

Review

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ORGAN RECITALS.

- Mr. Hanforth, Sheffield Parish Church—Con Moto Moderato (en forme d'Ouverture), *Smart*.
 Mr. A. E. Jones, Bolton Town Hall—Pastorale in E major, *E. H. Lemare*.
 Mr. James Tomlinson, Public Hall, Preston—Pastorale and Caprice, *Guilmant*.
 Mr. Ernest O'Dell, St. Paul's Presbyterian Church, Smith's Falls—Fanfare in D major, *Lemmens*.
 Mr. R. W. Browne, Church of the Good Shepherd, Lee—'Ite Missa Est,' *Lemmens*.
 Mr. R. W. Strickland, College Street Chapel, Northampton—Sonata in D minor, *E. T. Driffeld*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Melody in C, *West*.
 Mr. Peter Le Sueur, Sacred Heart Church, Oelwin, Iowa—Sonata No. 6, *Mendelssohn*.
 Mr. Westlake-Morgan, Winchester Cathedral—Concerto in G major, *Matthew Camidge*.
 Mr. Martin Matthews, Christ Church, West Green—Fugue in D minor, *Bach*.
 Mr. James T. Pye, St. Aidan's, New Cleethorpes—Elevation in A flat, *Guilmant*.
 Dr. M. J. Monk, Truro Cathedral—Prelude in E minor, *Gaston M. Delhier*.
 Mr. Thomas Carpenter, Warwick School Chapel—Toccata in G, *Dubois*.
 Mr. W. Johnson, Katherine Street P.M., Ashton-under-Lyne—Question and answer, *Wolstenholme*.
 Mr. Alfred Alexander, Church of St. John the Evangelist, Princes Street, Edinburgh—Andante in A, *Smart*.
 Mr. Chastey Hector, Brighton Parish Church—Introduction and Passacaglia in D minor, *Max Reger*.
 Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh—Passacaglia in D minor, *Buxtehude*.
 Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Canzona in A minor, Op. 15, No. 1, *A. W. Pollitt*.
 Mr. Hanforth, Sheffield Parish Church—Allegro Cantabile from Symphony No. 5, *Widor*.
 Mr. Ernest H. Smith, St. Bede's Parish Church, Hartington Road, Liverpool—Offertoire in D minor, *Batiste*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. H. C. J. Churchill, organist and choirmaster, Christ Church (Congregational), Alwyne Road, Wimbledon.
 Mr. Ernest C. Edwards, Organist and Choirmaster of Jedburgh Parish Church.
 Mr. Henry T. Gilberthorpe, organist and choirmaster, Parish Church of St. James, Hampton Hill, S.W.

Reviews.

Postlude in C major. By W. G. Alcock.

Fantasia and Fugue in C minor. By J. D. Davis.

[Novello & Co., Ltd.]

This vigorous and well-written piece by the organist of the Chapel Royal will commend itself to all interested in organ music of a healthy and elevated character. It is in triple time throughout, and is moulded in the classic *binary* form. In the recapitulation section, however, only a portion of the second subject appears, and this, quite effectively, in the key of the subdominant. The piece will be found equally useful and interesting both for voluntary and recital purposes. No well-trained organist need find it at all troublesome in the matter of technique.

The influence of the modern harmonic school has largely affected the character of this organ piece. It is a difficult school to imitate, and Mr. Davis is at his best when he trusts to his own powers, which are obviously considerable, and suggest interesting developments. The fugue subject is a good one. We should consider the movement to be of a fugal nature rather than a strict organ fugue. Nevertheless the work would be far from ineffective, and the freedom employed will no doubt appeal to many.

Sonatina in C, for pianoforte. By Ernest Austin. Op. 37.
Simple Sonatinas on National Airs. By Ernest Austin. Op. 38. Nos. 1 to 6.

[J. H. Larway.]

Here is at least one of the young British lions prepared to 'roar you as gently as any sucking dove,' if thereby he obtains a wider audience. Mr. Austin has recently voiced the grievance that examination bodies pass too lightly over the claims of British music, and this present issue of *Sonatinas* is a professed attempt to supply the material of a remedy. The original *Sonatina*, Op. 37, is mapped out for the convenience of young fingers, whose placing requires special attention. Some little indulgences of what may be termed Mr. Austin's harmonic impatience will probably be taken for wrong notes by unsophisticated youth; but as a rule we have nothing but praise for the conception and laying out of this little work. In the *Sonatinas* based on national airs, Mr. Austin has made plentiful use of his ingenuity. They are full of little surprises and quaint touches of humour, expressed in simple diction and often conveyed in terms of two-part writing. One can imagine some old folks delighted to find their little ones playing the melodies they love, but somewhat perturbed at Mr. Austin's 'developments,' where the tunes seem to go all wrong. This need not, however, diminish the welcome given by musicians to Mr. Austin's experiment. His best claim to our gratitude is based on his avoidance of sentimentality and sickly harmonies. Numbers one and two of the *Sonatinas* are based on English themes; number three is a set of variations on the Irish theme, 'The Rakes of Mallow'; number four is based on Welsh themes; and numbers five and six on Scotch themes.

PART-SONGS FOR MIXED VOICES.

Irene. A madrigal. Words by J. F. R. Stainer. Composed by C. E. Miller.

Lullaby. English words by W. G. Rothery. Music by Brahms.

Coronation Day. Words by Mary Bradford Whiting. Music by Percy E. Fletcher.

Our sailor King. Words by Clifton Bingham. Music by Charles H. Lloyd.

[Novello & Co., Ltd.]

The madrigal 'Irene,' by Mr. C. E. Miller, was awarded the Molineux Prize and the medal of the Madrigal Society in December, 1909. It is a bright work, which answers to the title 'madrigal' by its contrapuntal and imitative writing and restrained harmonic scheme, and by the constant little turns of expression which recall the madrigalian period. It is in five parts (S.S.A.T.B.).

The Brahms 'Lullaby' is a welcome adaptation for mixed voices (accompanied), done by John E. West, of the popular 'Wiegenlied.' It has already been issued in two-part and three-part arrangements.

Having cultivated the useful habit of writing broad, diatonic tunes of popular nature fit for use at festive patriotic meetings, Mr. Percy Fletcher naturally gives full indulgence to the habit for the present season. 'Coronation Day,' one of the fruits of his indulgence, is in three similar verses, with a short Coda. It starts in the key of C major, and hardly ever leaves it. The tune is unsophisticated and easily learned, and the part-writing and accompaniments are correspondingly light in their demands. Such a combination of virtues should win easy acceptance for the piece on coronation and other days.

Dr. Lloyd's 'Our sailor King' is another choral song of the broad and popular type, differentiated from the preceding by its more fully worked-out part-writing and harmonies. It is equally to be recommended as a medium for patriotic manifestations.

A Flower Service (No. 2). A complete order of service for children.

[Skeffington & Son.]

The Service includes prayers, versicles, lessons and hymns, and will be most useful for the pretty occasions which have suggested their compilation. We only regret one or two of the tunes. Why should children be condemned to sing so many hymns to tunes in ♯ time? We find no excuse for the