

Review

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Brahms's 'Requiem' was sung by Bromley Choral Society at Bromley Parish Church on December 15, under the conductorship of Mr. Frederic Fertel. Accompaniment was supplied by a string orchestra, organ (Mr. P. S. Hodson), pianoforte (Mr. F. Wilkins), and drums. The soloists were Miss Dora Mason and Mr. Joseph Farrington.

At Skelmorlie Parish Church on January 11 a recital in aid of the Belgian Relief Fund was given by Mr. Arthur S. Manfield (organ), Madame Verbrugghen (vocalist), and Mr. Henri Verbrugghen (violin), with Miss Ailie Cullen as accompanist. The chief organ work in the programme was Bach's Prelude and Fugue in B minor.

At the Church of Notre Dame de France, Leicester Square, London, during the Christmas services, a motet 'Chœur de Noël,' by the late Jean Neymarck, of Paris, was given for the first time. We understand that a Mass by the same composer is also to be given.

The following carols were sung, after the evening service on January 3, at Regent Square Presbyterian Church: 'Noel' (F. A. Docker), 'Morning dawns, the flocks are feeding' (Davan Wetton), 'Immanuel, Babe of Bethlehem' (Allan Brown), and, with carillon accompaniment, 'Sweet Christmas Bells' (Stainer), 'Come, ye people, hasten near' (Wetton), and Bell Carol (Pearce). Mr. L. T. Ellis Webb was at the organ, Mr. E. E. Withall at the carillon, and Mr. Allan Brown conducted.

Haydn's first Mass in B flat and Rossini's Stabat Mater were given at Salem Baptist Church, Porth, South Wales, on Christmas Day, 1914. Mr. Rhys Evans conducted, and a small orchestra, supported at the organ by Dr. T. D. Edwards, organist of Treharris Baptist Church, supplied accompaniment. The vocalists were Miss Blodwen Lloyd, Madame Winifred Lewis, Mr. Gwynne Davies, and Mr. Ivor Foster.

Part I of 'Messiah' and the two concluding choruses were sung by the choir at Halifax Place Chapel, Nottingham, on December 20, under the direction of Mr. E. M. Barber. The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Thomas Stoton. Mr. C. E. Blyton Dobson was at the organ.

#### ORGAN RECITALS.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street, E.C.—Fantasy Prelude, *Charles Macpherson*.  
Mr. Percy J. Fry, the Minster, Warminster—Sonata in D minor, *J. Lemmens*.  
Mr. H. C. Tonking, Royal Albert Hall—Fantasia in F, *Best*.  
Mr. T. A. Aldridge, Harlesden Parish Church—Fantasia and Fugue, *Brosig*.  
Mr. Allan Brown, the Leysian Hall, City Road—Phantasy on the National Anthems of the Allies, *Pearce*.  
Mr. Henry Coleman, Guildhall, Londonderry—Toccata and Fugue in D minor, *Bach*.  
Mr. F. A. Mouré, University of Toronto—Fantaisie Polonoise, *Novotvieski*.  
Mr. Claude A. Forster, St. John's Church, Forfar—Concert Overture in C major, *Hollins*.  
Mr. Matthew Kingston, St. Magnus-the-Martyr, London Bridge—Capriccio, 'Fairylane', *Capocci*.  
Mr. Paul Rochard, St. Peter's Church, Loughborough—Grand Chœur in D major, *Guilmant*.  
Mr. J. A. Meale, Wesleyan Central Hall, Westminster—Overture in E minor and major, *Morandi*.  
Mr. J. W. Y. Bannard, Church of St. Bartholomew, Greens Norton—Prelude and Fugue in D minor, *Bach*.  
Mr. William H. Dawes, Nazeing Parish Church—Grand Chœur, No. 2, *Hollins*.  
Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Allegro vivace in D, *Speer*.

Mr. Allan Brown, Old Ford Wesleyan Mission, London—Grand Offertoire in D, *Batiste*.  
Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Finale from C minor Sonata, *Reubke*.  
Mr. W. Lynwood Farnam, Harvard Club, Boston—Chaconne and Fugue Trilogy with Choral, Op. 73, *Karg-Elert*.  
Mr. J. Charles Maclean, Tabernacle Chapel, Powell Street, Aberystwyth—Commemoration March, *John E. West*.  
Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Second Sonata, *Mendelssohn*.  
Mr. Herbert Hodge, St. Stephen's, Wallbrook, London—Prelude and Fugue on the name 'Bach,' *Liszt*.  
Mr. J. W. Aldridge, St. Stephen's, Seaton Delaval—Sonata on the 94th Psalm, *Reubke*.  
Mr. G. Bernard Gilbert, Town Hall, Stratford—Sketch in F sharp minor, *E. T. Chipp*.

