

Church and Organ Music

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Church and Organ Music.

FIFTH SUNDAY after EPIPHANY

First Morning

Psalm 139 ——— Verfes 4 beginning at Verfe 1st

Rockingham L.M. Part of the melody taken from a hymn tune

Largo con affetto

Pia

FACSIMILE OF THE TUNE 'ROCKINGHAM' AS IT FIRST APPEARED IN DR. EDWARD MILLER'S
'THE PSALMS OF DAVID' (1790).

Hymn-tunes form so important a feature of church music in all denominations, that any fact or incident relating to their histories is often of interest. So with 'Rockingham,' one of the most beautiful of all our devotional metrical-melodies. Its authorship is assigned to Dr. Edward Miller, the celebrated organist of Doncaster Parish Church in the 18th century; but he would have been the first to disown the paternity of the tune. As will be seen in the sub-joined facsimile of the first appearance of the tune as we now know it—in Miller's 'The Psalms of David' (1790)—Miller expressly states, 'Part of the melody taken from a hymn tune.' The question may naturally be asked: 'From what source did the old psalmist derive the familiar strain?' The late Rev. Henry Parr, a pioneer student of hymn-tuneology, answered the inquiry thus: 'The original seems to be an Anapæstic tune named "Great Shelford," by Seeley and others.' Now, Seeley's 'Devotional Harmony' did not appear until 1806, too late for Dr. Miller to have taken the melody from that collection.

There is convincing evidence to show that 'Rockingham' was evolved from a tune named 'Tunbridge'

which appeared in a tiny tome, measuring 4 by 2½ inches, bearing the following title:

A SECOND SUPPLEMENT | TO | PSALMODY IN
MINIATURE. | Containing an addition of new
Hymn Tunes, chiefly | used at the Lock,
Tabernacle, Tottenham Court, Lady | Hunting-
don's, and Mr. Wesley's, Chaples (*sic*), Dissenting
Meet | ings &c. &c., Many of which are not in any
other Collection.

Correctly figured for the ORGAN.

London: Printed & Sold by the Editor, No. 18
Clerk | enwell Green. Sold also by Messrs.
Thompson, No. 75 St. Pauls Church Yard.
Where may be had Psalmody in Miniature
3 Books Price each 6d. The 1st Supplement
Price 6d. & Instructions in Miniature for learning
Psalmody Pr. 6d

The title-page to the third edition of the complete collection—'Psalmody in Miniature, in V Books'—is dated 1783; but while the first Supplement is dated

(1778), the second Supplement is undated, its publication may however be assigned to about 1780, in time for Dr. Miller to make use of its contents.

Mr. J. T. Lightwood, of Lytham, possesses the identical copy of 'Psalmody in Miniature,' including both Supplements, which formerly belonged to Dr. Miller. Although there is no written name in the book, there are scattered about its pages various annotations in a handwriting which Mr. Lightwood has identified as Dr. Miller's, by comparing it with similar notes in a volume of hymn-tunes which avowedly belonged to the Doncaster organist. Through the kindness of Mr. Lightwood we are enabled to reproduce in facsimile the tune whence 'Rockingham' was evolved, with Dr. Miller's annotation :

Tunbridge. P.M. 85

would make good long m.

It will probably be remarked that Dr. Miller might have acknowledged that something more than 'Part' of the melody was taken from a hymn-tune. Anyhow, the above tune is without doubt the origin of 'Rockingham.' The name of its composer has yet to be discovered. In the meantime 'Tunbridge' cannot but be admired, the introduction of the flat seventh in the first line being particularly beautiful.

Some additional notes on 'Rockingham' will be found in the *Musical Times* of November, 1901.

The first meeting of the London District Centre of the Free Church Musicians' Union, was held in the Binney Institute adjoining the King's Weigh House Church on March 30, under the presidency of Mr. Horace Holmes, chairman of the Centre. A paper was read by Dr. F. N. Abernethy on 'Organ accompaniment in Divine Service.' Mr. H. F. Nicholls, the general secretary, also delivered an address upon the advantages of the Union, and explained that there were now two kinds of members, viz., those officially appointed organists and choirmasters who are active members, and any interested in Free Church music who may become honorary members. An interesting discussion followed, in which Mr. John Spink, the London secretary, Mr. J. E. Leah, treasurer, and Mr. Arthur Berridge took part. The Union has suffered a sad loss in the death of Mr. J. P. Attwater, organist of Clapham Congregational Church, who was one of the first members and supporters of the movement.

