Review

Source: *The Musical Times and Singing Class Circular*, Vol. 28, No. 531 (May 1, 1887), p. 301

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

Stable URL: <http://www.jstor.org/stable/3360502>

Accessed: 25-03-2015 21:36 UTC

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>

AT SS. Peter and Paul's Roman Catholic Church, Clerkenwell, on Easter Sunday, the choir rendered Mozart's Twelfth Mass with orchestral accompaniment. Mr. B. B. Barrett conducted.

AN excellent Organ Recital was given at St. Nicholas Cole Abbey, on the 19th ult., by Mr. Henry J. Wood. The programme included works by Bach, Handel, Freyer, Guilmaut, and Fink.

DR. C. VILLIERS STANFORD'S setting of Lord Tennyson's Jubilee Ode, "Carmen sæculare," will be performed at one of the forthcoming State Concerts.

REVIEWS.

Blessed be the Lord, by J. F. Bridge; *Behold, O God, our Defender*, by F. W. Hird; *Hear, O God*, by A. M. Friedländer; *Rejoice in the Lord*, by Philip Armes; *Let every soul be subject*, and *Lord Thou art God*, by J. Stainer; *Give the Lord the honour due*, by Charles H. Lloyd. Jubilee Anthems. [Novello, Ewer and Co.]

Behold, O God, our Defender, by Sir G. Elvey. Jubilee Anthem. [Alphonse Cary.]

As a matter of course the Jubilee excitement has influenced composers, and has already affected the usually calm and placid atmosphere of the organ loft. This is not a matter for surprise or regret. The above list of names is sufficient to show that we have here to do with efforts more worthy of criticism than the loyal and patriotic songs, "with chorus," which are now being issued in such large numbers. The first named anthem bears an official cachet, as it will be performed at the ceremonial in Westminster Abbey on June 21st, and the name of the composer is a sufficient guarantee for, at any rate, excellence of workmanship. This we find, and also evidence of a desire to make the composition specially suitable to the occasion. It opens quietly enough with a chorus in the orthodox church style, quiet and unassuming, but after this has proceeded for some time there is a sudden transition from the dominant of E, to C, and the organ gives out the first phrase of the National Anthem with startling effect. A little later on the Prince Consort's choral "Gotha" appears as a *canto fermo* for bass solo, the chorus supplying the counterpoint. Then the original movement is resumed, and the anthem comes to a close with a second delivery of the National Anthem as before, but now in E. Nothing could be less pretentious than Dr. Bridge's anthem, and nothing more appropriate, as the musical arrangements of the Court Service are to be studiously simple. The next on our list was composed for the York Diocesan Choral Association Festival, to be held during the present month. It consists of several short movements, the composer apparently fearing to trust himself with the development of a theme either fugally or otherwise. But the writing is at once spirited and melodious, and, despite its patchiness, the anthem would be effective. No solo voices are required. Mr. Friedländer's composition is dedicated to "the Rev. Dr. Herman Adler, delegate Chief Rabbi," and has Hebrew and English words taken from the 61st Psalm, revised version. The music is not in any way remarkable, and the only charge that could be brought against it is that it is decidedly common-place. In form it resembles a rondo, a hymn-like theme occurring three times, with episodes of a freer and more varied character. The next is more elaborate than any of the foregoing. It commences with a bold and vigorous chorus, developed at considerable length, after which we have a treble solo in g-8 time, extremely refined and melodious; and to this succeeds another chorus, more spirited and energetic than the first, bringing the anthem to a highly effective conclusion. The title-page states that it was written at the request of the Dean and Chapter of Durham, and it may fairly be said that Dr. Armes has risen to the occasion, and produced a piece worthy to take high rank among Jubilee music. The first of the two anthems by Dr. Stainer is on a smaller scale. It consists, for the most part, of phrases for solo voice or choir in unison, answered by the full chorus, and ends with the hymn "O King of kings, Thy blessing shed," set as a tenor solo, with repeats for choir and congregation. Strictly

speaking, the next is not a Jubilee anthem, as it is composed for the forthcoming Sons of the Clergy Festival, but its general character fits it for inclusion in the present series, and it is emphatically one of the best efforts of its composer. After a fine and striking opening chorus, there is a beautiful tenor solo, with a highly effective accompaniment in the modern style. To this succeeds a lengthy and splendidly worked out chorus, with a good deal of free fugal writing. With this the anthem may fitly conclude on ordinary occasions, but the composer has added another short chorus leading up to the National Anthem, and no doubt this *coda* will be included in the celebration of the 11th inst. An anthem composed expressly for the antipodes is noteworthy on this, if on no other account. Mr. Lloyd's composition is intended for the Festival of the Christ Church Diocesan Choral Association in New Zealand this year. The writer has evidently a high idea of the capabilities of colonial church singers, for his anthem is by no means simple. It consists of two lengthy choruses with an intervening trio, all three movements showing a good deal of elaboration both in the voice parts and the accompaniment. The music looks remarkably effective, but it will need a strong body of trained singers to render it justice. The last on our list is a spirited composition in the orthodox church style. Sir George Elvey is evidently a devotee of Handel, and he has given us a capital fugal "Amen" by way of *Finale*. Though his music is distinctly of the old school, it is extremely well written, and shows a rare knowledge of the effects to be gained by comparatively simple and straightforward means.

The Bandmaster's Guide, Vol. II. *On the Instrumentation of Military Bands*. By Palgrave Simpson. [Boosey and Co.]

If this book is meant for a joke, it is a bad one, unworthy of the handsome cover; and seven shillings and sixpence is far too high a price to pay for the amusement (or vexation) involved in the perusal. If it is meant seriously, it will be a hard task for experienced men to read the contents to the end without losing all patience, and calling it anything but a Guide. For the sake of our famous military bands it is to be hoped that the principles advocated therein will not be acted upon, as it would mean assimilating their character to that of a German band, or to some of the inferior brass bands with a few clarinets added, a proceeding by which the very character of the instrumentation is destroyed. Yet this is what the proposals in the above book amount to. Let the book condemn itself; a few quotations will suffice:—

In Chap. I., page 3, the Author says: "*Trumpets*: it is difficult to see their general utility; . . . the trumpet has a more brilliant tone than the cornet, but this difference is hardly sufficient to justify its retention." "*French Horns*: . . . it is also difficult to see why natural or even valved French horns should be used in military bands" (to us it is more difficult to see why a colour-blind man should meddle with instrumentation!). "*Trombones*: . . . their use is limited to occasional *forte* passages, . . . but as trombones are necessary for orchestras, it appears to be thought necessary to retain them in military bands, so as to provide performers for the orchestra" (how considerate and kind of Her Majesty's officers!). In Chap. II., on page 32, it is proposed to dispense with second and third clarinet parts; on page 125, ditto the oboe. "*Bassoons* were important before the introduction of valved instruments to reinforce second and third clarinet parts, but are no longer wanted," and the author thinks they, like the trombones, are simply retained to supply orchestras! (?) We find a *resumé* of this nonsense in Section VI., on large reed and brass bands, page 131, where the author considers that "Oboes, tenor clarinet, bassoons, trumpets, horns, and trombones (and second and third clarinets, as per page 32) may be regarded as in a measure *ad libitum*, and may be placed in the category of supplementary instruments."

A great deal of the letterpress is unnecessary, and many useless repetitions occur, according to the author's own showing, page 131: "Having shown . . . having already dealt with . . . we have already dealt . . . we have already pointed out . . . it has already been mentioned . . . it has already been seen." Much space (sometimes one-half or two-thirds of a page) is wasted in numerous examples, in which two and even three bars of score are printed twice over