

Church and Organ Music

Source: *The Musical Times and Singing Class Circular*, Vol. 42, No. 705 (Nov. 1, 1901), pp. 736+745-746

Published by: Musical Times Publications Ltd.

Stable URL: <https://www.jstor.org/stable/3369265>

Accessed: 13-09-2019 14:07 UTC

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



JSTOR

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*

wanting in the horns and the second trumpet. The absence of this latter instrument in the important symphony for trumpets and drums that introduces the recitative *Agnus Dei* gave a sort of mock-heroic effect to the first trumpet solo.' We are in the habit of protesting, and justly so, against long programmes, but these good people in 1839 furnished a gargantuan feast of music. The Mass in D was followed by Mozart's motet, 'Laudate Dominum,' Mendelssohn's 42nd Psalm; old John Benet's madrigal, 'Sing loud, ye nymphs,' Weber's 'Ruler of the spirits,' overture; and lastly, Handel's 'L'Allegro'! A footnote on the programme states: 'J. A. Novello's Collection of words of classical sacred music may be had of the *writers*, price one shilling.' At the end of Part I. of the programme came the following refreshing information: 'It is expected that after Tea, Ladies and Gentlemen will resume the places they occupied during the first part of the performance.' Beethoven in D and tea!

The gentleman who 'writes descriptive' for a leading Leeds paper was in fine Festival fettle during the week. A few specimens of his graphic grasp of the subject may not be unacceptable.

Back to the front came Mr. Coleridge-Taylor, and hand-in-hand with him both Madame Albani and Mr. Andrew Black. With a triple bow they made their acknowledgments, and so we passed to the short interval.

Locks and keys, and a distinguished pianist were sportively treated in the following paragraph:—

Mr. Leonard Borwick, as the central figure in the episode, dropped in for close observation. It was noticed that when he finished some particularly brilliant passage, he would throw himself back and give an upward glance of confidence at the orchestra, who continued the story. And the orchestra never failed him. Once or twice he had a quarrel with his prominent front locks, at which he tugged as though to relieve his fingers from the strain of touching so many keys all at once. But he always took to the instrument again with a readiness that was refreshing.

The garb of both the lady and gentlemen soloists and the pulmonary troubles of the audience were described in these terms:—

Yet there was Madame Albani, clad in the palest of silky green accordion-pleated fabric with white ruffle, gold and diamond ornaments, and a toque crowned with violet plumes; there, too, was Miss Marie Brema, looking like a Greek goddess in her graceful, loose-fitting, filmy white muslin-like robe and no headgear; and to one side or the other Mr. Ben Davies in conventional black with light tie, and Mr. Bispham sporting a summer vest.

. The music went on and the soloists took their special part, and now and again the audience sat back as though spell-bound. Alas! it was but now and again. Even the dread sound of the trumpets in the realistic Sequence did not suffice to reduce everyone to perfect stillness. Rustle, rustle, rustle went the leaves of the copies of music with which the majority seemed to be provided, and cough, cough, cough gave first one and then another, on whom possibly the morning air had breathed prejudicially.

Leeds is on the Aire, which may account for these airy remarks of the scribe at Festival times.

At the hospitable and merry breakfast-table of a genial musical critic attached to a Yorkshire journal, one of the lady guests remarked 'We have given Elizabeth's St. Liszt'!

Humour, a saving grace under most circumstances, now and then peeped out at the Festival, even in unexpected quarters. For instance, a chorus-singer translated the words 'Wachet auf!' as 'Wash it off.'

Critic No. 1.—'How did you like the Parisina?'
Critic No. 2.—'I did not know that Parry had written a scena.'

Spohr's Concertante for two violins (interpreted by Dr. Joachim and Señor Arbos) was stated to have been performed by the Boss and the Arbos.



CHURCH AND ORGAN MUSIC.

THE TUNE ROCKINGHAM.

'Rockingham,' that fine and expressive old Psalm tune, has rightly found its way into every hymnal. Could any collection be complete without it? Named



DR. EDWARD MILLER,

THE COMPOSER OF THE TUNE 'ROCKINGHAM.'

(From an Engraving in the possession of Mr. John S. Bumpus.)

after the Marquis of Rockingham, the tune made its first appearance in a book of psalmody bearing the following title:—

THE PSALMS OF DAVID for the use of Parish Churches. The words selected from the version of Tate and Brady by the Rev. George Hay Drummond. The music selected adapted and composed by EDWARD MILLER, MUS. DOC.

