Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 359 (Jan. 1, 1873), p. 725

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3351769>

Accessed: 22-06-2016 18:05 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*

I did call upon the Lord. Anthem for four voices. Composed by T. Mee Pattison.

THIS is written with admirable purity. It is less remarkable for interest. There is little doubt that a musician, who has so well mastered technicalities as the anthem evinces of its author, may soon gain fluency of thought if he persevere in the practice of writing; while the effect is so agreeable on an audience, and so salutary on a choir, of grammatical correctness, that any deficiency of excitement in the character of this music will be more than made up for by its unpretensive soundness. By all means go on, Mr. Pattison, and fulfil our hope of still more attractive things from your hand. The piece is brief in extent, contains a repeat of its first strain which little lengthens its effect, is easy of execution, and is on all these counts, widely available.

Grant to us, Lord, we beseech Thee. Short full Anthem for four voices. Composed by J. Barnby.

WE have not met with a more charming piece than the present, from the hand of its productive author. The ten bar rhythm of its opening strain is rendered symmetrical by its repetition, and the unusuality of this stamps the piece with a distinctive character, which at once arrests and lastingly holds the attention. "Short" is one of its defining terms, and an obviously true one, for the entire length reaches but to three pages; and this shortness fits it for many places and occasions whence greater extent with equal merit might exclude it. Brevity is the soul of wit, and often also the body of expediency; the piece before us exemplifies the virtue of brevity both in its spiritual and corporeal conditions. Let no one misprize this quality of conciseness. "I have not time to write a *short* letter," says the always felicitous word-measurer, Charles Lamb, apologetically for inditing a long one. An extended composition, in words or in notes, admits of dull passages as relief to more salient points; but a compact work requires that each word or every note be of indispensable interest in itself and necessity to the whole. The anthem is less chromatic than are some of Mr. Barnby's pieces, and it gains by the loss of sharps and naturals, for its purpose of devotional expression, and in executive facility. It is set to the Collect for the ninth Sunday after Trinity; it beautifully embodies the meek tenour of the text; and it is available for large choirs or for small, and desirable for any.

Paradise and the Peri. The words written and adapted from Moore's "Lalla Rookh," by H. W. Dulcken, Ph.D.; the music composed for solo voices, chorus, and orchestra, by Robert Schumann.

SCHUMANN'S music is now so rapidly obtaining, not only artistic recognition, but popular favour, in this country that we may reasonably anticipate a large demand for this octavo edition of one of the most charming of the composer's vocal works. Musicians have long known this Cantata and fully appreciated its many beauties; but it has been rarely heard save in the drawing-rooms of enthusiastic amateurs, the expensive form in which it was published making it almost inaccessible to Choral Societies, the spread of which will do more for the introduction of good music to the general public in one year than the speculation of private individuals can effect in a century. In the extreme delicacy and refinement with which Schumann has treated this subject, we have a faithful reflection of its composer's mind; and although the fanciful colouring of the orchestral score can be but faintly shadowed forth in the pianoforte part, the transcription is excellent throughout. Amateur vocalists who desire to employ their powers upon something higher than the songs of the day will be delighted with the many solos which abound in this work; and, though we admit that several of the choruses will demand steady and zealous practice, the time consumed will be amply repaid when the difficulties have been fairly vanquished. The Cantata has evidently been carefully edited, and is printed with that clearness which distinguishes all the octavo editions of the standard works issued by this firm.

Haydn's Spinnlied, für Pianoforte; übertragen und Mrs. John Housley; gewidmet, von E. Pauer.

THIS beautiful song and chorus, from the "Seasons," is here transcribed by Herr Pauer with such skill and knowledge of effect as to make the piece a highly attractive one for the pianoforte, apart from any considerations as to its origin. No great difficulties are presented to the performer, although the left hand passages require much neatness of execution. In arrangements like these we consider Herr Pauer especially happy; for, although he must have strong temptations (seeing that he is himself so perfect a master of the key-board) to introduce the most elaborate embellish-

ments, he never allows himself to do so at the expense of obscuring the theme. Such transcriptions will help to bring good music before amateurs in a legitimate manner.