#### APPOINTMENTS.

Mr. William H. Evans, organist and choirmaster, All Saints' Church, Hampton-on-Thames.  
Mr. W. F. Jenkins, organist and choirmaster, North Finchley Baptist Church, London.

## Reviews.

#### SONGS.

*A Vignette*. By Cyril B. Rootham.

*The Wake Feast*. By Hamilton Harty.

[Novello & Co., Ltd.]

Dr. Cyril Rootham again gives us an example of the best song-writing. In 'A Vignette' he makes himself one with the poet (Robert Bridges), and earns the rare praise that the poem loses nothing in the composer's hands. The lines 'Among the meadows lightly going, With worship and joy my heart o'erflowing,' express in ten couplets a single graceful thought; the composer finds a simple melodic phrase (it speaks as do some folk-song melodies) to suggest in music the simple faith that runs through the poet's words, and on this he builds a one-idea song—a simple psychological moment in music, where many composers would be tempted to make a little drama or a display of fine imagination, with the words as a mere framework. There is a gentle rise and fall of emotion, abundant modulation, and musicianly procedure, but the music never departs from its theme, or takes matters into its own hands. 'A Vignette' is not a momentous song, but it perfectly represents an ideal that composers so often forget in their zeal, or vanity—the perfect fitting of the verbal and musical pictures. The range of the song suits a low voice; the accompanist will meet with no difficulty.

Mr. Hamilton Harty's 'The Wake Feast' (bearing the sub-title 'A young girl dead') has the same thoughtful quality. Here more emotional licence is permitted in the presence of tragedy (Alice Milligan's poem 'Man of the house, soft-hearted with your sorrow'), but the composer does not give way to frenzy. His music lends the right warmth and varying intensity to a young man's outburst of confession and sorrow. Mr. Harty shows the same care in his verbal accentuation. The song, in fact, is one of the best type, and will repay the attention of artists (baritone or contralto) who sing with brain as well as voice.

*Epilogue*. By Harvey Grace. (Recital series of original compositions for the Organ, No. 46.)

*Festal Prelude*. By Alec Rowley. Original Compositions for the Organ (New Series), No. 36.

*The Latin Organist*. Edited by Samuel Gregory Ould. Book II.

[Novello & Co., Ltd.]

Mr. Harvey Grace's 'Epilogue' is music worthy of the instrument for which it is written. It is a thoughtful, musicianly work that should appeal to organists ('compleat' or otherwise) and their hearers. Its seriousness is unbroken, but it does not tend to severity. The dignified phrases of

the broad opening of the theme of the fugal section sound a human note which is intensified by some chromatic warmth in the harmonies. The piece opens with two pages of well-connected melody over a strongly moving bass. The fugal statement in A major boldly intrudes an E natural after a full close in D flat major. Its theme is taken from the opening music, and a fugal episode is used to lead back without a break to the resumption. A highly effective Coda is made by developing the principal phrases of the work as a choral-vorspiel accompaniment to 'St. Anne.' The D for E in the twelfth bar of page 3 is a misprint that should be self-evident.

Mr. Alec Rowley's 'Festal Prelude' is a very vigorous piece of music, abounding in bold diatonic passages, and with an effective mixture of chordal and scale work. The tuneful middle section is an excellent foil to the rugged main theme, which by the way is not the less festive for being in a minor key. The Prelude, which is only moderately difficult, would serve equally as a postlude or recital item.

'The Latin Organist' aims at supplying music suitable for performance in the Roman Church—music, that is, in the spirit of the Papal rescript issued in 1903. Book II. contains Bach's short Prelude on 'Tonus Peregrinus,' a Prelude on 'Et in terra pax' by that old worthy, Georg Böhm, a Meditation on 'Pange Lingua' by Dr. F. E. Gladstone, a solemn Fughetta on the intonation to the Creed by Dr. C. W. Pearce, and six short Processional verses on 'Pange Lingua,' by William Sewell. All the music is of excellent quality, and as the various themes are familiar to members of the Church of England, the book might well appeal to a wider public than the compiler had in view.

*School of Velocity.* For Pianoforte. By Charles Czerny, Op. 299. Edition Novello, No. 18.

*Gradus ad Parnassum.* For Pianoforte. By Muzio Clementi. Edition Novello, No. 15.

*Etudes.* For Pianoforte. By J. B. Cramer. Edition Novello, No. 16.

[Novello & Co., Ltd.]

Not merely from a patriotic view will music-teachers welcome the opportune issue in a new English edition of three sets of famous Pianoforte Studies. The works are so clearly printed and excellently edited by Mr. Franklin Taylor that they should at once rank as the standard teaching edition. Taking them in the order of degree of difficulty we have first the ever-green *School of Velocity* ('École de la Vélocité'), by Czerny. Thirty Studies have been selected from the above, issued in one book, price 2s. 6d. complete, or in three separate books, price 1s. each. Next come twenty-four Studies selected from Clementi's celebrated '*Gradus ad Parnassum*,' also in one volume, price 3s. net, or in four books, each 1s. Finally, we have Fifty-six selected Studies by J. B. Cramer, in one volume, 4s. net, or in five books, each 1s. net.

