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He Is Risen! Anthem for Easter by W. H. Holloway

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THE very excellent series of Chamber Concerts given by Mr. Otto Booth deserve warm praise, although a lengthened notice of their merits is impracticable with such imperative demands upon our space. The programmes have been invariably selected with the utmost care, the instrumentalists being Mr. Otto Booth (first violin), Mr. Dando (second violin), Mr. Richard Blagrove (viola), Signor Pezze (violin-cello), and Herr Jules Sprenger, Mr. H. Parker, and Mrs. R. Blagrove (pianists). Vocalists of reputation have also appeared, amongst which Miss Edith Crauford, of the Royal Academy of Music, deserves honourable mention; and Mr. J. Stedman, whose voice and style invariably secure him a welcome, was highly effective in two songs.

An excellent concert was given on the 27th May at the Onslow Hall, Brompton, by Mr. Horace Buttery, organist, &c., of St. Mary, West Brompton. The choir was composed of St. Mary's Choral Society and St. Mary's choir, and numbered about eighty voices. The programme comprised sacred and secular music, the first part concluding with a selection from Haydn's "Creation," in which the choir gave with much effect, "The heavens are telling." The choruses and glees were sung with a delicacy and precision in the highest degree commendable, especially when it is considered that St. Mary's Choral Society is quite young, this being its first season. Solos were contributed by the Misses Holman Andrews, Miss Bliss, Miss A. Barnett, Mr. Stedman, Mr. John Evans, and Mr. W. H. Hook. The Misses Andrews pleased greatly by their duet singing, and elicited unanimous encores. Mr. Stedman also won the good opinion of the audience. His solos were, "His salvation is nigh them" (Sir W. S. Bennett), "In splendour bright" (Haydn), and Braham's popular song, "The Anchor's weighed," for which he gained an enthusiastic encore. Mr. W. S. Hoyte (of All Saints, Margaret Street), rendered in a brilliant manner Weber's Rondo, "La Gaité," and was compelled to repeat it. Mr. J. M. Jones, and Mr. C. Lovejoy assisted most efficiently in the accompaniments, and the concert throughout was conducted by Mr. Horace Buttery, the conductor of St. Mary's Choral Society.

HERR GUSTAV KÜSTER gave an evening concert at Victoria Hall, Westbourne Grove, on the 18th ult., which was well attended. The vocalists were Miss Matilda Scott, Miss Alexandrina Dwight, Madame Poole, Mr. Stedman, Mr. Selwyn Graham, and Mr. Thurley Beale, each of whom contributed in no small degree to the success of the concert. The instrumental portion of the programme was of a strictly classical character, and the various "numbers" were ably rendered by Miss Florence Küster (piano), Master Küster (violin), Herr G. Küster (viola), and Mr. Edmund Woolhouse of Her Majesty's Opera (violin-cello). Beethoven's Quartett in E flat, was admirably performed by the last named artists; and Miss Florence Küster with Mr. Edmund Woolhouse, played Hummel's Grand Sonata in A, for piano and cello, in excellent style. The *bénéficiaire* proved himself to be a musician of no mean order, both by his artistic playing in the instrumental concerted pieces, and by his vocal compositions. Of the latter we must specially mention "Hopeless love," a tenor song from the MS. Opera "Rosamond," which was delivered by Mr. Stedman in such a manner as to elicit a spontaneous burst of hearty applause, with a peremptory demand for its repetition. Another very effective contralto song in E minor, entitled "Sing me to rest" (well given by Madame Poole), created a most favourable impression, and was repeated in answer to numerous calls. Encores were also conceded by Mr. Stedman for Braham's old song, "The Anchor's weigh'd," and by Mr. Thurley Beale for Sullivan's song "If doughty deeds." Mr. Richard Limpus and Mr. Frederick Scarsbrook deserve a word of praise for their efficient and careful accompaniments.

### Rebibus.

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Anthem, "*The Lord is my light and my salvation.*" Composed and dedicated to his friend, John Stainer, Esq., M.A., Mus. Doc., by C. Warwick Jordan, Mus. Bac., Oxon.