Mr. C. H. Moody, organist of Ripon Cathedral, delivered a lecture at Saltburn, Yorkshire, on April 1, his subject being 'The evolution of the Anthem.' In addition to an example of ancient plain-song, the choir of the parish church sang the following anthems in illustration of Mr. Moody's interesting discourse: 'Rejoice in the Lord' (Redford), 'O Lord, Thy word' (Tye), 'All people that on earth do dwell' (Tallis), 'Bow Thine ear' (Byrd), 'Rejoice in the Lord' (Purcell), 'In Thee, O Lord' (Weldon), and 'The Wilderness' (Wesley).

Mr. J. T. Hughes, who recently resigned the office of organist and choirmaster of West Derby Parish Church, Liverpool—the duties of which he has discharged with distinction for twenty-four years—has been the gratified recipient of a presentation consisting of an address and a cheque for £130. During the fifty years which have elapsed since the consecration of West Derby Parish Church, there have been only three organists: Mr. Ridley, Mr. W. T. Best, and Mr. Hughes.

Mr. J. Herbert Olding has been presented by the vicar, on behalf of the wardens, choir, and congregation, with an illuminated address, and a substantial cheque, on the occasion of his retirement from the office of organist and choirmaster of St. Saviour's Church, Brixton Hill, which he has held for nearly eighteen years. On the occasion of the presentation, best wishes were expressed for his success in his new appointment at Christ Church, Mayfair.

At the Easter Vestry of Manchester Cathedral, held on April 14, the Dean (Bishop Welldon) stated that it was considered desirable to spend the sum of £4,000 on the cathedral organ, and that an effort would be made to raise the money.

ROYAL COLLEGE OF ORGANISTS.

Dr. H. A. Harding, honorary secretary of the Royal College of Organists, and in connection with that institution, delivered an interesting and thoughtful lecture at the Royal Hotel, Cardiff, on April 13, taking as his subject 'Allusiveness in musical composition.'

Dr. Harding began by calling attention to the practice of allusiveness in literature, where it was very common, whereas in music it was decidedly rare. When one found a device so common in one art, and its natural equivalent so rare in another, he thought that a little speculation was not out of place. The lecturer proceeded to give several apposite quotations of literary allusiveness from Milton, Gray and Tennyson, and some interesting instances of the analogous device in musical compositions by Bach, Mozart, Mendelssohn, Schumann, Berlioz, Mackenzie, Parry, Stanford and Sullivan. He said that there was obviously no place for any such 'allusiveness' in pure or abstract music, but the general current of musical composition had for a long time been setting in the direction of programme music, and this afforded many opportunities for its use. Would quotations from classical works be generally detected by audiences? He was afraid not, mainly because of the faults of our educational system.

Dr. Harding pleaded for a deeper and wider study of literature by musicians, as also of music in the educational centres of the United Kingdom. He added that a higher level of knowledge and intelligence in listeners would be an enormous gain.

The long and well-selected list of analogous literary and musical examples chosen by Dr. Harding is a most interesting one, and the honorary secretary of the Royal College of Organists is to be congratulated upon having broken new ground in his instructive discourse.

On Sunday afternoon, March 28, Handel's 'Messiah' (Parts II. and III.) was sung at St. Stephen's Church, St. Albans. Mr. George F. Wood accompanied throughout on the organ, and the trumpet obbligato to 'The trumpet shall sound' was played by Mr. F. W. Stanley, of the Herts Yeomanry.

At Emmanuel Congregational Church, Bootle, Mendelssohn's 'Lauda Sion' was rendered by the choir, under the direction of Mr. A. E. Workman, with Mr. W. A. Roberts at the organ.

Gaul's 'Ruth' was performed at the United Methodist Church, Freeman Street, Grimsby, on Sunday, April 18. Mr. W. Levers, choirmaster, conducted, and Mr. Sidney Porri was at the organ.

LENTEN SERVICES.

CATHEDRALS.

No service held throughout the year at St. Paul's Cathedral equals in impressiveness the rendering of Bach's 'St. Matthew' Passion. And the rendering on Tuesday evening in Holy Week (April 6) formed no exception to the high standard annually maintained for nearly forty years. Sir George Martin conducted, and in the unavoidable absence of Mr. Charles Macpherson, Mr. Stanley G. Marchant was at the organ. As in former years, a full orchestra and special choir co-operated in an impressive rendering of the great work.

