

Review

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J. Pye, is quiet, brief, and devotional, in every respect suitable for the coming Lenten season. No. 377, "Have mercy upon me," by the same composer, is an arrangement of Bach's Fugue in E, from the second set of "Das Wohltemperirte Clavier." The next of the series, "Bless the Lord," by Matthew Kingston, is a longer and more elaborate composition, but broad and dignified in character, and suitable for choir festivals or any occasion of public or local rejoicing. No. 379, "I was glad," by T. Tallis Trimmell, is described as a full Anthem, but a tenor soloist is required. It is written in a quiet church-like manner, and the *pianissimo* close is extremely effective. No. 380, "O perfect Love," by Joseph Barnby, is a beautiful though unpretentious and hymn-like Wedding Anthem (which was written for the marriage of the Duke and Duchess of Fife), the words, by Dora Blomfield, being equally impressive. No. 381, "Praise the Lord," by J. W. Elliott, is short, but bright and distinguished for its bold though musicianly harmonic progressions. No. 382, "Hallelujah," by Oliver King, is a Christmas Anthem for four voices, without soloists, the style being a happy combination of church-like dignity and modern feeling. No. 383, "Give unto the Lord," by Horatio W. Parker, is a remarkably effective though not difficult Anthem, full of rich harmonies, some of which suggest the idea that the composer must be familiar with modern French music.

Eton Songs. Written by Arthur Campbell Ainger. Set to music by Joseph Barnby. Illustrated by Herbert Marshall.
[The Leadenhall Press; Novello, Ewer and Co.; Simpkin, Marshall and Co.]

It is to be hoped that the publication of this handsome volume will stimulate further efforts in the same direction. The student-songs of the Germans occupy a prominent place in the rich store of that country's *Volkslieder*, while here, as yet, the song of the student is too often synonymous with the song of the music hall. It is only necessary to point to the magnificent "Academic" Overture of Brahms, the thematic material of which is entirely drawn from well-known German student-songs, in illustration of the difference in this respect between the two countries. Such a work would have been impossible to an English composer, for lack of material. Wherefore let all—whether Etonians or not—be grateful to those who, giving us these "Eton Songs," have contributed their mite towards the removal of so grave a reproach. There are two four-part secular songs, "Carmen Etonense" (already published by Messrs. Novello, Ewer and Co.) and "Victoria, our Queen," an Eton Jubilee Song; two hymns—one for "Founders' Day" and another "For Dedication of Lower Chapel"; and five songs for a single voice, with unison chorus, respectively entitled "The Silver Thames," "Cricket is King," "St. Andrew's Day," "A Song of Fives," and "Vale." The end in view being the production of songs easy to learn and difficult to forget, it is obvious that simplicity and directness were essential requirements. We venture to think that in both respects the work of Mr. Ainger and Mr. Barnby will meet approval. Of the illustrations, as of the book generally, regarded as a bait to the bibliophile, it is sufficient to say that nothing could be in better taste. No less than thirty-two of the most familiar views, besides a sketch of Edward Powell, "for more than forty years a faithful servant of Eton," are given. Among the most beautiful of these studies in "black and white" may be named the views of Boveney Lock, of Windsor Castle, and of the interior of the Chapel. The volume is, by special permission, dedicated to Her Majesty the Queen.

My soul truly waiteth (Psalm 62). For soli, chorus, and organ, or orchestra. *Magnificat and Nunc dimittis in F.* For men's voices. By Gerard Cobb.

[Novello, Ewer and Co.]

MR. COBB has selected the Prayer Book version of the Psalm, and his setting is in five numbers. It is composed for the Festival of the North-Eastern Choir Association, which is to be held at Ripon in July next. As the work is too long for ordinary purposes the author suggests that it may be divided into two separate anthems, the first ending with the

seventh verse. It opens with a broad, dignified chorus in F, changing to an *Allegro* in A minor, 3-4 time, at the words "How long will ye imagine mischief." This section is declamatory and extremely effective. The return to the style of the opening chorus is well managed and with this the first part of the Psalm ends. No. 3, "O put your trust," is a soprano solo in B flat, brief, but flowing and tuneful, with a somewhat florid accompaniment. To this succeeds a choral duet for tenors and basses, "O trust not in wrong," in E flat, 6-4 measure. The final chorus, "God spake once," opens fugally in G minor, but after a while there is a transition to the original key and the Psalm comes to a very quiet close with a passage for tenor solo and a reprise of the initial phrase of the opening chorus. If not particularly festive in character, Mr. Cobb's work is exceedingly well written and, generally speaking, genial and unlaboured. In the setting of the evening Canticles the voices are divided into three parts, one tenor and two basses. The music presents no particular characteristics on which to dwell, but it is at once church-like and unpretentious.

Original Compositions for the Organ, Nos. 144-146.

[Novello, Ewer and Co.]

THE first of these numbers consists of an Allegretto Pastorale in B flat, by Herbert Wareing, a piece in which the composer ignores the stereotyped 6-8 measure generally thought indispensable in music of a pastoral character, and writes in 4-4 measure. He further shows his indifference to conventionality by a more liberal employment of chromatic chords and extraneous modulations than is usual with English composers of organ music. The effect of his sketch would much depend upon the skill of the executant in matters of registration, &c., though it presents no difficulties of a technical nature. Mr. Alfred Alexander's Sonata in D minor (No. 145) is, of course, a work of a more elaborate and ambitious nature. The first movement, though not strictly symphonic in respect of form, is fairly symmetrical and wholly consistent in the use made of the subject-matter. The next section is an expressive *Adagio* in B flat, written with much freedom as regards modulations and the use of modern chords, but always musicianly and organ-like in tone. The *Finale* is a four-part fugue worked out at considerable length and with much ingenuity. The close in the major is extremely effective, and the Sonata generally may be highly commended for its musicianly and pleasing qualities. No. 146 is a March in C, by H. Elliot Button, bright and festive in character, but quite easy. The Trio, in A flat, is especially light and tuneful.

A Record of the Cambridge Centenary Commemoration on December 4 and 5, 1891, of Wolfgang Amadé Mozart. Edited by Sedley Taylor, M.A., Senior Vice-President of the Cambridge University Musical Society.

[Macmillan and Co.]

THE contents of this elegant little volume are—firstly, a Lecture on the life of Mozart, delivered at the Alexandra Hall by Mr. Sedley Taylor, into the fifty pages of which he has skilfully managed to compress the 1,500 of Otto Jahn; secondly, the analytical programme of sacred music performed in the Chapel of Trinity College; thirdly, that of the secular music given in the Hall of Gonville and Caius College. There is also a Minuet composed by Mozart in his fifth year. Altogether a most interesting little volume.

A Violin Method. By Otto Peiniger. (Robert Cocks' Modern Methods, No. 2.) [Robert Cocks and Co.]

THIS is essentially an instruction book of to-day. Although, as the author himself says in his preface, it is hardly possible in compiling a guide for the study of the violin to insert anything new; nevertheless, in this book will be found many old friends with new faces, for the rudiments of this, the most difficult of all instruments, have been set down in a clear and comprehensive manner. The object of the author appears to be to supply a guide book for teachers as well as an instruction book for those who are attempting to teach themselves; a separate violin part is provided, and