London: Printed for the author and sold by Broderip and Wilkinson, Haymarket, &c. Price 12s. 6d.

This collection, in which the Psalms were arranged for every Sunday throughout the year, met with unusual encouragement, as nearly 5,000 copies were subscribed for before its publication. 'Rockingham' appears eight times in the book and once in the appendix—nine times altogether: in the key of E flat

(Continued on page 745.)

(THE TUNE 'ROCKINGHAM'—*continued*.)

three times, in E four times, in F twice, one of the last-named settings being a *three-part* arrangement. These pitch variants are just such as every experienced organist will make use of in accompanying the great congregation under various conditions, chiefly atmospheric—for example, Wesley's 'Aurelia' is best sung in E on a bright warm day, but in E flat on a raw, wind-in-the-east morning.

As probably few of our readers are familiar with the tune in its original form, we gladly take this opportunity of reprinting it.

FIFTH SUNDAY AFTER EPIPHANY.

FIRST MORNING.

PSALM 139. Verses 4, beginning at Verse 1st.

ROCKINGHAM. L.M.

Part of the melody taken from a hymn tune.

Largo con affetto.

Thou, Lord, by strict - est search hast known

My ri - sing up and ly - ing down;

My se - cret thoughts are known to Thee,

Pia.
Known long be - fore con - ceiv'd . . . by me.

The name of Dr. Edward Miller is always given as the composer of 'Rockingham,' but it will be observed that he, as the Editor of the book, modestly states, 'Part of the melody taken from a hymn tune.' 'From what tune?' is a very natural question, to which there cannot be a satisfactory answer. One investigator suggests that its prototype is a tune named 'Great Shelford,' in Seeley's 'Devotional Harmony,' but as this book did not appear till 1806, the boot would seem to be on the other leg, to use a Wellerism.

A few biographical facts concerning the reputed composer of the devotional tune 'Rockingham,' may not be unacceptable. A native of Norwich, where he first saw the light in 1735, Edward Miller was in due time apprenticed to a paviour. He evidently left no stone unturned to pursue the study of music, even by running away from Norwich to King's Lynn, where he became a pupil of the celebrated Dr. Burney. On the recommendation of Dr. Nares, Miller was appointed organist of Doncaster Parish Church, July 24, 1756; this post he held for fifty-one years. He graduated Doctor of Music at Cambridge, 1786,

and died at Doncaster, September 12, 1807, aged seventy-two years. Dr. Miller was also a poet. He wrote some verses, entitled 'The Tears of Yorkshire, on the death of the most noble the Marquis of Rockingham.' No less than 600 copies of the poem were sold in the course of a few hours on the day of that nobleman's interment in York Minster. Could there be a better tribute to his sterling worth than the following words, written after his death? 'A warm-hearted, simple-hearted, right-hearted man, an enthusiast in his profession, yet not undervaluing, much less despising, other pursuits.'

BACH AT ST. ANNE'S, SOHO.

This historic church maintains its Bach traditions, fostered by Mr. E. H. Thorne's art-loving devotion. At half-past-three on Saturday afternoons during the month (except the last Saturday) Mr. Thorne will give a Bach organ recital, at which he will play the lesser-known works of the great Cantor—the sonatas and choral preludes, in addition to some of the more familiar preludes and fugues. These recitals are of great educational value to young students, as the organist of St. Anne's is a sound interpreter of these imperishable works. Then on seven Friday evenings, beginning December 6, Bach's Christmas oratorio will be sung—the three Christmas sections before and at Christmastide, and the three Circumcision and Epiphany sections after the joyous Festival. At the request of the Rector of St. Anne's, Mr. Thorne has written a short history of this much-neglected work. It appears in the readable little 'monthly paper' of the parish—a periodical which has running through its pages a series of brightly-written papers on 'Men and Women of Soho: Famous and Infamous'! We must find space to add that at the recent harvest festival (on the 10th ult.) the anthem was Dr. Croft's 'Rejoice in the Lord, O ye righteous,' sung with its original accompaniments—organ, oboe and strings, 'and the writing for these,' says Mr. Thorne, is 'surprisingly free and vigorous.' 'Its author,' he continues, 'was organist of St. Anne's from 1700 till 1711, and no orchestral work of Dr. Croft has been heard within living memory.' Such solid and unobtrusive work as is being done at St. Anne's deserves high commendation. There is a fine field for the introduction of the orchestral anthem.

