

Review

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duces, contains some pretty vocal effects and ingenious æsthetic suggestions from the intermixture of the one voice with the other four, which express a different sentiment from his, in different words. No. 18 brings the story to an end with the angelic promise, which is signalized, like the previous solo for the same personage, by the characteristic harp accompaniment. "Thy mercy, O Lord," is the opening of the final Chorus; it begins with broad harmony in which the higher female and male voices, distributed in four parts, are answered by the altos and basses similarly divided. This is introductory to a fugue, "Thy righteousness standeth," wherein the subject is more copiously developed than in the previous specimen of this class of writing, though its style is more free than contrapuntal, and the brilliant modulations towards the end supersede the fugal character for the sake of a showy termination.

Mount Moriah does honour to its author, and will win him the esteem of musicians. If it be sometimes slack in interest, this is an inevitable consequence of the undramatic nature of the book. Exciting situations are wanted to prompt corresponding ideas, and we trust that the inclination of Dr. Bridge may bend in that direction, when he thinks more of the general public than of the Oxford Music School.

*Three Settings of the Kyrie Eleison.* The Music composed by the Rev. H. R. Holme, B.A.

THE author of these responses has been satisfied to attempt little and succeed in it, which should be a complete satisfaction to one who has good musical feeling and considerable knowledge, but probably small experience in writing. There is an air of novelty about each of the three settings, and the effect will be charming if they are delicately sung.

*Offertory Sentences.* Set to music by Alfred R. Gaul.

WITH great pleasure we welcome in this a highly meritorious, interesting, and effective series of pieces. The title-page announces them to have been sung at the Church of St. Augustine, Edgbaston, and if, in contradiction to the Rubrick, the Offertory Sentences are to be sung, other churches will do well to follow the Birmingham example, and make frequent use of this expressive and artistic music. A decidedly modern colour distinguishes the whole series, which fits them better for parochial than cathedral use, and exacts nice delicacy rather than rough power for their performance. With deference, we protest against a progression from 9th to 2nd,  $\begin{smallmatrix} C\sharp & B \\ B & A \end{smallmatrix}$  between the soprano and tenor, in No. 8, "Do ye not know;" and we do so because this kind of fault—for fault we must esteem it—is coming into frequent commission; and our remark is meant as much for a warning to others, as for a complaint in the present case. On the other hand, we heartily commend the true beauty of the succession of 5ths between the outside parts, in No. 7, "If we have sown," where the bass is C, F, B, and there is a chord of 7ths upon each note; it is not new to state that the succession of 5ths, whether by similar or contrary motion, when they belong to these harmonies, and the roots proceed as in this instance, is not only allowable, but admirable; and we applaud the present addition to previously existing cases of their effective employment. We have not hitherto met with Mr. Gaul as a composer, but what he here places before us proves that it ought not to remain unknown, and we hope that the success of what he here gives to the world may encourage him to further efforts.

"*I will always give thanks.*" Anthem for Festivals. Composed by Robert Jackson.

THERE is spirit and variety in this anthem, and it is for the most part correctly written. A choral movement begins it, to which the marked accent gives great animation. A detached movement in the middle, "My soul shall boast," seems as if the music had been first conceived and the words afterwards added, for in the very first phrase the text is contracted, which is given complete when the words are repeated. Well, it matters little by what process a composer works, so that his music is interesting; and this must be granted of the piece before us—albeit, it would be

better for the amendment of the false relation between the D for the treble and the D flat for the tenor, page 7, score 1, bar 3. After this verse or quartett, the full choir is again called into request for the conclusion, and a capital effect is made by the occasional independence of the voice-parts from that for the organ. The author is a disciple of the Royal Academy of Music, and he does credit to the training he has received.

"*How lovely are Thy habitations*" (84th Psalm). Anthem composed by Charles Salaman.

THE music before us was probably set to the Psalm in Hebrew, and the English version adapted to it afterwards; at least so, and only so, can we account for the use of words that differ from the text of our Bible and of our Prayer Book too, and are not better in any respect than either of the accepted translations. It seems intended to be sung by female rather than boys' voices, which we gather from the use of the terms "soprano" and "contralto," and from the freedom and frequency with which the high A is assigned to the former of these. The manner in which this and other high notes are attacked is not the one thing in the work that best shows the author's skill in vocal writing. The frequent closing of phrases on the middle, instead of the beginning of a bar, is the one other point in the composition against which we must offer a protest. On the other hand, a charmingly melodious flow distinguishes the piece, and this is enriched by a graceful choice of harmony. The anthem begins with a tenor solo. The same music, arranged as a duet for soprano and contralto, is repeated as a kind of second verse, to the words beginning, "Yea, the sparrow finds a dwelling." Then follows a quartett, "How happy are they," for which a tenor and bass are required in addition to the two ladies, and this sets out with the opening idea that has a new prolongation. At the close of the quartett, the choral voices first enter, "For one day in Thy courts," and hence to the end the matter is entirely new. The smoothness of the solo portions is here replaced by vigour and animation, and the anthem closes most spiritedly. As a whole, the music appears to be more appropriate for chamber than for church use, and in that situation we think its effect will be most attractive. An adaptation of the work is announced, for an eight-part choir, with an obligato organ accompaniment, by Dr. C. G. Verrinder, than whom no one is better qualified to make such an arrangement.

"*Praised be the Lord.*" An Anthem for Four Voices. Composed by William Hope.

THIS composition merits the warmest eulogy, which we offer with infinite pleasure. It is clear in design, pure in harmony, constantly melodious, and unflagging in interest. A choral movement begins the anthem, in which the measure is varied from three to four in a bar. It has an organ prelude of several bars, which precludes the improvisation that players are prone to prefix to the anthems of the old masters, and secures that the whole shall be one-thoughted, the introduction leading to the vocal entry, and greatly enhancing its effect. Then there is a solo—a song, in fact, that might be sung separately from the rest—which effectively contrasts the foregoing. Lastly, there is a movement for all the voices in hushed harmony, "O Lord, save Thy people," which is the most charming portion of this charming work. It beautifully expresses a spirit of gentle supplication, and should inspire the listener with the meekest feeling of piety. We confidently recommend the anthem for church use, in the belief that its careful performance will improve the nicety and refinement of a choir, and will edify a congregation.

"*My God, my God, look upon me.*" Anthem composed by August Moosmair.

THIS is a clever, if not irresistibly attractive work, showing the hand of a partially studied, but not an imaginative musician. The opening movement is for chorus, and is obviously intended to be pathetic. A song for a treble follows, "O my God, I cry in the day time," which is the most successful portion of the whole. A few interludial bars, "But Thou continuest," lead from this to the final chorus, "O Thou worship of Israel," which is in fugal