THE Musical Times

ESTABLISHED IN 1844

Concert-Overture for the Organ by Alfred Hollins

The Musical Times and Singing Class Circular, Vol. 30, No. 560 (Oct. 1, 1889), p. 617

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3359938>

Accessed: 27/12/2014 06:39

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at
<http://www.jstor.org/page/info/about/policies/terms.jsp>

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*.

<http://www.jstor.org>

The Congregational Psalmist. Second Section: Chants, Sanctuses, &c. Edited by Henry Allon, D.D.
[Hodder and Stoughton.]

THIS is a collection of old and new chants, sanctuses, &c., by the best composers, ancient and modern, adapted for use in Congregational Churches. The names of many composers of the Anglican Church will be found among those who have contributed to the pages, so that a fairly representative selection is made. Some of the Suffrages with Tallis's harmonies show that the modern practice of giving importance to the treble part and so losing sight of the true "people's part" which appears in the tenor, has received the sanction, if not the approval, of the compiler. A new arrangement of the grand chant of Pelham Humfrey, in which the old melody is placed in the tenor part, implies a certain disregard for the traditional use of that chant. The admission of a number of pieces written for the service of the Church of England into the book is a testimony of their value as aids to religious worship apart from sectarianism.

A Noted Directory of Plain Song. By the Rev. J. Wilberforce Doran and Spenser Nottingham.
[Novello, Ewer and Co.]

THE Editors say in their preface that "The Choir Directory" and "Little Directory of Plain Song" have both passed through several editions, and have been "for a considerable number of years in uninterrupted use in many churches. The present work is issued in response to representations from various quarters that a noted Psalter, that should follow the pointing of the works above referred to, would usefully occupy ground where there is an unwillingness to look from a merely pointed page to a separate table of tones for the chant required." Those who favour the use of Plain Song in the Church Service will find this book, compiled by two experts long associated in literary partnership, a valuable guide. There are directions for use in the preface, explanations of the pointing, and so forth, and in the body of the work harmonised arrangements of the Chants, "side by side with a Special Symphony on the Mode to which the Tone belongs," which may serve as Preludes and Postludes to the Chant. All of which qualities tend to make the work serviceable for the purpose for which it has been compiled.

Te Deum laudamus. Festival Setting. By Montague Smith. [Glasgow: Paterson, Sons and Co.]

THE composer of this setting of the Ambrosian hymn is Organist at St. Silas's and the University at Glasgow, and is therefore a musician whose utterances command respect. It cannot be said, however, that he has displayed a large amount of ambition in the present instance, his festival *Te Deum* being anything but elaborate in structure, though it is longer than the majority of versions intended for ordinary church use. This is simply owing to repetitions of sentences, and it is against the general acceptance of the work that the composer is careless in matters where the sense or the doctrinal significance of the words demands attention. Even in such a simple matter as the accentuation of the word "Sabaoth" he falls into error. The best portion of the work is the peroration, which is effectively worked up and tends to prove that Mr. Montague Smith has ability, which only needs study and experience for its successful manifestation.

Acht Clavierstücke. Von Frederic Lamond (Op. 1).
[Hamburg: Aug. Cranz.]

IT is not often that the first published works of a young musician exhibit so much promise as these eight pieces for the pianoforte. They are, it is true, somewhat Chopinesque in general character, but there is sufficient individuality to show that although the great Polish master has influenced the thoughts of the young composer, he is not so wholly taken captive as to be deluded into the repetition of the peculiarities of his model under the impression that he is uttering his own thoughts. The pieces, though commendable, are by no means perfect, but they show good training and knowledge of the keyboard and technical effects. For these reasons they may be found useful as teaching pieces. For the underlying knowledge which may be traced in them they deserve encouragement.

Concert-Overture for the Organ. By Alfred Hollins.
[Weekes and Co.]

As organ music this work cannot be regarded with unmixed favour, though its abstract merit is by no means inconsiderable. The ideas are good, and if they are subjected to too much repetition there is nothing in the structure of the Overture to which a stickler for form could take exception. But, as a rule, the composer writes too thickly for his instrument, and the general feeling is not so much organ-like as orchestral. The pedal has merely to supply the fundamental notes, and is never treated as an independent portion of the instrument. These defects allowed for, there is much in the Overture to demand commendation, and Mr. Hollins may certainly be encouraged to persevere in this branch of his art.

Concert-Ouverture in E moll, und Concert-Ouverture zu König Lear, für grosses Orchester componirt. Von Madame Marie Moody. [Novello, Ewer and Co.]

THE name of the composer of these two Overtures would appear to be English, and if so it is rather remarkable that she should have given titles for works in the German tongue. This is not a matter of much importance, nor does it affect the merits of the music. In the construction of each Overture the composer has shown a distinct partiality for classical forms, and her ideas are well presented and gracefully coloured by orchestral device. The utilisation of well-marked themes rather than the introduction of super-abundant ideas has been the principle upon which Madame Moody has worked, and for this she deserves all praise. Fancy and poetical ideas have been happily employed, and although here and there a trace of conventionality may be discovered there is enough ability disclosed in the works, especially in the E minor Overture, to command attention to future productions of the same mind and hand.

Take, O take those lips away. Music by Sidonia.
[Melbourne: Allen and Co.]

SHAKESPEARE's words have inspired the composer to produce a very sympathetic setting. The melody, simple and flowing, easily helps the vocalist to make all possible effect in singing. It is well suited for a tenor voice and is capable of much expression. The accompaniment is appropriate and the whole song is a gratifying testimony of the possession of musical feeling existing among the composers of the other side of the world.

The Morning and Evening Service in B flat. By King Hall. [Novello, Ewer and Co.]

THE aim of the composer of this Service appears to have been to provide a setting well within the means of parish church choirs. No solo voices are absolutely necessary and the general style is broad and diatonic. At the same time, the treble part has a larger proportion of melodic interest than is usual in services written in what may be called the solid style of English Church Music. There are several fine points in the score, but the mention of two or three must suffice. Perhaps the most striking is the descent of a diminished seventh at the words "sharpness of death," but the most original episode in the entire service is the series of chromatic harmonies in the accompaniment to the last verse of the Benedictus. In the matters of accent and the division of the sentences Mr. King Hall is generally very correct, and it is a pity that for the sake of an effective musical sequence he places a stress on the preposition "of" in the verses commencing "The glorious company," &c. This, however, is the only questionable detail in a musician-like, church-like, and very pleasing service.

FOREIGN NOTES.

JOHANNES BRAHMS's new patriotic choral work "Deutsche Fest und Gedenk-Sprüche" (Op. 109) met with a splendid first performance at the Hamburg Musical Festival last month, under Dr. von Bülow's direction, and was, of course, enthusiastically received. The work, which is as yet unpublished, is written for double eight-part chorus *à capella*. The composer, who has lately had the freedom of the city of Hamburg conferred upon him, was present at the performance.