Townsend, authoress of the monograph on the master in the 'Great Musicians' series. The omission of one rather important book in the bibliography (Appendix C), the interesting little volume entitled 'A Croatian Composer: notes towards the study of Joseph Haydn, by W. H. Hadow' (Seeley and Co.), gives us the impression that Mr. Hadden has not seen this valuable sidelight on the subject of his theme. If so, he would probably have made use of Mr. Hadow's information in the Croatian reference on p. 127 of his (Mr. Hadden's) book.

The author is on surer ground in his biographical than in his critical capacity. For instance, in his estimate of the Haydn quartet, Mr. Hadden says (p. 174): 'His [Haydn's] quartet-writing is often bald and uninteresting'; and yet a few sentences later we are told: 'they [the quartets] are all characterised by the same combination of manly earnestness, rich invention and mirthful spirit. The form is concise and symmetrical, the part-writing is clear and well-balanced,' and so on. Although Haydn may be rightly designated as 'the most genial of all the great composers,' it must not be assumed that he was so lighthearted as to be incapable of touching the deeper springs of emotion, passion, and even grief. Some of his slow movements bear marked testimony to this soul-depth attribute, and as Mr. J. S. Shedlock, in his valuable volume on 'The Pianoforte Sonata,' has observed: 'The opening *allegro* of the great Sonata in E flat (written for Frau v. Genziger) shows earnest, deep feeling, while at the close of the recapitulation Haydn makes us feel the full power of his genius; the passage irresistibly recalls moments in the first movement of the "Appassionata"; those stately reiterated chords, those solemn pauses, have a touch of mystery about them.'

Mr. Hadden claims to have produced 'the fullest life of Haydn that has so far appeared in English'; that he has succeeded in so doing and in telling the story of the composer's career 'simply and directly,' those who read his pages will readily testify.

List! for the breeze and O! little harbinger of day. Two glees composed by John Goss.

[Novello and Company, Limited.]

Sir John Goss was *par excellence* a composer to whom all singers owe a debt of gratitude. In the first place he had, like his musical grandfather, Mozart, the rare gift of melody; and secondly he never wrote an unvocal