

Review

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resist the giant power of the mighty melody which streams through the work. We feel that a mighty force is marching onward, carrying all before it; and with the glorious conquering, final major chord, we are assured of victory.

SPECIAL SERVICES.

On Sunday, November 20, at College Street Chapel, Northampton, Gade's 'The Crusaders' was given under the direction of the organist, Mr. R. W. Strickland. Miss Nellie Scrivens, and Messrs. Herbert Kimbell and Alfred Falkner were the soloists.

The annual oratorio service was held in Wells Cathedral on November 23, when Spohr's 'Last judgment' was performed with full orchestra and a chorus numbering over 200 voices. The solos were taken by Miss Viola Salvin, Miss Ethel White, Mr. Perry and Mr. R. A. Grant. The feature of the service was the excellent singing of the choir, which was drawn from four centres—Wells, Shepton Mallet, Street and Wedmore. The conductor was the Rev. Dr. Davis, organist of the Cathedral, and the organist was Mr. E. P. Wheeldon.

At St. John's Church, Ryde, Isle of Wight, on Thursday, December 1, a musical service was given which included Rheinberger's Idylle for strings, and Schubert's 'The song of Miriam.' The canticles were sung to Dr. C. H. Lloyd's setting in E flat, while Sir John Stainer's Te Deum in E flat concluded the musical portion of the service.

The customary performance of Brahms's 'Requiem' was given at St. Paul's Cathedral on December 6, under the direction of Sir George Martin, in the presence of a large congregation. The music of the service opened with Sir George Martin's setting of the 130th Psalm.

The work performed by the Brixton Oratorio Choir at Brixton Church, on December 6, was Gounod's 'Mors et Vita.' Mr. Douglas Redman conducted, and Mr. Welton Hickin assisted at the organ.

Mozart's 'Requiem' was performed in Winchester Cathedral, on December 8, by the Cathedral choir, the oratorio choir and full orchestra, under the conductorship of Dr. William Prendergast. The band and chorus numbered over 200, the former being augmented by members of the Church Orchestral Society and other players drawn from a wide area. Mr. H. R. Eady, assistant-organist, presided at the organ. An outstanding feature of the excellent choral singing was the dramatic attack of the 'Dies iræ.' The quartets were undertaken by members of the Cathedral choir. The hymns 'O heavenly Word, eternal Light' and 'For all the saints,' specially scored for orchestra by Dr. Prendergast, were sung, and Grieg's 'Ases Tod' ('Peer Gynt' Suite) was played. The performance made a deep impression on the large congregation.

At an organ recital given by Mr. Bernard Johnson at the Albert Hall, Nottingham, on November 12, the recitalist varied and improved the occasion by a short explanatory lecture (at the pianoforte) on the more prominent numbers of his programme. The innovation proved entirely successful, the actual performance on the organ being followed and enjoyed by the audience in a noteworthy degree. The scheme certainly sounds well, and must make for the education of any who may not be in the habit of listening intelligently. The programme included Mendelssohn's sixth Sonata, an arrangement of the Andante from Tchaikovsky's fifth Symphony, and the Grand Chœur in D by Guilmant.

On Saturday, December 10, in the Concert Hall of the Blind School, Swiss Cottage, N.W., an organ recital was given by Messrs. Hugh Berridge, Arthur Hayhow and Frank Howlett (students of the School), the programme including works by J. S. Bach, Mendelssohn, Henry Smart and W. Wolstenholme. Assistance was kindly given by Mrs. Galsworthy and Miss Margaret Scripps, who contributed songs and violin solos respectively.

The organ of the Temple Church, after undergoing extensive alterations, was re-opened on December 18. We hope to make this the subject of an article in a future issue.

ORGAN RECITALS.

- Mr. Westlake Morgan, Salisbury Cathedral — Organ concerto (No. 2) in G minor, *Matthew Camidge*.
Mr. H. Douglas, Congregational Church, Matlock—Choral prelude 'Wachet auf,' *J. S. Bach*.
Mr. R. W. Strickland, College Street Chapel, Northampton — sixth Organ concerto, *Handel*.
Dr. Cyril Rootham, St. John's College, Cambridge—Prelude and Fugue (the Dorian), *J. S. Bach*.
Mr. E. Harold Melling, St. Edmund's Church, Downham Market—Prelude and Fugue in B minor, *J. S. Bach*.
Mr. G. D. Cunningham, Alexandra Palace—Air with Variations and Finale Fugato, *H. Smart*.
Mr. Caradog Roberts, Canaan Congregational Chapel, Swansea — Funeral March and Hymn of Seraphs, *Guilmant*.
Mr. James M. Preston, St. George's Church, Jesmond, Newcastle-on-Tyne—Fantasia in C, *William Byrd*.
Mr. Arthur E. Davies, St. James's Church, Hatcham—Fantasie Overture, *Garrett*.
Mr. H. C. L. Stocks, Salisbury Cathedral—Requiem *Æternam*, *Harwood*.
Mr. Gustav Rhodes, Christ Church, Turn-Teplitz (Bohemia) —Toccata in F, *C. M. Widor*.
Mr. J. C. Dunlop, St. Michael and All Angels', Northampton —Marche Triomphale, *Lemmens*.
Mr. Herbert Walton, Albert Hall, Nottingham—Introduction and Fugue in C minor—*Liszt*.
Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata No. 4, *Guilmant*.

ORGANIST APPOINTMENT.

- Mr. C. M. Jaggard, organist of St. Matthew's Church, North Liverpool.

Reviews.

WORKS BY MR. ERNEST AUSTIN.

[Novello & Co., Ltd.]

The Vicar of Bray. Variations for string orchestra. Arranged for pianoforte solo by the composer.

String orchestras are apt to be somewhat neglected by our modern English composers, and any addition to their literature is welcome, especially when it has the artistic value of the above example. Mr. Austin states his theme, the familiar tune of the 'Vicar of Bray,' in his own manner, which seems to fight shy of its original rhythmic regularity, and then submits it to nine variations of varying degrees of fancifulness. The reverend gentleman is shown in many frames of mind, but he preserves his nationality. The final variation depicts a species of race for preferment. The Vicar constantly puts in a claim with his characteristic dominant and tonic, but as constantly he is ousted by some other tune that starts with the same two notes, till at last he romps in unchecked with an exhilarating jig. The interruptions are always made, in the orchestral score, by some other group of instruments than that which announces the opening dominant and tonic, a point which necessarily is lost in the pianoforte score. The solo arrangement, however, makes effective pianoforte music throughout, and gives an intelligible idea of the effect of the string version. Where the music exceeds the range of ten fingers, a part is occasionally printed above in smaller type as a kind of optional obbligato, which those who can may include at will.

Shed no tear. Trio for female voices. Poem by Keats.

'Shed no tear' is an agreeable and a singable piece of music: there are no cranky intervals or extreme modulations. It has a graceful rhythm that well fits the accentuation of the words, and the music is generally suffused with a quiet joyousness. The cadences succeed in avoiding the conventional. Perhaps the exigencies of close harmony induced Mr. Austin to make some ventures in this direction.