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Anthem: What Are These Which Are Arrayed in White Robes? by Charles H. Shepherd
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studied in a good school. We are particularly pleased with the last phrase, which dies off on the fifth of the key-note, the repetition of the voice-part in the accompaniment adding much to the effect of the concluding bars. On the whole, we think "At close of day" the better of the two songs, although perhaps in the last page too much is attempted in the pianoforte part for a song of this kind. The melody is so tenderly harmonized at the commencement that we feel disappointed when the accompaniment breaks off into chords for the concluding phrases. Perhaps this is expressive of "victory"; but it must be remembered that the victory of a lover is not the same as the victory of a warrior: Mendelssohn's "Wedding March" is not suited for the battle-field. Let us, however, warmly compliment the composer on her success, and express a hope that our counsel may be accepted as kindly as it is meant.

J. B. CRAMER AND CO.

Only a glance. Song. Words by Charles J. Rowe.
Childhood. Do. Do. do.

Composed by Julia Woolf.

As these songs have been so extensively advertised (even at Railway Stations) accompanied by laudatory reviews, extracted from various journals, we presume they must be by this time tolerably independent of criticism. Although thoroughly popular in character, however, musically speaking, there are some points which in a second edition might be altered with advantage. The modulation into C minor, for instance, in the first song, contains consecutive octaves between voice part and bass, from subdominant to dominant (Bar 5, page 5), which listeners not over sensitive would scarcely admit; and we cannot say that we like the bare fourth in the accompaniment doubling the chromatic note with the voice (Bar 6, page 4), although we are fully aware that the desire has been to carry on the theme in the pianoforte part. In every respect we consider "Childhood" a much better composition. The following melody in 12-8 rhythm is well supported by the accompaniment, and the harmonies are appropriate and well considered throughout. It is an "English ballad" in every sense of the word, but sufficiently well treated to rise above the dead level of common-place. Nevertheless, we should like so clever a composer to venture on somewhat higher ground.

AUGENER AND CO.

Original Pieces for the Organ. By Francis Edward Gladstone. No. 10, Prelude and Fugue.

In the present composition Mr. Gladstone has departed altogether from the conventional form of the organ prelude, without at the same time losing sight of the characteristics of the instrument for which he is writing. The prelude in C minor is in the form of the first movement of a sonata, with a second subject in the relative major, the repetition of the first part, and a short "free fantasia" before the resumption of the first subject. The whole prelude is an interesting piece of music, and well treated. The fugue, which is in C major—a curious innovation after a prelude in C minor—is less to our liking. It is decidedly clever, but somewhat dry, and seems rather to have come from Mr. Gladstone's head than from his heart. That the treatment is skilful and musicianly need hardly be added; but the writing of a really interesting fugue is one of the most difficult tasks which a composer can set himself, and it is no reflection upon Mr. Gladstone to say that the present effort shows more ingenuity than genius.

DUFF AND STEWART.

Anthem: What are these which are arrayed in white robes? By CHARLES H. SHEPHERD, A.R.A.

WE learn from the title-page that this anthem was composed for Mr. Charles Bradley's choir, St. Paul's, Middlesborough. We do not know whether we ought to infer that Mr. Bradley's choir is unable to sing any but the simplest and most elementary music; but we certainly never met

with a composition of the length of the present—twelve folio pages—in which there is so little of what is generally understood as "part-writing." With a few unimportant exceptions, the voices move together in chords throughout, and thus an inevitable monotony is produced, detrimental to the effect of an otherwise pleasing and melodious composition. The ideas in the anthem are by no means bad, but they might certainly have been better treated. Mr. Shepherd, however, doubtless knows best the capacity of the choir for which he wrote, and we do not think it would be fair to judge him from the present specimen of his workmanship, especially as we believe, from other of his pieces that we have seen, that he is a well-educated and able musician. This is apparent, moreover, from the harmonising of the work before us, but for the reason already given it fails to produce a wholly satisfactory impression.

WEEKES AND CO.

Gavotte, for the Pianoforte. Minuet and Trio, for the Pianoforte. Composed by George B. Thackwray.

THE custom of throwing our musical language into the idiom of a past age is so gaining ground in the present day that it becomes a question whether—as in the case of dramatists who, in the reign of Victoria, write plays reflecting the reign of Elizabeth—it is not too often used to cover a poverty of invention in the author. Mr. Thackwray's Gavotte is a fair imitation of a class of composition of which our great writers have left us such excellent specimens; but it has scarcely sufficient strength to stand solely on its own merits. The "Minuet and Trio" is better. Based on a simple and unobtrusively harmonised theme, the Minuet is tuneful enough to command attention, and the Trio serves sufficiently well as a contrast. The composer might, we think, be justified in trying his powers upon some pieces which should more decidedly test his inventive faculties.

Six Songs, Inscribed to Mrs. Titus Salt.

1. Cool and clear . . . Words by Rev. Charles Kingsley.
2. O, wert thou in the cauld blast . . . Robert Burns.
3. A widow Bird . . . Percy Bysshe Shelley.
4. Annabel Lee . . . Edgar Allan Poe.
5. Whither . . . H. W. Longfellow.
6. Farewell . . . Lord Byron.

Composed by Frederick C. Atkinson, Mus. Bac., Cantab.

MR. ATKINSON has chosen good words for the exercise of his talents, but the result has justified his choice, for although the songs are unequal in merit, the spirit of the poetry is in no case lost sight of. No. 1 well expresses Kingsley's lines, the tonic minor being most felicitously used for the middle verse, and a good effect being gained by the marked descending bass, with the restless semi-quaver accompaniment. No. 2, a simple theme, most appropriately accompanied, is not only an excellent setting of Burns's words, but deserves commendation as inducing no reminiscence of Mendelssohn's well-known two-part song. No. 3, in D minor and major, is charmingly harmonised, and if sung sympathetically will be certain to make its way with the most impassive listeners. No. 4 is remarkable for word-painting throughout—perhaps almost too much so—but the song is an artistic work, and will fairly earn its meed of praise, even with those who believe that effect could be gained by simpler means. Nos. 5 and 6 have somewhat too heavy accompaniments, but they are both melodious and vocal. We especially like the concluding bars of No. 5, where the voice retains the key-note, with an accelerated accompaniment, on a short pedal bass. It is good to find a Mus. Bac. writing such unaffected music as Mr. Atkinson has given us in this group of vocal pieces.

WOOD AND CO., LONDON AND EDINBURGH.

Theory, with relation to the practice of Technical Studies for the Pianoforte. By Max Blume; from the Conservatorium of Music, Leipzig.

THE following sentence, from the preface to this little book, explains the object of the author in writing it, and