THE Musical Times

ESTABLISHED IN 1844

"The Lord Is My Shepherd" by John B. Dykes

The Musical Times and Singing Class Circular, Vol. 16, No. 377 (Jul. 1, 1874), pp. 545-546

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

Stable URL: <http://www.jstor.org/stable/3351798>

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dious a composition as this should be comparatively passed over. The "Andante" is charmingly written for the strings, in combination with the pianoforte; and the "Scherzo"—so fanciful in its details, and so clear in construction—created a perfect storm of applause. The Trio was extremely well played by the composer, Mr. H. Holmes, and Signor Pezze. Mr. Silas also performed some smaller pieces of his composition, one of which—"Rococo" ("an old-fashioned trifle"), a quaint little sketch, but full of a beauty which can never fade—so delighted the audience that its repetition was insisted upon. In the execution of all the compositions named—and also in the pianoforte part of a Quartet, by Kufferath, in which he was joined by Mr. Holmes (violin), Mr. Blagrove (viola), and Signor Pezze (violoncello)—Mr. Silas displayed a fluency of execution and an unobtrusive power of expressing the minutest shades of feeling quite refreshing in these days of "higher development." The vocalists were Madame Edna Hall, Miss Marion Severn, and Signor Garcia, the last of whom in a clever song by the concert-giver, called "The Life Chase," elicited the most enthusiastic applause. The accompanist was Mr. G. Minson.

MENDELSSOHN'S Oratorio "St. Paul," was given by the Brixton Choral Society, on the 1st ult. The solo vocalists were Miss Jessie Jones, Madame Poole, Mr. Dudley Thomas, Mr. F. Rumsey, and Mr. Thurley Beale, all of whom were highly efficient. The choruses on the whole were well rendered. Mr. William Lemare conducted, and Mr. William Byrom presided at the organ.

At the anniversary meeting of the London Society for Teaching the Blind to Read, held at the Hanover Square Rooms, on the 12th ult., a very excellent programme was exceedingly well rendered by the pupils, under the conductorship of Mr. Edwin Barnes, their able instructor. The unaccompanied quartets, "God is a Spirit" ("Woman of Samaria"), "The Lord is nigh" ("Prodigal Son"), and selections from the works of Mozart and Mendelssohn were sung with great accuracy of tune and time, and the performance of Bach's Pedal Fugue in G minor, by Mr. Price, reflected the highest credit on the training he had received. The Right Hon. the Earl of Aberdeen presided.

THE completion of the second series of ten Organ Recitals by Mr. F. E. Gladstone, given on Wednesday afternoons, at the Dome, Brighton, should not pass without a word of recognition. Occupying about an hour each Recital, and the selection consisting exclusively of high class compositions, we can scarcely imagine any more enjoyable entertainment; and we trust that the Brighton public will sufficiently appreciate Mr. Gladstone's labours to justify him in continuing performances which cannot but prove most valuable to the progress of real art.

A VERY successful concert was given by Madame Schneegans, at the Hanover Square Rooms, on the 2nd ult., assisted by Mesdames Talbot-Cherer, Thaddeus Wells, and Poole, Messrs. Stedman, Thurley Beale, and Mr. Santley, as vocalists, M. Paque (violoncello), and Mr. W. E. Bendall (pianist), Mr. Fountain Meen acting as accompanist. Madame Schneegans thoroughly enlisted the sympathies of the audience by her excellent rendering of two compositions by M. Gounod, and the other ladies were also very successful in the music allotted to them. Mr. Santley's songs were received with much enthusiasm. Mr. Stedman was re-called for his rendering of Mendelssohn's "Garland," as was also Mr. Beale for "I'm a Roamer." Mr. W. E. Bendall's playing of Wagner's "Spinning Chorus," by Liszt, was warmly appreciated. The room was well filled.

A CONCERT was given on the 27th May, at the British School Room, Allen Street, Kensington, by Mr. M. R. Lochner. Hummel's trio in F was performed by Mr. Viotti Collins (violin), Mr. Walter Pettit (violoncello), and the concert-giver (pianoforte), and solos were also contributed by each of the above-named gentlemen, Mr. Lochner playing an Impromptu of Schubert's, and Robert Schumann's Novelette in F. The vocalists were Madame Florence Lancia, Miss Helen D'Alton, Mr. Pearson, and Mr. George Fox, all of whom were highly successful. Mr. E. M. Lott and Mr. M. R. Lochner acted as conductors.

WE understand that the Committee of the forthcoming Leeds Musical Festival has decided that the following works, selections, and pieces, shall be performed, subject, of course, to the approval of the conductor, Sir Michael Costa: "St. Paul," selections from "Israel in Egypt," "Hymn of Praise," "St. John the Baptist," "Stabat Mater," the "Messiah," Overture "Euryanthe," Symphony "Jupiter," Overtures "Masaniello," Bennett's "Paradise and the Peri," Overture "La Gazza Ladra," "Funeral March of a Marionette," March and Chorus "Tannhäuser," Beethoven's "Pastoral Symphony," Cantata "Bride of Dunkerron," Overture "di Ballo," Overture "Merry Wives of Windsor," and Overture "William Tell." Rapid progress is being made in the selection of vocalists and band; and there appears every prospect of the Festival being in all respects a complete success.