At Norwich Cathedral, on March 4, Bach's 'St. Matthew' Passion was most impressively sung under special conditions—two choirs, two orchestras, and two organs, one instrument having been specially erected for the occasion by Messrs. Norman & Beard. Thus the event was unique in the history of music in East Anglia. For three hours, and without a break, an immense congregation, estimated at between three and four thousand people, listened to the great Cantor's strains with the greatest reverence and attention. The solo violinist was Mr. E. L. von Weeks; Dr. Bunnett and Mr. Madden Williams respectively presided at the two organs; Mr. E. Mason played the cembalo part on the pianoforte, and Dr. Frank Bates, organist of the cathedral, conducted.

Bach's 'St. Matthew' Passion was sung, with organ accompaniment, at special services held in Lincoln Cathedral on March 19 and April 2. The choruses were rendered by the cathedral choir, augmented by the members of the Lincoln Musical Society, and the soprano and alto solos were sung by the whole of the cathedral choir boys. Dr. G. J. Bennett, organist of the cathedral, conducted, and Mr. H. S. Trevitt presided at the organ.

The Holy Week daily services at the Cathedral Church, Birmingham, included selections from Bach's 'St. Matthew' Passion, anthems by Palestrina, and Allegri's *Miserere*, sung under the direction of Mr. Edwin Stephenson, organist and master of the choristers. To a carefully compiled word-book of the anthems, &c., Mr. S. Royle Shaw contributed an interesting preface in which he described the music that was sung.

Bach's 'St. John' Passion was sung in St. Patrick's Cathedral, Dublin, under the direction of the organist, Mr. Charles G. Marchant, on the first four evenings in Holy Week.

VARIOUS CHURCHES.

The first performance in Richmond of Bach's 'St. Matthew' Passion was given in the church of St. Matthias, Richmond Hill, on March 31, with full orchestral accompaniment. Mr. Kenneth C. Burns, organist of the church, conducted, and Dr. G. F. Huntley presided at the organ.

Bach's 'St. Matthew' Passion was sung, accompanied by a double orchestra of strings, at St. Peter's Church, Devizes, on April 2, under the direction of the Rev. D. H. Weeks, with Mr. C. C. Sumsion, of Oxford, at the organ.

Dvorák's 'Stabat Mater' and Spohr's 'Last Judgment' were sung at Hinckley parish church on March 23 by the combined choirs of the church and local choral Society. Mr. Paul Rochard, the organist of the church, played the accompaniments throughout, and Mr. C. J. King, organist of St. Matthew's Church, Northampton, conducted.

Mendelssohn's 'Elijah' was performed at St. Michael's Church, Coventry, by the St. Michael's Festival Choral Society, on March 22, under the direction of Mr. Walter Hoyle, organist of the church.

At Highbury Congregational Church, Cheltenham, the sacred cantata 'The Life Everlasting,' by Mr. H. A. Matthews, was performed on March 27.

Handel's 'The Passion of Christ' was sung at Tewkesbury Abbey on March 28, under the direction of Mr. Alfred W. V. Vine, the organist and choirmaster of the church, who accompanied this interesting work throughout.

Mr. Edmund Rogers's cantata 'The Pilgrim's Progress' was sung at SS. Michael and All Angels' Church, Star Street, Paddington, on April 4, under the direction of the composer.

Dvorák's 'Stabat Mater,' in its English version, 'At the foot of the Cross,' was sung on Good Friday at St. Thomas' Church, Sunderland, under the direction of the organist, Mr. Percy P. Watson.

Mr. Harold Moore's 'The Darkest Hour' was sung at St. James's Church, Bath, without a conductor, but with Mr. H. C. T. Gill at the organ. The same work was also given at Victoria Road Wesleyan Church, Southsea, under the direction of the organist, Mr. W. J. Groves.

Spohr's 'God, Thou art great,' Stanford's *Te Deum Magnificat*, and *Nunc dimittis* were sung, with orchestral accompaniment, at Peshurst Parish Church, on April 14, under the direction of the organist, Mr. Reginald E. Groves.

