Review

Source: *The Musical Times and Singing Class Circular*, Vol. 30, No. 558 (Aug. 1, 1889), p. 490

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3360543>

Accessed: 24-10-2015 12:25 UTC

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The Morning, Evening, and Communion Service in F. By B. Luard-Selby. [Novello, Ewer and Co.]

In this service we have a truly noble example of genuine church music as it has existed in this country for three centuries, combined with modern feeling and expression. Mr. Selby, however, eschews the procedure of eighteenth century composers, who cut up their settings of the Canticles into little pieces, marked alternately "full" and "verse," and reverts to the style of Gibbons and his contemporaries, so far as regards musical continuity, though never once losing sight of the fact that the object of a musical setting of the sacred offices is to heighten the meaning of the words. Numberless felicitous touches might be quoted, and not once does the composer fall into the errors of accent so common with church composers. In the "Gloria" to the Benedictus, there is such an effective *fugato*, that it is impossible to help regretting that it was not developed into a regular fugue, though of course Mr. Selby is to be commended for his reticence. It may be as well to add that the service needs a capable choir for its execution; and to those organists and choir-masters who are fortunate enough to preside over such a force, we warmly recommend it.

Bridal March. For the Pianoforte. Composed by T. J. Linekar. [Augener and Co.]

MENDELSSOHN'S Wedding March has for so many years taken its place as the recognised farewell piece to English brides and bridegrooms, that we can readily understand the desire on the part of composers to supply us with another of the same character which, at least in turn, may be selected for performance on these interesting occasions. Unfortunately, however, we cannot say that the work before us is likely to gain this enviable position. A bold, marked subject, a tolerably well contrasted trio, and a return to the original theme, with a contrapuntal accompaniment in octaves, seems the universally accepted model for this class of composition; and all these points are duly observed by Mr. Linekar; but the passages are conventional, and wanting in vigour. No fault, however, can be found with the writing; and the piece may fairly take its place amongst the Marches of the day.

Trio for Violin, Viola, and Violoncello. By J. A. de Orellana. [Charles Woolhouse.]

THE composer of this excellent Trio is a musician of no mean acquirements, and an advanced thinker in the art. He understands how to write effectively for the instruments he has chosen, and also how to invest his work with a proper amount of interest. The Trio opens with a short *Adagio* in C minor, followed by a spirited *Allegro* full of joyous phrases for each instrument, all helping to sustain the attractiveness of the design or construction which favours the teaching of the modern school. The *Andante* in E flat is a beautiful movement, and the *Menuetto quasi Allegro* is quaint and original, albeit it possesses an old-fashioned flavour. The final *Allegro* in C minor is as sweet as though it had been written by Haydn or Mendelssohn, yet it possesses no small amount of novel thought. It brings the work to a happy conclusion.

The Album of Twelve German Songs, with English Translations. By Liza Lehmann. [Stanley Lucas, Weber and Co.]

THIS Album gives evidence of considerable musical taste and ability on the part of the composer. She is already most favourably known as an accomplished vocalist, but these songs show that her musicianship rests upon a firmer foundation than the power to interpret melodious thoughts in an intelligent fashion. The words are from various sources, and the musical treatment is in all cases thoroughly artistic and full of expression. The accompaniments are well written, and the collection is one that is likely to be highly prized by those who appreciate to the fullest extent the value of songs written for higher purposes than those which are influenced by commercial considerations.

Twelve Easy Pieces. By Arnold Dolmetsch. (Albums for Violin and Pianoforte, No. 15.) [Novello, Ewer & Co.]

THE composer of these elegant little pieces has already done good service to violin students by his arrangement of Corelli's Sonatas and other works, and it is therefore with

much pleasure that we take the opportunity to recommend some of his original thoughts to those who like to know that which is new. He shows a preference for "old-world" forms in his compositions, such as the Sarabande, Gavotte, Minuet, Bourrée, Sicilienne, Polonaise, and other dance forms. These, with a Romance, a March, a Serenade, a Canon, and a piece of quasi-religious character which is called "Mystica," make up a most interesting collection of pieces of attractive music by no means difficult of execution either for the pianoforte or the violin.

Polacca for three Violins, with Pianoforte accompaniment; Cradle Song; and Lament. By H. Heale. [Augener and Co.]

THE Polacca is an ingeniously designed piece for three violins, with pianoforte accompaniment. It is not difficult, and will be found extremely useful in violin classes now so popular. Each part may be played separately with the pianoforte accompaniment, or any two together. The "Cradle Song," set to Dr. Watts's well-known words, "Hush! my dear, lie still and slumber," is a graceful simple melody, which seems to be fitly associated with the words. The "Lament," to Shelley's words, "Swifter far than summer's flight," has a very pleasing spontaneous melody, well suited for effective singing. There is much that is indicative of excellent feeling and promise in Miss Heale's music.

The Heart ever Faithful. A Set of Four Songs. Words by R. S. Hichens. Music by Gerard F. Cobb. [Weekes and Co.]

UNDER this peculiar and not very original title Mr. Gerard Cobb has written four admirable songs, entitled respectively "There is my heart," "Why did you come?" "The last farewell," and "Constancy." They may be sung by soprano or tenor, or mezzo-soprano or baritone, according to the statement upon the title-page, in transposed keys. They are likely, however, to obtain their best effect from a tenor voice, and as they are capable of much when studied and delivered with intelligence, there is no reason whatever why amateurs and even professional singers should not be willing to add these songs to their *répertoires*. The accompaniments are good and helpful.

Lo, Summer comes again. By J. Stainer. (Octavo Anthems, No. 335.) [Novello, Ewer and Co.]

THIS Anthem is intended for harvest or general use, the words being by the Dean of Wells. It is somewhat lengthy, but not very elaborate, no solo voices being required. It opens with a vigorous passage for tenors and basses in unison, which is repeated in full harmony, and developed into a boldly-written chorus principally in diatonic harmony. The next movement is longer and more strictly devotional in character, in accordance with the prayerful nature of the words. After another unison passage for male voices we arrive at the final chorus, in which some use is made of contrapuntal devices, though there is no regularly developed fugue. The peroration is very effective.

Sing unto the Lord. Anthem for Harvest-tide. By E. A. Sydenham. [Novello, Ewer and Co.]

IN a month or so from the present time Harvest Thanksgivings will be general, and new compositions of merit suitable for this season will be eagerly sought for. The present example is a full Anthem in three movements, of which the first is the most extended. The style is appropriately bright, but dignified and churchlike, and parish choirs will find the piece quite within their powers.

Serenade (B dur) in vier Satzen, für Pianoforte zu vier Händen. Von Algernon Ashton. Op. 40. [Berlin: Simrock.]

MR. ALGERNON ASHTON has given to the world many clever things in music, and this Serenade is not the least important of them all. The ideas are well based and thoughtfully carried out. The work for the fingers shows intimate knowledge of the resources of the instrument, and the four parts of the composition, with the help of quaint rhythmical figures and masterly harmony, will make them fascinating and attractive to players, while the charm of the melodies will render them popular with listeners.