It is a sign of the times that the titles and prices are given both in English and French, likewise the keys. The editor has revised the fingering where necessary; but he appears mostly to have adhered to the original. This is wise; some of the fantastic alterations recently given in certain foreign editions may appeal to a few here and there; but probably the majority of teachers have not welcomed them. Needless to say the *Universal Fingering*, 1 2 3 4 5, has been retained; to publish English pianoforte music with the erroneously so-called '*English Fingering*' would absolutely debar it from circulation in any other country whatsoever. This fact alone should suffice to make patriotic music-teachers fall in line with their co-workers all the world over. It only remains to add that the selection of Studies has been done very judiciously. No attempt has been done to grade them; they are given in their original order, omitting those which are of least practical value.

## Correspondence.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Opening my *Musical Times* for this month I observe an article by Mr. Corder. I glance at the opening of it, and see that Mr. Corder is about to oblige the company with a song. 'I sing,' he says, 'The Teacher'—much as the shoemaker might say, 'I sing Leather'; and a few lines further on, 'I sing the Minor Composer'—much as the milkman might announce, 'I sing the Cow.' 'Ah!' I said to myself, 'Mr. Corder is in a lyrical mood to-day; let me listen intently and respectfully to this vocal fantasia of his upon two original themes.' I listened: the performance was really a very good one. Now and then, it is true, a pinched falsetto note crept in among the manly chest tones of Mr. Corder; but then, who is perfect? And I fancied I could see how the one or two less pleasant notes came to be there: the idea of A CRITIC had occurred to Mr. Corder, and reduced him to a condition that is known in the nursery, I believe, as 'temps.' To suggest 'critics' in Mr. Corder's hearing is like saying 'cats-s-s-s' in the neighbourhood of a terrier: it brings on a brain storm—what the pathologists call an attack of emotional insanity. But we all have our amiable little weaknesses, and none of us who like and admire Mr. Corder—and I have always been one of these—would look with any but an indulgent eye on this little weakness of his. So I listened admiringly to the end of the song. Just before the finish one or two phrases used by Mr. Corder seemed to have a familiar ring for me. In another moment the dread truth dawned on me: Mr. Corder was quoting *me*, and the whole of this performance that I had been enjoying so much was a protest against *my* advice to a certain young composer, which advice Mr. Corder finds 'not particularly helpful'!

Then did the cup of my anguish overflow. 'What,' I said to myself in the bitterness of my spirit, 'What is the use of my writing twelve columns or so to make it clear what I mean, if the only result of it all is to make Mr. Corder think I mean just the opposite? What is the use of being a black-hearted, blood-stained cynic if you are merely to be mistaken for an idealist dealing out the wrong prescription?' 'Helpful' to the Minor Composer! *Mon chapeau!* Where did I say I wanted to be helpful to *him*? The whole subject of my open letter was to discourage him! (As Richter said to the young man who told him he had written a lot of music—'Ees eet nezezzary?') I go to the trouble and expense of putting a brass plate on my door with the words—'Professor of Infanticide; Undesired and Undesirable Infants Executed with Promptitude and Despatch'; and lo! an agitated professional accoucheur comes along and tells me, with tears in his kindly eyes, that strychnine isn't nearly such a helpful diet for babies as milk! But I am not in the milk business at present; I used to be, but I gave it up some time ago. I am in the strychnine business now. But why need Mr. Corder and I quarrel? Can't we work together? So long as he can gratify his humanitarian instincts by bringing superfluous infants into the world, and I can gratify my homicidal instincts by helping other critics ('expert coffin trimmers,' as I saw them styled in an American cinema picture the other day) to put them out of it, can't we both be happy?

Mr. Turner's letter on the subject of consecutive fifths is a gallant effort to put a good face on a bad job, but I am afraid it will not do much to help that earnest young composer to whom my open letter was addressed. The problem is, how to know legitimate consecutive fifths from illegitimate ones. The late Dr. Prout lays it down, for example, that 'consecutive fifths by simultaneous motion are not allowed between any two parts.' That is categorical enough. Equally categorical is the practice of composers, great and little, who as Dr. Prout proceeds to show by quotations from Beethoven, Haydn, and Kullak, use consecutive perfect fifths by simultaneous motion between any two parts just when it suits them to do so.

How does Dr. Prout attempt to get out of this difficulty? 'These examples,' he says, 'are not for the student's imitation; experience is required to understand when they may be properly introduced; but it is needful to mention them here for the sake of completeness. By beginners the prohibition of consecutive fifths must be strictly attended to.' Why, in the name of reason, if such a sequence occurs to