

## REVIEWS

These tractates, though popular in form, are learned, well documented and written in a most impartial spirit of enquiry. The conclusion they reach is a conclusion universally endorsed by all the recognised authorities; that both the Celtic and the Anglo-Saxon Churches were in communion with the See of Rome and that they in no way differed from the rest of Christendom in their attitude towards that See.

It seems that an anti-Roman movement within the Anglo-Catholic party has stirred to life a counter-movement which looks upon union with the Holy See as the objective towards which Anglo-Catholicism must tend or die. And not all the learning, intelligence and youth are with the anti-Romans.

H.St J.

FROM FAITH TO FAITH. By W. E. Orchard, D.D. (London : Magnani & Son, Ltd. ; 7/6.)

Dr. Orchard's struggle for his faith claims our greatest sympathy. Both to those whose belief is already firmly established, and to those who are not troubled with the necessity of a God, his account of his conversion in the early part of his book seem superficially the outcome of emotion rather than of deep thought. It is only those who have trodden the same path that are able to appreciate fully his courage in clinging to his religion when there seemed so little on which to build.

Perhaps the most difficult point to understand in his advance is that, having arrived at the conclusion that the disciplinary and sacramental systems of the Catholic Church were the only possible means of providing a practical basis on which to teach the faith, and also that he himself needed a special commission to administer the sacraments, he did not seek at once the church where these were to be found.

His final chapters dealing with the objections to Catholicism call for great praise. It is very easy to stand without and criticise, but, as Dr. Orchard clearly shows, many of the failings disappear or appear in a totally different light when one judges them from within; then the necessity for this or that particular ruling can be seen in its true perspective.

E.D.R.

## MUSIC

THE past four weeks have seen the performance of many fine concerts of richly varied music. On the orchestral side we have vivid memories of the immaculately drilled playing of the Berlin Philharmonic under Furtwängler at their three London concerts in February, the genius of Sir Thomas Beecham in his inter-

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pretation of an all-Delius programme early in March, and the same conductor's wonderful reading, a day or so later, of Tchaikowsky's long neglected Second Symphony. So great is Beecham's skill in infusing new life and meaning into little considered works of this type that one is left wondering whether to heap praises on the work itself, or upon him as the re-creative genius that forced it into the mould of greatness. Whilst speaking of these two latter concerts, it would be unfair to omit mention of the magnificent assistance and co-operation of the London Philharmonic Orchestra, which must now most certainly be recognised as possibly the finest orchestra England has ever possessed. Their combination of sympathy and virtuosity alone made possible all those finer shades of contrast of which Beecham is such a subtle master.

Even when we turn to the choral concerts of the past month we still find ourselves indebted to the same conductor for the most outstanding performance, that of *A Mass of Life* at the Albert Hall on March 11th. Despite the almost overwhelming vastness of the Royal Choral Society's forces, Beecham yet managed to emphasize the high lights of this, Delius' most spacious canvas, without in any way disturbing the balance of the composition as a whole.

In the matter of chamber music London has been very well served by such fine combinations as the Lener, Busch, and Griller String Quartets, each of which has been giving a series of recitals over a period of weeks.

The series of 'Monday Pops,' organized by the B.B.C. and presented in the Concert Hall at Broadcasting House, must also be mentioned. These performances have been of a consistently high standard of interest and execution. The Brosa, Kutcher, and Amar Quartets, Carl Flesch and Lamond (sonata recital), and Samuel Dushkin and Igor Strawinsky (in a programme of the latter's compositions), are amongst those who have contributed to this series in the past few weeks.

Chaliapine gave one of his rare recitals at the Albert Hall in March and displayed all his customary vocal mastery, although certain of the songs he chose to sing were a desecration of so beautiful a voice.

The month of April promises to rival March both in the quality and quantity of its musical activities.

On Passion Sunday, April 2nd, Dr. Adrian Boult will conduct the Bach Choir and the London Symphony Orchestra at the Queen's Hall in Bach's St. Matthew Passion. This splendidly large work is divided into two parts, the first of which will be given in the morning, allowing a break of one and a

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half hours for refreshment before the commencement of the second part at half-past two in the afternoon. This performance should be one of unusual merit, by reason of the fact that the Bach Choir is composed solely of talented enthusiasts whose greatest joy lies in the worthy presentation, in the true spirit of fervour, of the great composer's choral works. When we add to this the fact that such intelligent singers as Dorothy Silk, Steuart Wilson, and Keith Falkner are amongst the vocal soloists, we may reasonably expect something out of the ordinary.

At the same hall, on the following day, the London Symphony Orchestra are giving a concert of their own under the energetic bâton of Sir Hamilton Harty. Included in their programme is the conductor's newly edited version of Schumann's Fourth Symphony. It is to be hoped that Sir Hamilton Harty was plentifully supplied with courage and blue pencils whilst preparing his edition of this symphony; it was certainly time somebody did something drastic with regard to re-editing it.

The Philharmonic Choir and the London Symphony Orchestra, under Charles Kennedy Scott, are giving a concert at the Queen's Hall on April 4th, and include in their programme *Delius' Songs of Farewell*.

On April 7th, also at the Queen's Hall, the Royal Philharmonic Society are giving their last concert of the season. In the first part of the programme Pizzetti will conduct the London Philharmonic Orchestra in the first performance in England of his own *Rondo Veneziano*, after which Sir Thomas Beecham will take charge of the orchestra for the 'Great C Major' Symphony of Schubert.

The Glasgow Orpheus Choir pay their annual visit to London on April 8th and are giving two concerts at the Queen's Hall, one in the afternoon and one in the evening.

The B.B.C. Symphony Orchestra, under Sir Henry Wood, are due to give the usual Good Friday programme of extracts from *Parsifal*.

On April 23rd Sir Thomas Beecham is conducting the London Philharmonic Orchestra in the last of their Sunday concerts at the Queen's Hall. It is described as a 'Brahms' Festival Concert,' the chief item being the severely sombre *German Requiem*. Isobel Baillie and Keith Falkner are to be the soloists.

Rachmaninoff is playing at the Queen's Hall on April 29th. A recital by this wonderful artist and virtuoso is of sufficient rarity to be accounted one of the great musical treats of the year.

PATRICK GEOGHEGAN.