ST. MICHAEL'S COLLEGE, TENBURY.

The forty-fifth Dedication Festival of St. Michael's College, Tenbury, was held on September 29, October 3 and 6, with its customary solemnity and enthusiasm. Services by Boyce in C and A, Prendergast in C, Smart in F and B flat, and anthems by Ouseley, Garrett, Stainer, and Elvey, were sung with that fervour which is so characteristic of Tenbury and which has earned for it a high reputation. One of the sermons was preached by the Rev. F. Wayland Joyce, vicar of Harrow-on-the-Hill, and an organ recital was given by Dr. G. R. Sinclair, organist of Hereford Cathedral, both of them 'old boys.' And here it may be mentioned that the College of St. Michael's was founded by the late Rev. Sir Frederick A. Gore Ouseley, Bart., in order to provide 'a high-class education for the sons of clergy and gentlemen of moderate means, together with the maintenance of a daily choral service of the highest devotional type.' The Warden (the Rev. John Hampton), Ouseley's attached friend, valued colleague, and genial successor in the oversight of

the College, is to be heartily congratulated on the present state of the institution and his unwearied continuance in well doing.

LINCOLN CATHEDRAL ORGAN.

The organ in Lincoln Minster has been recently completed by the addition of a 32-ft. pedal reed stop, the gift of Mr. Alfred Shuttleworth and Mr. Sharpley Bainbridge. To welcome, as it were, this '32,' two recitals were given by the Cathedral organist, Dr. G. J. Bennett, on the 1st and 7th ult., when his programmes included Mr. Hollins's Concert Overture in C minor, the Storm Fantasia of Lemmens, Bach's St. Anne's Fugue, the Toccata in G by Dubois, and a Scherzo (for the use of the soft stops) by Hoyte.

PLAIN-SONG MUTILATIONS.

The following letter, from a musician of wide experience, speaks for itself:—

SIR,—On Michaelmas Day I attended an ordination service in a large Parish Church, at which the choral rendering of the Litany and Holy Communion was, both musically and devotionally, deserving of high praise. As much cannot unfortunately be said of the central point of the service, the hymn, 'Veni, Creator Spiritus,' which was performed, chiefly in a loud voice, in quick, jerky time, by men and boys in alternate verses (not lines as ordered), as nearly as possible thus—



and so on to the end.

From the very first appearance of the plain-song tunes in *Hymns Ancient and Modern*, I welcomed them heartily; and, smoothly performed, in accordance with the direction that 'minims shown by slur to belong to the same syllable are not quicker than single notes,' I have enjoyed the old melodies on innumerable occasions for nearly half-a-century. But if this fad of clipping, and snapping, and hurrying is to be generally adopted as a newly-discovered (or newly-invented?) 'traditional method,' I sincerely hope I may never hear them again as long as I live. But perhaps I am only an

OLD-FASHIONED MUSICIAN.

ORGAN RECITALS.

Mr. A. Herbert Brewer, St. Andrew's, Bath (Fantasia in F, John E. West, and his own Melody in A and Minuet and Trio in D).—Mr. Walter W. Hedcock, Crystal Palace (New Suite by Félix Borowski and Concert Overture in F, Faulkes).—Mr. E. H. Thorne, Christ Church, Newgate Street (Concerto in B flat, Crotch, and Overture in F, Thorne).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Mr. William W. Starmer, St. John's Free Church, Tunbridge Wells (opening of new organ built by Messrs. F. H. Browne and Sons, Ltd., Deal).—Mr. James Bevan, Parish Church, Bishopwearmouth (with the assistance of a string quartet—Messrs. A. Bevan, F. Pearson, F. Dickinson, and G. I. Simey).—Dr. J. C. Bradshaw, All Saints', Scarborough.—Mr. R. J. Pitcher, Holy Trinity, Scarborough.—Mr. Sydney Crookes, Parish Church, Cupar (Concert Overture, E. D'Evry).—Mr. E. Claude Townley, St. Stephen's, Cheltenham (Marche Solennelle, Maily).—Mr. W. A. Roberts, St. Saviour's, Liverpool (Symphonic Overture 'Saul,' Granville Bantock).—Mr. James A. Crapper, Scoonie Parish Church, Leven (Overture for the Organ, A. H. Brown).—Mr. F. G. Mitford Ogbourne, Trinity College, London (Intermezzo, Chipp).—Mr. J. W. Cheadle, St. Michael's Parish Church, Dumfries (Sonata in D minor, Merkel).—Mr. J. H. M. Ledger, Thornton Wesleyan Church (opening of new organ built by Messrs. Laycock and Bannister, Keighley;