MR. BRINLEY RICHARDS'S evening concert, given on the 23rd ult., at the Hanover Square Rooms, attracted a large and fashionable audience. The programme, as usual, contained some excellent specimens of Welsh music, all of which were highly appreciated. The encores were numerous, the concert-giver's songs "Anita" (Mr. E. Lloyd) and the "Harper's Grave" (Miss Edith Wynne), as well as his spirited and characteristic chorus, "Let the hills resound," being re-demanded, with an unanimity which must have been highly gratifying to the composer. Besides the vocalists already mentioned, Miss Mary Davies and Madame Patey contributed songs with much success, and the choral music was admirably sung by Signor Randegger's choir. Mr. Richards's solos were a Study by Moscheles, a Lied by Mendelssohn, and two pieces of his own, the latter of which—an elegant Scherzo, called "The Birds and the Rivulet"—was encored. He also took part in Mendelssohn's "Andante con variazioni," for pianoforte and violoncello, in which he was ably assisted by Signor Pezze. The concert, which was conducted by Signor Randegger, was in every respect a decided success.

REVIEWS.

NOVELLO, EWER AND CO.

"*The Lord is my Shepherd.*" An Anthem composed by the Rev. John B. Dykes, M.A., Mus. D.

THIS is a setting of the whole of the 23rd Psalm, which differs from other meritorious musical renderings of the same text, in respect of its far greater length and more elaborate structure. It is not equal to many other productions of the same talented author. It is of extraordinary length for Church purposes, and on this account should possess extraordinary interest. The first movement, Larghetto, is for the full choir. There follows a tenor solo in a different measure, "He shall feed me in a green pasture," at the end of which there is a happy recurrence of the opening words for the chorus, with the musical phrase to which they before were set. This and the preceding movement are in F, and we have then a bass solo, which begins in F minor and ends in A flat, "Yea, though I walk through the valley." The constant motion of the inner parts, which marks all these three sections of the work, gives them great uniformity of character, and this makes them somewhat tedious in effect. Next comes a quintett, interspersed with phrases for the chorus, "Thou shalt prepare a table," in the strangely extraneous key of E, which is by far the best piece of writing in the whole. A charming melody prevails throughout, the harmonies are refined, but not far-fetched, and the effect will be most pleasing. The opening, and several interludial passages for the organ, are founded on an ancient Eucharistic melody, "Adoro te devote," as illustrative of the words, but there is little skill in its development. Lastly, we have a chorus, "But Thy loving-kindness," in the key of F: the transition to which from the foregoing is violent, and has no warrant in the words. The movement is long and laboured. A fugue, so to speak, begins on the words, "And I will dwell;" but the subject of this is wrongly

answered. Beginning on C, the dominant of the key, the answer should of course enter on F, the tonic, and proceed by a 2nd to E, in response to the 3rd, C A, of the subject; but it starts upon G, which is quite away from the tonality. This necessitates a modulation into G major, to introduce the second answer in the bass part, which key is quite irrelevant. The further conduct of the fugue is unskilful, and this is not the only sign of want of artistry in the course of the Anthem—for instance, the false relation between the E of the alto and the E flat of the bass (page 3, score 2, bar 2); the sounding of E, in a chord of the dominant 7th upon C, while the voice has D E (page 8, score 1, bar 1); the repetition of high notes for the tenor voice, such as the G on “righteousness” (page 8, score 5, bar 4); the generally low writing for the bass solo in the 3rd movement, and the progression D E in the bass, against the D F E in the top part, where the intervals 8, 9, 8, have a far worse effect than two 8ths in consecution. The deserved high esteem in which the author is held, exacts a minuter examination of his work than it would be necessary to make of the production of a less distinguished writer, and it must unfortunately be owned that the evidence of his musicianship does not rise with the importance of the task he undertakes. A successful hymn may come from natural talent, by what is called inspiration; but the design and, far more, the execution of an extensive and complicated composition, can only come from talent developed by sheer study, and this is scarcely compatible with the pursuit of music as a relaxation from another profession.

“*This is the Day.*” Full Anthem for Four Voices. By William Crowther Alwyn.

THIS was composed for the Church of St. Alban's, Holborn, and performed there, with full orchestra, on Easter-day, 1872. It is most apt for the occasion: glad in expression, concise in extent, well-arranged for the voices (if we except an A, which is above the reach of the average of boys), and brilliant in effect. The adaptation for the organ of the instrumental parts is more florid than is common in English Church Music, but is well suited to the means at command. There can be no reason why the almost limitless capabilities of the modern organ should not be applied as much to the uses of the English Church as of the Roman; were this judiciously done, in music to which florid effects were natural, there would be great access of life in our ecclesiastical performances, and the present is a capital example of the good account to which the ornamental form of instrumental accompaniment may be turned.

