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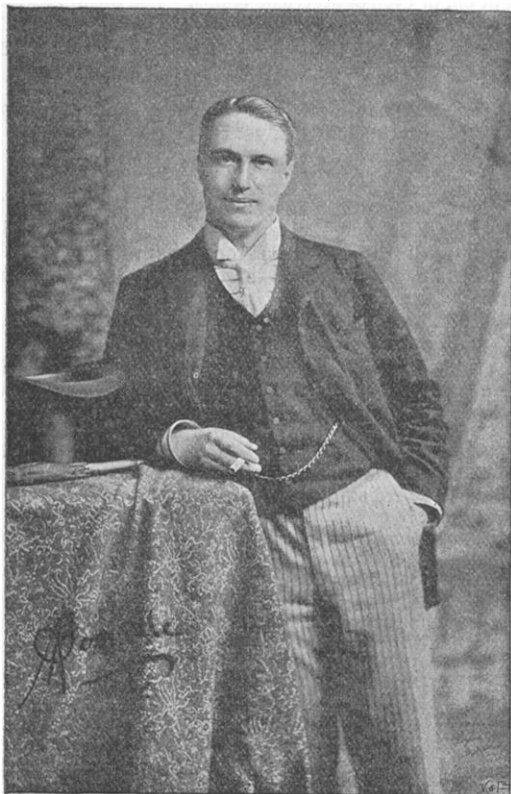
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WHAT A HIGH SHERIFF MAY DO FOR MUSIC.

THE BRIDLINGTON MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

MR. A. W. M. BOSVILLE, the Squire of Thorpe, in the East Riding of Yorkshire, is a man who plays many parts. Engineering and music are among his hobbies, and, whether they take the concrete form of a motor car or a musical festival, he rides them to some practical purpose. In addition to these self-sought pursuits, he has this year had cast upon him the responsibility of assuming the expensive honour that attaches to the post of High Sheriff of Yorkshire, a fact that has given rise to a good deal of cheap witticism on the part of local humorists, who affected to imagine that he would conduct the festival on the



A. W. M. BOSVILLE, ESQ., J.P.

(From a Photograph by Byrne, Richmond.)

18th of last month arrayed in a court suit, and wielding a sword instead of a baton. It need hardly be said that this was not carried into practice, any more than the suggestion of an irresponsible penny-a-liner, that Sullivan's 'Trial by Jury' and the ballad of the 'Lord High Executioner' should be included in the programme.

On the contrary, the festival opened in thoroughly orthodox fashion with 'Elijah,' the performance of which may be dismissed with the remark that it showed a decided advance in point of finish on the part of the chorus. In the East Riding competent chorus-singers are not so numerous that there can be much picking and choosing, and in the early years of these festivals (the present occasion was the eighth annual one) it could not be denied that the choral material was, as a whole, of poor quality. In a familiar work like 'Elijah,' and one, too, that had

been given before at Bridlington, it was easy to appreciate the greater finish and ease of vocalisation, the increased intelligence and precision of the chorus. The band, consisting chiefly of Yorkshire players, was, like that of every other festival, from Birmingham downwards, of the 'scratch' order, but was exceptionally efficient, in view of the small amount of rehearsal possible. The chief soloists were Miss Agnes Nicholls, Mrs. Burrell, Mr. Gregory Hast, and Mr. Francis Harford, who had in common the good quality of exceptional refinement, and were all distinguished by a refreshing absence of the inartistic mannerisms that beset so many singers. In the concerted pieces useful assistance was given by Mrs. Odille Bell, Miss F. Gibbins, Messrs. J. W. Watson and W. J. Stead.

The evening programme was varied and highly interesting. Bridlington, like every self-respecting festival, must have its novelty, and it was provided by Mr. J. Camidge, of Beverley, the last representative of a famous race of organists. On these occasions Mr. Camidge exchanges for his hereditary instrument, the "loud cymbals," on which he is a whole-souled and energetic performer; but he also appears at times in the capacity of a composer. Here he shows that his ideas of art are by no means circumscribed by the organ pew, and indeed the most striking feature of his clever overture to 'The Canterbury Tales' was the freshness and vivacity of his themes. He is so far from being a mere academic craftsman that he is not ashamed of a good tune, and he has the happy faculty of being able to create some really taking melodies, so far original that one is not haunted by the uncomfortable suspicion of having heard them before, or, like von Bülow, reduced to the rather doubtful encomium that one 'has always liked them.' The workmanship, too, is interesting, and sufficiently, but not obtrusively, scholarly, and there is, in a word, such good stuff in the music that it is to be regretted Mr. Camidge does not do more in the way of composition than providing an occasional *pièce d'occasion* for his neighbour and ally, Mr. Bosville.