THE critic here perceives "a divided duty." It would not be a duty only, but a pleasure, to praise this whole piece, were it not for the exceptionalities of the first page, which unluckily take it beyond the pale of unqualified admiration. Such are the false relation between D in the bass and D $\sharp$  in the Alto, in the successive chords of B minor and major, in bars 11 and 12; the ascent of the 7th of B to the 5th of E, and, worse, the simultaneous descent of B to G, in bars 12

and 13. These are cited as specimens in justification of what has been said; it would be to no purpose to swell the list. A fault of another kind is the reading of the words; for instance, the punctuation of the first sentence would stand thus, according to the musical setting:—"The Lord is my light, and my salvation whom then," &c., whereas, there surely should be a breathing place before "whom." Now, however, may one turn to the pleasanter division of the task of judgment, and say that the treble or tenor solo, "One thing have I desired," is charmingly melodious and nicely accompanied; that the preceding movement has character; and that the last chorus is full of spirit, though it would sound broader were the few chromatic notes omitted.

*Eight Hymn Tunes.* Composed by Robert M. Milburn, B.A.

THERE is much melodious grace in these tunes. Those for long metre verses are barred so as to throw the strong accent on the third syllable from the last, which is always at variance with musical rule and good effect, and often gives a wrong emphasis to the words. They bear evidence of the author's feeling for harmony, but he feels in the dark and often stumbles. The last of the tunes is the purest; but it must be said, though said with regret, that there is not one of the eight in which some fault in harmony might not be named.

*Psalm XLVII.* For Female Voices. By E. H. Thorne.

A HIGHLY effective piece is this, with interest of many kinds. It is always melodious; it is full of character which never sleeps; the vocal distribution is judicious; the piano-forte part relieves as much as supports this, and the part for the harmonium enriches the general effect by doubling sometimes the voices and sometimes being independent of them. Add to all this, that the words are well set in respect of accentuation and expression—an ambitious composer can wish for no greater praise. The voices are generally divided into three parts, and the effect of these three is much enhanced by the occasional omission of one or two, and the consequently greater fullness of effect where they again come together. Some points of imitation, in which two parts cross and recross judiciously, vary the elsewhere prevalent arrangement of note against note. An indiscretion is the setting of the word "with" to the high A for the first soprano, immediately before the end, and this is at variance with the judgment generally evinced in the voicing of the piece. Some points of harmony might be disputed, but it would be irrelevant to discuss such trifles as they are in noticing a composition of such merit as the present. Composition—this is the very word that stands in the way of unreserved admiration; the art of putting together has yet to be mastered by the author, and when it is, he will scarcely in another work return to the key of A after his bold and capital digression to F, and hover for some time between the said A and his principal key of D, as he does here for some while prior to the conclusion. Let him take this remark in good part, and study design in the works of the best masters.

*He is risen!* Anthem for Easter. By W. H. Holloway.

A FEEBLE affair, whose effect—if it have any that is good—will spring from its simplicity. What then, may be asked, is not simplicity the greatest strength? Yes, truly it is, and he is indeed a great writer who can give interest to the simplest combinations, and to successions of notes that are easiest to execute; but such interest is wanting here, and there is no melodic charm to atone for the thinness of bare 4ths or diminished 5ths in the harmony. There are not a few instances of grammatical errors, such as are acknowledged to be so by theorists of all schools. It is at all times dangerous to set texts to which other music is already familiar; comparisons will arise in such cases in the thoughts even of the most good-natured hearers, which can rarely be in favour of the new work; unluckily, they are not so in this case, where certain words from the *Messiah*—"O grave," &c., and "Thanks be to God," &c., have been chosen for the framework of the musician's thoughts.

*Te Deum Laudamus.* Set to Music in the key of F. By W. H. Treffry.

THE less that is said of this piece, the more will the author be served. He has much to learn in harmony, and all to learn in composition. "In the key of F" is the music? There is little need to say so, for it has so many full closes in that tonic, that the greatest disbeliever could not question the fact. The first phrase that begins and ends out of F is that to the words, "Thou sittest at the right hand," and