At Holy Trinity Church, Bedford, under the direction of Mr. Henry T. Tiltman, organist and choirmaster, the following works were sung during Lent: Bach's motet 'Jesu, priceless treasure,' and the same composer's church cantata, 'Watch ye, pray ye.'

STAINER'S 'CRUCIFIXION.'

As in former years, Stainer's 'Crucifixion' was sung at many churches, including St. John's, Angell Town, Brixton (organist, Mr. Warren Tear); St. Mary's, Walton-on-Thames (organist, Mr. Henry T. Gilberthorpe); St. Peter's, Sudbury, Suffolk (organist, Mr. E. E. Vinnicombe); and Holy Trinity, Bedford (organist, Mr. Henry T. Tiltman); St. Mary's, Granston, Pembrokeshire (organist, Mr. J. Hancock - Davies); Adderbury Parish Church (organist, Mr. H. H. Fowler).

GOUNOD'S 'REDEMPTION.'

Gounod's 'Redemption' was sung at several churches, including the following: St. Margaret's, King's Lynn (Mr. Arthur Shirley); Lillington parish church, Leamington (Mr. A. E. Gibbs); St. Luke's, Hackney (Mr. F. S. Marsh); parish church, Romford (Mr. Matthew Kingston); parish church, Walton-on-the-Hill, Liverpool (Mr. Albert Orton); Sutton Wesleyan (Mr. R. Vaughan Seddon).

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. William J. Comley, St. Saviour's, Lambert Road, Brixton Hill.
Mr. H. Stanbrook, St. Paul's Church, Slough.
Mr. H. C. L. Stocks, Parish Church, Yeovil.
Mr. Frederick C. Thomas, Grace Church, Brantford, Ontario.

ORGAN RECITALS.

- Dr. G. H. Smith, Sculcoates Parish Church, Hull—
Sonata in D minor, *J. F. Bridge*.
- Dr. M. J. Monk, Truro Cathedral—Air varied and finale,
F. E. Gladstone.
- Mr. James Tomlinson, Public Hall, Preston—Fantasia in F,
John E. West.
- Mr. Edwin H. Lemare, City Convention Hall, Buffalo,
New York—Symphonic Poem, 'From the West,' *Lemare*.
- Mr. Henry T. Gilberthorpe, St. Mary's, Walton-on-Thames
—March in B flat, *Silas*.
- Mr. F. E. Wilson, St. Michael and All Angels', Manor
Park—Fugue in G, *Krebs*.
- Mr. R. W. Strickland, Mount Pleasant Baptist Church,
Northampton (opening of new organ built by Messrs.
Bevington & Sons)—Concerto in D minor, *John Stanley*.
- Mr. Alfred H. Dudley, Congregational Church, Rock Ferry
—Fantasia in E flat, *Best*.
- Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—
Rhapsodie on 'O filii et filiae,' *W. Faulkes*.
- Mr. Edwin N. Tayler, Parish Church, Crewkerne—Grand
Chœur in C, *Hollins*.
- Mr. Montague F. Phillips, Christ Church, Newgate Street—
Prelude and Fugue on the name of Bach, *Liszt*.
- Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—
Idylle, *H. W. Richards*.
- Mr. Frederick C. Thomas, Grace Church, Brantford, Ontario
—'Two twilight organ recitals'!
- Mr. Walter C. B. Smith, Town Hall, Ryde—Andante in F,
F. Swinford.
- Mr. B. Langdale, St. George's Church, Barnsley—Etude
symphonique (pedal study), *Bossi*.
- Mr. P. J. Mansfield, Wesleyan Church, Bideford—Marche
Solennelle, *Mailly*.

Reviews.

Folk-song Airs. Books I. and II.

Folk-dance Airs. Collected and arranged for the piano-
forte, by Cecil J. Sharp.

[Novello & Co., Ltd.]

Mr. Sharp has provided in a compact form, folk-song airs that are distinctly pleasing; moreover they are of English origin, and of considerable value from an antiquarian point of view. The folk-melodies in the first two books consist of more or less familiar folk-song tunes, but the companion book of traditional dance airs has been recently noted by Mr. Sharp from country performers. The latter book more particularly calls for notice.

