

Review

Source: *The Musical Times*, Vol. 47, No. 763 (Sep. 1, 1906), p. 624

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

Stable URL: <http://www.jstor.org/stable/903489>

Accessed: 01-12-2015 19:08 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*.

<http://www.jstor.org>

a solemn character, and intended to be sung by mourners for the dead at a graveside or elsewhere. 'Pilgrims' song' is an adaptation of the well-known theme in Schubert's D minor string quartet. 'Sorrow's tears' is an original composition with some deeply expressive effects. 'In the midst of life' is more developed, rising to moving passion and introducing a Kyrie eleison very impressively.

The English words in nearly all the pieces named are by Mr. W. G. Rothery, who has admirably fulfilled a difficult task. It is not merely that the original German words have been translated, but Mr. Rothery has contrived to fit the accents and not to distort the musical phrasing, and moreover the vowels are often well placed to allow of a maximum resonance. It may be hoped that the provision of an English edition of this beautiful and, to most choirs, new music, will attract the attention of conductors and chorists. The Welsh Eisteddfodau would do well to include some of it as tests; the more dramatic and emotional pieces should appeal to the best Welsh choirs.

*Music and Musicians.* By Edward Algernon Baughan.  
[John Lane.]

The contents of this book comprise twenty-nine critical essays set forth under five sectional headings: Random reflections—Edward Elgar and 'The Apostles'—Some notes on Wagner's 'Ring'—Richard Strauss and his symphonic poems—Richard Strauss and programme music. The author, in his preface, says: 'As they [the essays] extend for a period of over twelve years, I have been brought face to face with some revelations of mental development which I had not expected.'

In perusing this volume one has just the feeling that Mr. Baughan is inclined to attach too much importance to the office of the musical critic, or, to be more exact, the critic of music; but no one will question his literary fluency, even if his opinions are not always respected. Much of the clever writing contained in this book is of an impressionist and personal pronoun kind, and regarded from that point of view the essays furnish matter that is quite readable. One of the most sapient sentences in the whole of the 325 pages is this: 'If I were a composer I would rather write a single song which said something, and said it beautifully, than half the symphonic poems of to-day.' In the thoughtful and interesting paper on 'The Apostles and Elgar's future,' the oratorio 'The Light of Life' is twice referred to (p. 203) as 'The Light of the World,' the title of an oratorio by Sir Arthur Sullivan; and on p. 206, line 7, should not the word 'can' be 'cannot'?

*Harvest Festival Music.* Book 43 of the Village Organist.  
[Novello & Co., Ltd.]

It is a happy thought to provide books of organ voluntaries suitable for the various festivals and seasons of the Church, of which the first of the series, Harvest Festival Music, has just been issued. Here we find six pieces of various lengths and degrees of difficulty, though none of them are beyond the capacities of competent village organists. The selection opens with a Pastorale movement in the key of F, by Mr. Alfred Hollins, which in its 12-8 melodic flow is sure to prove attractive. Quite characteristic of the composer is the touch of extraneous modulation on page 2—not difficult, however, despite the accidentals, if the key tonalities are grasped as they should be. Pleasant contrast is furnished by the second subject (key B flat), and the pedal part is perfectly easy.

It may not be generally known that Handel originally wrote the duet in 'Judas Maccabæus' as a *solo*, therefore additional interest is attached to the arrangement, by Mr. F. Cunningham Woods, of the said solo version, which makes a true Harvest voluntary ('O lovely peace, with plenty crowned') and forms No. 2 of the book under notice. Mr. Woods has also furnished some Variations on Elvey's well-known tune 'St. George,' so closely associated with Dean Alford's harvest hymn 'Come, ye thankful people, come.' After the theme has undergone variational treatment, the tune is given out on the full-organ, *plus* an effective

pedal part in contrapuntal crotchets, which may be accepted as evidence of the high standard of technique with which Mr. Woods credits the village organist. In one single page Mr. John E. West shows what can be done in a 'short improvisation,' the said improvisation being on Schulz's tune 'Wir pflügen,' which is intended to be played either before or after the singing of the hymn 'We plough the fields and scatter.'

An arrangement of 'Thanksgiving at Harvest Time' from Dr. Cowen's oratorio 'Ruth,' provides an introductory voluntary, and a Fantasia on Barnby's anthem 'O Lord, how manifold,' by Mr. John E. West, will admirably serve its purpose as an effective postlude. In addition to those whose spheres of work lie in villages, there are doubtless many other organists who will welcome this garner of harvest music, published at the moderate price of One Shilling.

#### NEW EDITIONS OF STANDARD ANTHEMS.

*This is the record of John. Deliver us, O Lord.* Composed by Orlando Gibbons.

*Great and marvellous.* Composed by Thomas Tomkins.

*Put me not to rebuke, O Lord.* Composed by William Croft.

*Lift up your heads.* Composed by William Turner.

*Teach me Thy way.* Composed by William Fox.

[Novello & Co., Ltd.]

Fresh issues of the anthems of Orlando Gibbons and his distinguished contemporaries are to be warmly encouraged, for these men laid the foundations and built up to a considerable extent the splendid fabric of English church music. All the above anthems have been edited by Mr. John E. West, who has acquitted himself of his delicate work with conspicuous skill and artistic judgment. In some cases the editor has made considerable alterations in the disposal of the parts, but this has been accomplished without interfering with the original harmonic scheme. The autograph of 'This is the record of John,' in the library of Christ Church, Oxford, has an accompaniment for viols, and a note states that it 'was made for Dr. Laud, President of St. John's (College), Oxford.' The chorus parts are for S.A.A.T.B., but Mr. West has wisely adapted them for S.A.T.T.B. as being more likely to meet present tastes and requirements. The anthem therefore opens with a tenor instead of an alto solo, and this interchanging is maintained in two other solo passages. These portions provide effective contrast to the choruses, which, it need scarcely be said, are contrapuntal, as also is the accompaniment to the solos. The music, however, if somewhat severe in character, is dignified and interesting. The other anthem by Gibbons is shorter, and in four parts throughout. In common with its companion the choral-writing is independent, but it flows easily and will not be found difficult to read.

Thomas Tomkins—born in Pembrokehire in 1586 and died in 1656—was a pupil of William Byrd and had a distinguished career. From being successively chorister and usher of Magdalen College, Oxford, he rose to the position of gentleman and organist of the Chapel Royal (1621) and subsequently became organist of Worcester Cathedral. The anthem 'Great and marvellous are Thy works' is from a published collection of his church music entitled 'Musica Deo sacra et Ecclesie Anglicanæ.' The work was originally laid out for S.A.A.T.B., but Mr. West has judiciously interchanged the parts to S.A.T.T.B.

'Put me not to rebuke,' by Dr. Croft, is as may be surmised more modern in character. The expression is more distinct, the variety of effects greater, and the *Finale*, a neatly developed fugue, provides an impressive conclusion. 'Lift up your heads,' by Dr. William Turner, was first published in Playford's 'Divine Companion' (1701). It is a short, spirited setting of verses seven and eight from Psalm xxiv., and is specially suitable for Ascensiontide. 'Teach me Thy way,' by William Fox—organist of Ely Cathedral from 1572 to 1579—written for four voices, is a beautiful example of early expression of devotional feeling. Simple and unaffected in design and character, the music seems to be the unpremeditated outpouring of an earnest spirit.