Review

Source: *The Musical Times and Singing Class Circular*, Vol. 36, No. 624 (Feb. 1, 1895), p. 102

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

Stable URL: <http://www.jstor.org/stable/3364055>

Accessed: 13-03-2016 08:29 UTC

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however, meet with less general approval. To him "the choral service seems unsatisfactory . . . silence is not praise, and listening to singing, and thinking how beautiful it is, is not prayer." The choral communion he "cannot away with," and he bluntly denies that music can increase the solemnity of this service, although he admits there is rubrical authority for singing the "Creed, Ter Sanctus, and Gloria in Excelsis." Other statements are still more open to question, as that "Ave Marias are often sung" in some of our Protestant churches. His attitude towards Gregorian melodies may be gathered from the following: "Their great age is an insufficient reason for preferring these feeble beginnings of Church music to the tunes of modern music, and affirming them to be the best music for use in public worship." All organists may read with profit the remarks on the responsibilities and requirements of their office; and all clergymen, especially those whose parishes are in the country, will find food for thought in the chapters on "Women and boys in church choirs," although Mr. Daniel takes a somewhat narrow view in his objections to the employment of boys as choristers. He totally ignores the salutary moral influence thus brought to bear on thousands of boys, and seems to be ignorant of the excellence of the singing of our little lads in the majority of our churches. The respective duties of the clergyman and the organist are admirably defined; and, as coming from one of themselves, it may be hoped that the former will be duly impressed with the truth of the statement that "in almost every case clergymen, by troubling themselves about the music, defeat their own purposes. Unquestionably they would ensure having good music by securing the services of good and reliable organists, and then leaving the choir and the direction of the music in their hands."

Novello's School Music. [Novello, Ewer and Co.]

THE fact that the title we have given to the present brief review should be possible speaks much for the advance in musical education as regards young people. Very recently we noticed a considerable quantity of music intended specially, if not exclusively, for school purposes; but more is to hand, showing clearly a distinct demand. Mr. Hamilton Clarke provides the vocal scores of two juvenile operettas, "Pepin, the Pippin" (words by Mr. Joseph Despicht), and "The Missing Duke" (words and music both by Mr. Hamilton Clarke). It need scarcely be said that the music in both works is at once bright, piquant, and simple, for the composer possesses the rare secret of being able to write without elaboration and yet with effect. The vocal scores of the cantatas have Staff and Tonic Sol-fa notations, and musicians who have the conduct of juvenile classes will find it well worth their while to make acquaintance with "Pepin, the Pippin," and "The Missing Duke." A similar composition is "Red Riding-Hood's Reception," also described as an operetta, with libretto by Edward Oxenford and music by Thomas Facer. This will employ a number of young people of both sexes, and elaborate stage directions are given. The music is full of tune and artistic touches, though certainly not too difficult for juvenile performers. Books 48 and 49 of "Novello's Two-Part School Songs" contain together a dozen compositions and transcriptions by various writers, including Handel, Schumann, Rubinstein, Abt, Pinsuti, Myles B. Foster, and Battison Haynes. Books 50 and 51 each consists of half-a-dozen bright and, as to the words, humorous songs for schoolboys, verses and music by the Rev. W. J. Foxell. Differing from these is a book of twenty-five "Songs for the Little Ones," by W. W. Pearson, intended for nursery and infant school. They are mainly elementary and tuneful settings of time-honoured nursery rhymes. Book 5 of "Part-Songs for Treble Voices," edited by Mrs. Carey Brock and Miss A. Sidebotham, is meant for children of somewhat larger growth, its contents being five compositions and arrangements in two and three parts. With the exception of the last two books, the whole of the above are printed in both the accepted notations.

The Miller and his Wife. Song. Words by R. S. Hichens. Music by J. M. Capel. [Robert Cocks and Co.]

A MERRY little song, with which a vocalist with a sense of humour might make a good effect at a ballad concert.

Scots Minstrelsie. A National Monument of Scottish Song. Edited and arranged by John Greig. With original coloured illustrations by J. Michael Brown. Vols. 4, 5, 6. [Edinburgh: T. C. and E. C. Jack.]

ABOUT a year ago we dealt with the claims of this interesting collection as exemplified in the first three volumes. The completion of the work shows that the praise we were then able to give to half is deserved equally by the whole. The number of beautiful Scottish melodies is so great that Mr. Greig has found it easy to maintain in the later volumes the level of interest and beauty established in the earlier ones; and, for the rest, his accompaniments have been modelled on the plan laid down from the first, and the historical, biographical, and critical notes are as full of information as could reasonably be expected in a work intended for popular use rather than for reference or antiquarian study. Vol. 6 contains a glossary and a general index, both of which bear evidence of thought and care.

Original Compositions for the Organ. Nos. 223-227. [Novello, Ewer and Co.]

In the first of these pieces we have an Intermezzo in D minor, by C. Charlton Palmer, marked *Andante quasi allegretto*, but rather sad and plaintive in character, with scarcely varying rhythm of two quavers in the second and fourth beats of every bar, 4-4 time. But the effect is not monotonous, and the writing is at once musicianly and easy. No. 224 is a Grand March by Hamilton Clarke, bright in character, melodious, and easy to play. The other compositions are by Mr. E. Bossi, and consist of an Andante con moto, an "Aspiration," and a "Grand Chœur," being Op. 97, Nos. 1, 2, and 3. The first is a piquant and melodious movement, discursive and rather elaborate, but not difficult as regards the work for the pedals. The close is exquisitely peaceful. The next curiously named piece is an Allegretto in A flat, and resembles the former in two respects, in that it has an agitated middle section and comes to a very quiet ending. The Grand Chœur may possibly recall the well-known work with the same title by M. Guilmant, the key, D major, and the time measure, 3-4, being identical. It opens and concludes in grandiose fashion with full chords, and towards the middle there are some effective *fugato* passages, but the whole cannot be regarded as difficult.

Cremona. An Account of the Italian Violin Makers and their Instruments. By Friedrich Niederheitmann. Translated from the original, with Notes and an Appendix, by W. H. Quarrell, M.A. [Robert Cocks and Co.]

THIS little volume contains a large amount of valuable information. Within the space of less than a hundred pages it deals with the origin of the violin; the six schools of violin making—Brescia, Cremona, Naples, Florence, Venice, and the Tyrol; the development and perfection of violin making and the old Italian varnish; discusses labels, deceptions, forgeries and other subjects of interest to lovers of instruments played with a bow; gives an account of the collector, Luigi Tarisio, who did so much to make known the now famous Italian makers of violins, and whose enthusiasm was so great that it is said of him, "When once he had sold a masterpiece he never lost sight of it, and only waited for a favourable opportunity to get it once more into his possession"; and furnishes an exhaustive list of names of the Italian violin makers (with characteristics of their works), and of minor makers, manufacturers of lutes, &c.

Nearer, my God, to Thee. Sacred Song. Music by Thomas Adams.

Angel Voices. Song. Words by Hubi Newcombe. Music by Clement Locknane.

[Novello, Ewer and Co.]

THE first of these is furnished with a pianoforte and *ad libitum* violin accompaniment, and is an unpretentious but effective setting of the well-known hymn.

The second is a more conventional addition to what is commonly regarded as appropriate for Sundays at home, but is melodious and grateful to sing. Both songs are suitable to a mezzo-soprano or a baritone voice.