The Overture, Spinning Chorus, and *Senta's* Ballad (sympathetically sung by Mrs. Bosville), from the 'Flying Dutchman,' opened the concert, and were given with enjoyable force and spirit. It ended with Mr. Coleridge-Taylor's 'Hiawatha's Departure,' in the performance of which there were some signs of fatigue, though, on the whole, the spirit of the music was well brought out. The soprano solos were most beautifully sung by Miss Agnes Nicholls, and Messrs. Hast and Harford did well in their respective parts. The delightful *timbre* of Mrs. Burrell's contralto was shown to remarkable advantage in *Delilah's* great scene from 'Samson and Delilah,' and the orchestra achieved its greatest success in the finest and most famous of the 'Leonora' overtures.

A particularly interesting feature of the festival was the selection of pieces to commemorate in turn our past and present sovereigns. No more suitable tribute could have been paid to the memory of Queen Victoria than the funeral march for chorus and orchestra from Sir A. C. Mackenzie's 'Dream of Jubal.' This noble and tender dirge has always seemed to me to be not only one of its author's very finest achievements, but one of the most inspired pieces produced by any of our native composers. It was performed with real sympathy, and made a deep impression on the hearers. At the evening concert an appropriate act of homage to King Edward VII. was done by the performance of Wagner's stately and heroic 'Huldigungsmarsch,' which was played with all possible pomp, though it must be added that the

somewhat erratic escapades of the side-drum did not enhance the dignity of the music.

Finally, a word is due to Mr. Bosville, who is the soul of this festival. He not only taught the chorus and conducted the concerts with energy and ability, but he contributed to the edification and amusement of the audience by the lucid and original programme-analysis for which he is famous;* he had a hand in the successful organisation of the festival, and he will doubtless, as in former years, be responsible for the deficit which is the usual result of these enjoyable festivals, which are not conducted on strictly commercial principles.

HERBERT THOMPSON.

CHURCH AND ORGAN MUSIC.

THE COMPOSER OF THE TUNE 'INNOCENTS.'

IN reference to our remarks on Anonymous Hymn Tunes (March issue, p. 171) we have received the following letter in regard to the tune 'Innocents,' the composer of which has hitherto been unknown:—

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—It may interest some of your readers to learn that the hymn tune 'Innocents' was composed by my grandfather, Joseph Smith, of Halesowen, near Birmingham (born 1800; died 1873).

I well remember hearing my grandfather say that he wrote the tune, at the request of a lady friend, to the words, 'Twinkle, twinkle, little star,' to be sung by the children of her school.

My grandfather was a thorough musician and an excellent singer, though he never practised professionally. He knew the whole of the Psalms from memory, and it used to be one of my greatest pleasures, when, as a child, I visited my grandparents, to be allowed to sit up after the usual bedtime hour and listen to him as he sang, in his sweet tenor voice, one Psalm after another, to music which he would extemporise and play upon his cabinet organ, the room being in total darkness.

A volume containing the tune 'Innocents' is, I believe, in the possession of one or other of his sons, Felix Smith, Halesowen, or Hubert Smith, organist, &c., Rugby. They probably could give you more interesting particulars than I have done.

I look each month with the greatest eagerness for my copy of THE MUSICAL TIMES. I have subscribed for it for over twenty-five years.—With best wishes, yours truly,

JOSEPH SMITH.

Organist and Choirmaster of St. Paul's Church,
San Diego, California, U.S.A.,
March 23, 1901.

