

# MUSIC IN THE HOME

Conducted by A. Minor.

## "The English School of Organ Not Appreciated As It Should Be"

Second Installment of Paper Presented by Clarence E. Gilmour, Organist of the Church of St. John the Evangelist, Before London Organists' Club.

"The battle for the English organ composer must be fought by the English organist. The man behind the gun, first, last and all the time, must be the organist."

—Clarence E. Gilmour.

Thomas Adams, Benjamin Cooke, John Stanley and Thomas Attwood Walmisley have left compositions full of vigor, which are a credit to English organ music and deserve to be widely known.

English organists are not likely soon to forget the claims of Samuel Wesley, 1766-1837, whose remarkable personality no less than his extraordinary genius for music did so much to raise the status of the church musician in England. As one of the first to introduce Bach in England, Wesley had at his finger-ends the best organ music extant. No one knew better than he, that to acquire a real style in organ music, days and nights must be passed with the Leipzig chorale for guide. Wesley's life and work were wholly devoted to the art he loved. Something of the man's fine healthy character is seen in the music he has left. Wesley's reputation was won when organists were expected to extemporize.

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performer who is content to let the actual notes convey their own message, as contrasted with the display of technique and virtuosity, and so much thought of, in such things as the Overture to "Tannhauser." I would not for a moment disparage the ambition which prompts the self-interest and perseverance such difficulties demand, but I plead for a hearing at least of what I claim to be worthy and dignified examples of English art. There is variety of attractiveness and scope in these works, which depend in many cases upon the extent of the development attained in organ-building at the time the music was written. Our present instruments may be said to include the possibilities to be found in those of earlier days, so that there can be little difficulty in the performance. In fact, with the responsive and delicate action of today, difficulty can scarcely be said to exist. There remains then, only the question of taste. It should be remembered that there is much music which is more effective to the actual performer than to the listener.

Until the last few years we have had little cause for satisfaction with England's contribution to modern organ literature. In English organ music we are told that it is quite correct to say we have found a road which is going further in the end. We can only hope that may be so, but assuredly this summation will hardly be more quickly gained by the stream of entirely unworthy trifles constantly poured out by publishing houses. England has any number of fine players, and their influence upon composers must be of undoubted value. England may point with pride to such works as the Sonata in C Sharp Minor, the "Pavane" and the "Toccata" of Dr. Basil Harwood as examples of what is high and noble, and hope that such a worthy ideal may yet succeed in placing that country at least on an equality with others. The battle for English organ composers is being fought, that for English organ composers can hardly be said to have begun.

In these days when so many composers sit down to write organ music do so with the orchestra at the back of their minds, we must be grateful to any who can produce music, which while modern, is yet expressed in the idiom suitable to the keyboard instrument. Such an one is John E. West, whose "Pantasia in F" and "Song of Triumph" deserve to be well known.

Charles Macpherson's "Pantasia Prelude" is an excellent specimen of modern English organ music. Dr. Lloyd's "Diapysia" is a useful study of singular charm and moderate difficulty. A feature is a long sustained note for the right foot, while the left plays a detached bass. This passage may be recommended as a study in leaving the swell-pedal severely alone. A much-neglected branch of organ playing, Edward Silas has made his home in England for so long that he may be regarded as an English composer. His "Pantasia on St. Ann's Tune" is moderately difficult and brilliantly effective. Healey William is a composer who has given us music of so excellent a quality that much may be expected of him. His preludes and fugues in B Minor and C Minor show originality and real power. Sir Hubert Parry has written choral preludes on well-known hymn tunes of really serious aim.

Three other works by young English composers deserving of mention are "Rhapsody," by Harold Duke, an "Idyll," "The Sea," by Herbert Smith, and a delightful "Pantasia Prelude," by Ernest Briston Farrar. H. Sandford Turner's "Scherzo in F Minor" is an excellent specimen of music, which is full of interest to the player. In E. H. Lemare's "Arcadian Idyll" we have the well-known recitalist at his best. Other attractive items for recital use are Wostenholme's "Scherzo in B Flat," and "Three Sketches," Stuart's "Theme and Variations," and Faulkes' "Pantasia in A Minor." Here, with many more pieces of good music craving mention I must stop, realizing the hopelessness of attempting anything like a list. Let me conclude by repeating that

the battle for the English organ composer must be fought by the English organist. The man behind the gun, first, last, and all the time, must be the organist.

## DANCE MUSIC DAY FOR MUSIC CLUB

Arranging their program for the next recital of the Women's Music Club which takes place in the Normal School on Wednesday afternoon, March 20, at 4 o'clock, Mrs. Paul and Miss Mabel Stevens have been particularly happy in keeping to the subject for the day suggested by the program committee, namely, "The Dance as a Form of Musical Art." A paper by Miss Ruth Keyes on this subject will be illustrated by two of her clever pupils, Miss Ann Macbeth and Miss Edith Barkie, who will give a practical demonstration of the close relationship existing between music and dancing. Miss Minnie Fox is singing a couple of waltz songs, and Miss Marjorie Skinner a swing song and sunshine song, while Miss Stevens is playing a Moszkowski waltz, opus 24. Other forms of dance music will be heard, quaint ancient forms of dance music written by Bach, passed by Grand Molligan, violinist. By request, Mrs. A. D. Jordan and Mrs. Harris Elliott are repeating the piano duo, "Lullaby" (Preludes), which they played at the club earlier in the season.