Dornröschen (Moss-Rose); Perlenregen (Shower of Pearls). Two pieces for the Pianoforte, by George Reynald.

THESE two little sketches, although conventional in form and treatment, are so extremely graceful and musicianlike that they cannot but recommend themselves to refined players and listeners. "Dornröschen" abounds in *arpeggios* and scales perhaps somewhat too much; but the principal theme is melodious, and the second subject, in the subdominant, forms an effective contrast. "Perlenregen" is decidedly the better of the two pieces; and, if delicately played, will certainly rival the many "Showers of Pearls" which have preceded it. Both compositions may be confidently recommended to pianists with agile fingers and a refined touch.

Pray, Child, pray. Song of the Sailor's wife, from the Cantata, "Outward Bound." Words by John Oxenford. Music by G. A. Macfarren.

WE have already recorded our high estimate of this song on the production of Mr. Macfarren's Cantata at the recent Norwich Festival; and have now only to congratulate contralto vocalists upon its publication in a separate form. The excessive beauty of the music will always ensure it a welcome, even apart from the work of which it forms an integral portion, and we shall be glad if the popularity which it is certain to attain should lead to a performance in London of the Cantata itself, when we trust more justice may be done to its merits than was accorded to it on its first representation.

Yesterday and To-morrow. Song. Words by Charles Swain. Music by Mrs. Mounsey Bartholomew.

MR. CHARLES SWAIN'S thoughtful poetry has received a most sympathetic setting from Mrs. Mounsey Bartholomew, whose name is a guarantee for musical excellence. Were the composer not so perfect a mistress of theory, the melody would be overlaid with the weight of the accompaniment—for every note is harmonized—but the chords move on so smoothly with the voice-part that they enrich, without disturbing the flow of the theme. The effect of the unexpected chord of B flat, which commences the final phrase of each verse, "So 'twill be to-morrow," is extremely beautiful.

The Charge of the Light Brigade. Words by Tennyson. Composed for Chorus (unaccompanied) by Edward Hecht.

WE scarcely think Tennyson's impassioned verses suitable for music; but, considering the difficulty of the task, the composer of this chorus has been fairly successful. The continued restlessness caused by change of key, throughout the composition will cause a corresponding restlessness with the listeners; but boldly sung, with a good body of voices, the effect would be, we think, satisfactory, especially if given, according to the author's intention, without accompaniment.

Rest hath come. A Dirge. Words by Leyland Leigh.

Like to like. Song. Words by G. J. Whyte Melville.

Composed by Henry Hiles, Mus. Doc., Oxon.

DR. HILES'S Dirge has a placid melody aptly expressive of the words, a good effect being gained by the broken phrases "Rest hath come," against the continuous accompaniment; and we may also mention as a point worthy of commendation, the commencement of the voice-part on the second of the bar. "Like to like" is perhaps somewhat over-harmonised; but the theme is vocal and melodious. We particularly admire the treatment of the words "Do thou love me," at the conclusion, the ascent of the minor seventh being extremely happy.

CRAMER, WOOD AND CO.

Cramer's Christmas Carols; Ancient and Modern.

MANY of these Carols are well known, and some are by modern composers. Of the latter we prefer that by Mr. C. E. Willing, which has a good melody, well harmonised. In Mr. Simpson's "While Shepherds watch'd their flocks at night," the consecutive fifths between bass and treble, in the 13th bar, 2nd page, may be considered "pastoral," but we do not like them. Neither can we admire the harmony of "God rest you, merry gentlemen;" but of course the natural in the 7th bar against the E, and the first chord on the 2nd page of Mr. Simpson's Carol already alluded to, are misprints.

JOSEPH MASTERS.

The Chorister's Instruction Book. By Frederick Helmore.

THIS book, says its author upon the title-page, is "the result of thirty years' practical experience in all the more popular methods of teaching the rudiments of music." The