It is obvious that many of these melodies are traditional survivals of the 18th century country dance tunes, which were published in such quantity during that period. For instance, although 'Constant Billy' here varies considerably from its early printed version, and also from a traditional set which Mr. Sharp has published elsewhere (Morris Tunes, 1st set), yet 'The maid of the mill,' from Shield's 'Rosina' (1783) has undergone little change. The latter is a simple tune, and must have been kept well before the public by the frequency with which the opera used to be performed on the provincial stage. 'The Princess Royal,' which is frequently and erroneously attributed to Shield, also retains its salient features, and so too does 'Jockie to the fair.' Of the tunes that are less recognizable, 'The Triumph' is totally unlike that once popular dance, and may easily have become misnamed, while 'London Pride' seems to be from a basis of 'Boyne Water,' and with less similarity 'Old Heddon of Fawsley' may have come from the same source. 'Green-sleeves' seems to be more of the Scots version that is fitted to 'Tak' your auld cloak about you' than the usual English copy. 'The marriage vow' is probably a traditional remembrance of Dryden's song in 'Marriage à la mode,' 'Why should a foolish marriage vow.' The Derbyshire Morris dance is fairly well known in that county, and in Lancashire, Yorkshire and Cheshire. The country fiddlers who presided at village merry-makings were well up in the old country dance-tunes, which they either picked up by

ear or played from printed copies. They did not hesitate to alter or adapt according to their fancy, and the airs, being unfettered by words, are frequently handed down to us in a modified form, among others which no doubt are the individual and original compositions of such rustic performers.

Mr. Sharp has contributed some valuable notes, and if he had added the original printed versions of certain of the airs, an interesting comparison would have been possible. Nevertheless, both publications are acceptable contributions to Folk-music.

Musique Ancienne. Par Wanda Landowska, avec la collaboration de M. Henri Lew-Landowska.

[Paris: Mercure de France.]

There is a very prevalent idea that the art of music is only a few centuries old, that it has made rapid progress, and that it is now at its zenith. The author of this interesting volume reminds us that the same idea has always been entertained. In 1725, Brossard thought that the art had reached its highest point, and Richard Strauss has expressed his belief that the finest works of the past were only created as footstools à notre avènement.

With regard to the contempt poured upon old music by some progressivists, the writer of this book compares them to the children of the Fiji Islands, who kill their parents as soon as they show signs of old age. Madame Landowska, however, has no desire to extol the past at the expense of the present. 'One may,' she says, 'of course prefer one period of art to another, but 'music is not a schoolgirl rising from one class to another, and only just now receiving her highest certificate.'

Madame Landowska is an accomplished performer on the harpsichord, and in speaking of transcriptions, she refers specially to the liberties taken with music written for the harpsichord. Transcribers, she remarks, complain of the limited compass of the old instrument, of its feeble, monotonous tone, and many other drawbacks, all which prove, she says, that such people have never handled, perhaps never been near a harpsichord. As regards the complaint of feebleness of tone, the author in another chapter gives an interesting quotation from Carl Philip Emmanuel Bach's 'Essay on the true way of playing the clavier,' in which he says the harpsichord ought to be used for strong music (*zu starcken Musicken*), the clavicord for solos. And he adds, 'The new forte-pianos, if well built, can be used for solos, or with just a few instruments.' The pages concerning the ornaments so frequently to be met with in harpsichord music, deserve special notice. Brief quotations point to the important part which they played. Emmanuel Bach considered them necessary; 'an appoggiatura out of place, a shake, a *roulade*, can destroy the effect of an entire scene,' said Gluck. Madame Landowska remarks that Forkel and others would have us believe that Bach made little use of them. To the eye it may appear so, but as a matter of fact the composer frequently wrote out his ornaments in full. By way of emphasising this, a facsimile of the *Andante* of the 'Italian' concerto, as engraved by Bach, is given, and side by side the music as it would appear if the ornaments had been merely indicated.

We have given, we hope, some idea of the contents and style of a book in which many important subjects are treated in a pleasant and practical way.

PIANOFORTE MUSIC.

Passacaglia. Composed by Alexander Friedrich von Hessen (Op. 7).

[Martin Cohen, Nürnberg.]

The extreme modern development of the *Passacaglia* is seen in this piece by Herr von Hessen. The original theme of sixteen notes, at first given out unaccompanied, remains in evidence throughout the composition, being surrounded with harmonic embroideries of increasing elaboration and difficulty. The technical demands are beyond the powers of any but the most advanced executants. The effect will be brilliant rather than beautiful.