Variations on a Ground Bass, Stainer).—Dr. T. Keighley, P. S. A. Room, Ashton-under-Lyne (Impromptu, No. 8, Hiles and Meyerbeer's Coronation March).—Mr. Ernest Jones, St. John's, Rhyl (Minuet and Trio from G minor Symphony, Sterndale Bennett).—Mr. H. J. Harding, Percy Congregational Church, Bath (Sonata in D minor, John E. West).—Mr. Charles W. Bridson, St. Saviour's, Liverpool (March for a Church Festival, W. T. Best).—Mr. J. Gray, Kirkcaldy Parish Church (Sonata in the style of Handel, Wolstenholme).—Mr. W. Louch, St. John's, Longsight.—Mr. W. Wolstenholme, Lytham Parish Church.—Dr. Froggatt, St. Lawrence, Thanet (On a bass, Stainer).—Mr. W. W. Starmer, St. Mary's, East Grinstead (who played his own pastorale 'L'Angelus' and Fantasia in D minor).—Mr. T. W. Lardner, Parish Church, Marlow (March in E flat, Hoyte).

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George F. Austen, Christ Church, Ware.
Mr. W. C. Carter, St. Michael's Church, Harlesden.
Mr. Louis J. Garrett, Christ Church (Holy Trinity), Cork.
Mr. Louis F. Goodwin, Wesleyan Church, Mildmay Park.
Mr. F. Harden, St. Andrew's Church, Norwich.
Mr. W. G. Ross, Christ Church, Marylebone.
Mr. Louis Search, Parish Church, Wye, Kent.
Mr. E. Ellis Vinnicombe, St. Peter's Church, Sudbury, Suffolk.
Mr. Harry S. Vose, St. Barnabas' Church, Holloway.
Mr. H. Whorlow Bull (Bass), All Saints', Margaret Street, W.

REVIEWS.

MUSICAL LITERATURE, &c.

L'Arte del Clavicembalo. Del Luigi Alberto Villanis.

[Turin: Fratelli Bocca.]

Signor Villanis has written an interesting book. The scheme is good, though it is not carried out altogether above reproach. We believe we are correct in saying that it is the first book of the kind, and, with one exception, we feel disposed to receive thankfully what the author gives us rather than to pick little holes here and there, *i.e.*, to point out any imperfections which we may have noticed. Space, indeed, will not allow us to describe, even in the briefest manner, the contents of the volume. We shall therefore merely trace the lines followed, and then concentrate our attention on the English section.

The writer of these lines remembers in his young days to have seen a performance at a Paris circus in which the clown repeatedly brought down the house by shouting out, with imitated British accent, 'L'Angleterre est la première nation du monde.' But just as the earliest converts to the new faith accepted the term 'Christian' given to them in derision, so may we accept the clown's cry, at any rate as regards clavier music. Signor Villanis follows the history of it in England, Italy, France, Germany, and in a short appendix, in The Netherlands. England he puts first, because he says it was she who 'founded the school of clavicembalists.' The author finds that in each of the first four countries named there was one man who represented the art of which he writes at its highest point; Purcell, Domenico Scarlatti, Couperin, and J. S. Bach, respectively, but he not only discusses these *sommités*, but examines the art-work not only of men who paved the way but of those who followed, and who not only amplified forms established by them, but gradually moulded them to new ideals.

We turn then to the English section, and any criticism on our part must be received in the spirit in which it is offered. With a little more research and a little more care the author might have avoided many errors; those we point out and others can, however, be rectified in a future edition, whereby the book already valuable will become still more so. In dealing with the precursors of Purcell, mention is naturally made of 'Parthenia,' the 'first music that ever was printed for the Virginalls' (the old spelling would