Acting on our correspondent's suggestion, we wrote to Mr. Felix Smith. Here is his reply:—

Sir,—In reply to yours of the 11th instant, I beg to say that the hymn tune known as 'Innocents' was composed by my late father about sixty years ago. I have the original manuscript in my possession in a book in his own handwriting with his initials to it. This book contains several other compositions by him of a similar kind. It used to be sung to 'Twinkle, twinkle, little star,' but the words set to it in the manuscript are called 'The Sun,' the first line being 'Who am I with noble face?' My father composed it for the children of the first infant school established at Halesowen, of which school my sister was the assistant-mistress.

If you would like to see the original manuscript, I shall be pleased to show it to you.—I am, Sir, yours faithfully,

FELIX SMITH.

Spring Vale, Halesowen,
April 14, 1901.

Mr. Hubert Smith, of Rugby, strongly confirms the statements made by his nephew and brother. This ought to settle the point. Will anyone challenge this information?

* See p. 314 of the present issue.

AN ALDERMANIC AND J.P. ORGANIST.

THE organ in the Parish Church of Deane, near Bolton, was re-opened on Sunday, the 14th ult., after having undergone renovation at the hands of Messrs. Alexander Young and Co., of Manchester. The instrument was presided over by Alderman Miles, J.P., who, on that day, completed thirty-seven years of service as organist and choirmaster of the church. Congratulations to Alderman Miles upon so honourable a record of work as the chief musician of Deane Church. It would be interesting to hear of other instances of Aldermanic organists and Justices of the Peace who devote themselves to the King of Instruments in 'quires and places where they sing.'

So many notices of Lenten performances of music have reached us that it is impossible to mention all of them separately. The annual presentation of Bach's noble Passion at St. Paul's Cathedral lost none of its deep impressiveness under Sir George Martin's reverent administration. At a number of other churches the Passion music from 'The Messiah,' and especially Stainer's 'Crucifixion,' have been sung with technical excellence combined with genuine devotion. Thus the splendid example set at St. Paul's nearly thirty years ago, and which owes its initiation to the late Sir John Stainer, bears increasing fruit year by year.

EXCELLENT work seems to be done at Holy Trinity Church, Bournemouth, of which Mr. Walter Barnett is the organist and choirmaster. The choir is not only numerically strong—twenty boys, six altos, six tenors, and ten basses—but they seem capable of doing all that is required of them with refinement and efficiency. The 'fully admitted' boys are educated at one of the best proprietary schools of the town at the expense of the churchwardens—an excellent arrangement. The *répertoire* of the music sung at the ordinary services is a very comprehensive one, and such works as 'The Last Judgment,' 'The Hymn of Praise,' 'The Woman of Samaria,' and others, have been performed by the choir at special musical services. All commendation, therefore, to the organist and choir of Holy Trinity Church, Bournemouth. May the good work go on.

SHORTLY before his death Sir John Stainer was engaged upon a revised edition of Helmore's Psalter. We understand that the work is nearly completed and that it will be issued by Messrs. Novello.

ORGAN RECITALS.

Mr. Edwin H. Lemare, St. Margaret's, Westminster (Berceuse, MS., by E. H. Lemare, for the first time).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (*In Memoriam* Recital, Dr. E. J. Hopkins).—Mr. Walter Hoyle, St. Michael's, Coventry (Toccata, Rheinberger, Op. 165).—Mr. H. Holloway, St. Stephen's Bournemouth (Prelude, Rachmaninoff).—Mr. Thomas Curry, St. Stephen's, Walbrook.—Mr. B. G. Thorne, Sherborne School (Sonata, No. 18, Rheinberger).—Mr. J. W. Cheadle, St. Michael's, Dumfries (Andante in D, Op. 74, Silas).—Mr. C. Burrows Moss, Parish Church, Gravesend (Hommage à Mozart, J. Baptiste Calkin).—Mr. John Lomas, English Church of Montreux (Rheinberger's Pastoral Sonata). The recitals given by Mr. Lomas during the past winter have been much appreciated and largely attended.—Mr. R. D. Browne, Cudham Church (Sonata in D, Professor Prout).—Mr. W. E. Fairclough, All Saints', Toronto (Concert-Overture in C minor, Hollins, and Fantasia in F, Best).—Mr. P. Tottenham Lucas, St. Paul's, Covent Garden (Offertoire, King Hall).—Mr. Arthur S. James, St. Peter's,