Cor Jesu, Salus in Te Sperantium. Motett for three equal voices, Solo and Chorus with Organ and Harp accompaniment. Composed by Wilhelm Schulthes.

THIS is a simple, smooth, melodious setting of the hymn which last year's Pilgrimage brought prominently into notice. The harmony is in keeping with the principal melody, having a slight savour of the chromatic; just enough to give it the sentimental air which marks much of the music of the Roman Church. The music is repeated for a second verse, and then comes a Gloria Patri, which maintains the character of the foregoing in entirely different matter. By “equal,” the author means to signify ladies' voices of unequal compass—one part ranging moderately high, another decidedly low. There are some pretty effects from the alternation of phrases for three solo singers, with others for the full choir; and there are also effects from the combination of the harp with the organ, that are certain of pleasing. It is desirable, when any portions of the score are distinguishable in quality of tone from the others, that they should make, if not complete, at least satisfactory harmony in themselves; and this is not always the case with the parts for the voices, when separated from the accompaniment: the weakness—not to say fault—is avoided in an arrangement of the same music for two female and two male voices, when the bass vocal part fills up far more sufficiently than can the organ, the blanks of the other three. Yet a third arrangement of the piece assigns the chief melody to voices in unison, reserving the harmony

for the organ accompaniment, when, of course, the subject of complaint cannot appear. The hymn is set for the Religious of the Sacred Heart, at Roehampton; but its acceptance is likely to extend far beyond the limits of that one pious institution.

Twelve Latin Hymns, for Vespers and Complin. With Organ Accompaniment, by Wilhelm Schulthes, Op. 81.

THESE are set in a style that is greatly liked by English members of the Roman Communion, and much in use in their places of devotion. The melodies are graceful, easy, and decidedly pleasing; and the harmonies are for the most part natural, and as far from commonplace as from over-elaboration. In this latter respect of harmony, however, the collection is not immaculate, if we may regard as stains upon its purity the two fifths between the top and bottom notes of the organ-part, in bar 3 from the beginning of No. 1, and those other two, in bar 3 from the end of the same hymn, where the second 5th is disguised to the eye—though certainly not to the ear—by the notes being named B natural above F flat, and thus apparently constituting an interval for which musicians have no title. The superficial merit of the music ought to ensure its wide acceptance; how seriously does it behove a composer then, who is likely to have many hearers, not to corrupt their taste by familiarising them with such irregularities—and this a composer, too, whose title-page tells him to have had the experience of eighty previously-printed works.

An Introduction and Six Variations on the Russian National Melody. Composed for the Organ by C. G. Verrinder.

FORTY years ago and four, the Czar Nicholas commanded the disuse of our English tune, “God save the King,” which for some eighty or ninety years before 1830 had been the National Hymn of Russia; and he ordered the adoption, in its place, of a melody composed by Alexis Lwoff, a colonel in the Imperial army, and a native of Revel, in Esthonia, who was born in 1799. No music is more strongly marked in character than the national songs of Muscovy, and no better proof than these can be needed of the indigenous musicianship of northern nations; but none of this character invigorates the tune of Colonel Lwoff, which, with its modulation into the keys of the 3rd and the 6th, and the intervening return to the original tonic, can never become an air of the people; or, if it ever did so, it would be more naturally adopted by southerners, who lazily melodize with such thoughtless fluency, that they can neither remember the tunes of a past generation, nor stamp those of the present with permanence—more naturally by them, than to the hardy denizens of the north, whose every production carries its individual mark. This gentle, in some sort refined, and in many respects amateurish, melody, has come into large notice of late, in consequence of the new relationship between this country and Russia. We need not wonder then that musicians exercise their ingenuity and their scholarship upon its arrangement; and while we wonder not, let us not in all cases be compelled to admire. In the piece before us, the tokens of painstaking cannot be questioned; but, to take pains is not always to give pleasure. The short-sighted harmonies that abound in the Introduction bespeak consideration of the sound of a single chord, regardless of its effect in relation to the context; and some of the changes of key betray a like circumscription of judgment. The first three Variations exact no remark. The 4th, inscribed “Fughetta,” has the subject in canon between the tenor and treble parts, with occasional points of free imitation in the others; while from the 11th bar to the end the pedals have the entire theme by augmentation. It cannot justly be called skilful to employ such technical devices as these unskilfully; but so indeed are they applied, we regret to say, in the present instance. Witness, the frequent poverty of the harmony; some undesirable progressions of parts (the consecutive 4ths, $\begin{smallmatrix} E & D \\ B & A \end{smallmatrix}$ with the bass, for instance, between bars 8 and 7 from the end) and the general dulness of the effect. The copious Finale displays the theme under a different fugal aspect; then presents it in a new key with harmony of note against note; and lastly, amplifies it to a considerable extent. Alas, that so much trouble should have been spent to so