## NEW YORK'S FAMOUS "LITTLE SYMPHONY" PLAYS IN LONDON

Of the many treats presented by the Musical Art Society in the past two seasons, none has been anticipated with greater interest and delight than the coming of the famous "Little Symphony," conducted by George Barrere, to give a series of recitals on Wednesday night, March 20, in conjunction with the Musical Art Society chorus. The "Little Symphony," which has been called "The most ambitious chamber music attraction before the public," is a group of some fourteen members, banded together for the purpose of playing compositions written for just such small ensembles, and of which the delicate effects and dainty character are least when played by the great orchestras with their massed forces of sound and tonal complexities. Interesting examples of this music will be presented, such as a couple of suites, "Cephalus and Proetus," by Gretry, and "For My Little Friends," by Piarre, including a pastiche for wind instruments, "The Vigil of the Guardian Angels," for strings, a "Little Gavotte," a "Song of Other Days" (string instruments), a serenade, and in conclusion, "The March of the Little Lead Soldiers."

Mr. Barrere, regarded by critics as the world's leading flute player, will be heard in a solo group. By the way, he was formerly leading flautist for many years with the New York Symphony Orchestra, before the inspiration came to him to organize the "Little Symphony," which has won for itself so distinguished a place in the musical world. The choir, under the direction of A. D. Jordan, is presenting an interesting miscellaneous program.

## MISS HELEN WILSON APPOINTED DIRECTOR OF A TORONTO CHOIR

Ability Appreciated of Talented Musician Well Known in London.

Miss Helen Wilson, a talented musician, who is well known in this city, has recently received flattering recognition in Toronto, both in her appointment as choir director for the Victoria Presbyterian Church, West Toronto, and from the press of that city. Miss Wilson, who is a niece of Mrs. C. H. Somerville, has visited in London on a number of occasions, and given piano recitals here, for the past four years, she has been organist of the Victoria Church and held the same position previous to going abroad to study for two years under eminent European masters. Until recently, Miss Wilson was the popular singer, has been the director of the choir. Following his resignation, a number of musicians of eminence in the profession applied for the position in response to the music committee's advertisement. After serious consideration, and after obtaining expert advice, including that of Dr. A. S. Vogt, the famous former conductor of the Mendelssohn Choir, it was decided that no better arrangement could be made than to place the choir under the direction of Miss Wilson. "It is stated that Miss Wilson will receive the loyal support of the members of the choir, who thoroughly appreciate her musical talent and personal worth. The choir is to be strengthened by the addition of a few solo singers."

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**LITTLE SYMPHONY COMING WEDNESDAY**

On Wednesday evening next at the Grand Opera House the justly celebrated "Little Symphony" of New York (George Barrere, conductor) will visit London for the first time. This is an organization of fifteen solo artists banded together for the purpose of properly performing music which has been written especially for little orchestras. In the days when Mozart penned his distinguished compositions the modern augmented orchestra was not existent. The fine sensitiveness, the flowing melody, gracefulness of contour which was his, demanded not numbers, but individual ability in the interpretation. And no great orchestra of the present day plays the compositions of Mozart in the way in which Mozart intended them to be played. Numbers of composers, both classic and modern, like Mozart have realized the charm of expressing themselves deftly in the medium of the exquisite miniature rather than noisily by means of the only mural. A well-known litterateur has remarked that transcendence after all lies in the still small voice. George Barrere, the great virtuoso of the flute, had a library full of rare compositions. He realized that the reason they were not among the recognized repertoires of the great orchestras was because something was essentially wrong with the way they were rendered. He realized that it was Mozart being played in the spirit of Richard Strauss. He realized the need musically which existed for a reincarnation of one of the delightful little orchestras of the courts of old, in which each man was an artist. He founded the "Little Symphony" and the "Little Symphony" has achieved an artistic reputation which is indeed very remarkable. It is the most ambitious chamber music attraction before the public since the days of the "Concerts among the admittedly 'smart' events in New York. The "Little Symphony" will be heard in three groups of beautiful instrumental music by modern French composers, while Mr. Barrere, who is accounted the "world's leading flute player," will be heard in some solo music for his favorite instrument. In association with the "Little Symphony" will be the choir of the Musical Art Society, under the direction of Albert D. Jordan. The choir will on this occasion present an exceedingly attractive program of miscellaneous character, consisting of part-songs and patriotic music by English, French and American composers. A fine performance is assured. The subscription sale for this concert has been unprecedented and intending patrons are requested to secure their seats early. The plan opens Monday morning at the Grand Opera House.

**MANY SMALL CASES**—Several cases were heard by Judge Judd Friday at a brief sitting of the first division court at the court house. The majority were claims for small amounts, and were quickly disposed of or adjourned.