

Review

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and other collections. Some of the tunes, however, now appear for the first time." There remains nothing more to be said in the way of commendation of Barnby as a hymn-tune composer. To have written 246 tunes is no slight achievement, but when we take into consideration the fine quality of his work and the intense devotional feeling he threw into it, there is no wonder that the great merit of his tunes as "wings of song" has been so universally acknowledged and admired. Such tunes as those to "When morning gilds the skies," "Jesus, my Lord, my God, my all," "For all the Saints," in addition to many others of similar beauty, will long preserve the memory of so gifted a composer of sacred music as Joseph Barnby.

The tunes in this book naturally speak for themselves. Like good wine, they need no bush. But we should like to call the attention of clergymen, organists, and others to the two interesting and characteristic Prefaces contributed by the composer to his "Original Tunes to Popular Hymns for use in Church and Home," which are here reprinted in this attractive volume. The practical usefulness of the book as a "Supplement to all existing Hymnals and Tune-books" is greatly enhanced by copious indices of "first lines" (of hymns) and "names of tunes," in addition to one of "metres." It should find a place in the library of every organist and choirmaster, and those who from time to time have the arranging of music for festival or special services will find it valuable as a book of reference. We predict a wide acceptance of this valuable contribution to sacred song. It will have a cordial welcome not only in the church, but in the home.

The Children's Supplement. Being a collection of Hymns for Children's Services (with tunes). Edited by the Rev. Edward Handley, M.A.

[Novello, Ewer and Co.]

CHILDREN'S hymnals were formerly a mixture of pietistical doggerel and rhythmically vulgar music. The species is not yet extinct, but there has been a marked improvement in the quality of the music in recent publications, of which the book before us is a highly favourable example. It is by no means an easy thing to write a satisfactory children's hymn-tune. Even a successful composer may lack the necessary sympathy with child life. An attractive, diatonic, and rhythmic melody of natural compass is absolutely necessary. Moreover, it is often more effective as a unison melody than in four parts. For example, the earliest form of Gauntlett's popular tune to "Once in Royal David's city" was that of a melody with simple chordal accompaniment; but the galivanting under parts of the harmonised version destroys the delicate tenderness of the original. The book under review has been planned on the right lines and is much to be commended. Typical specimens of what a child's tune should be are the unison tunes Nos. 19 and 8, by Sir John Stainer and Mr. Myles B. Foster. Other capable composers, in contributing original tunes, have seconded the labours of the editor in producing a Supplement to existing hymnals which should find a ready and wide acceptance. Three "Forms of Service for use in Church" are given at the end of the book.

The Office for the Holy Communion. Set to music in the key of A. By the Rev. James Baden Powell, Precentor of St. Paul's, Knightsbridge.

[Novello, Ewer and Co.]

THE music of this service is for the most part diatonic; in one passage (pp. 7 and 8) there are chromatic harmonies which offer striking contrast. The writing generally may not be very profound—for practical purposes, indeed, this would not be suitable—but it is smooth and appropriate to the words. Wagner has been censured for the preponderance of even measure in his "Lohengrin," and the same charge may be brought against Mr. Baden Powell; he sins, however—if sin it be—in good company.

ANTONIN DVORÁK is said to be engaged upon a new opera on the subject of "Uncle Tom's Cabin," which is to be first brought out in the United States.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE term-end students' musical evening at the Norfolk and Norwich School of Music, on July 30, proved the best exhibition of talent which the directors have placed before their friends since the formation of the school. Progress was evident, not only in the intelligence shown by the students, but by the greater range of instruments represented in the programme, proving that the school is increasing in usefulness and becoming a centre from which musical culture will radiate.

The Silver Medal presented by Mr. J. Moore, Deputy-Mayor of Norwich, for proficiency and finished style in singing, was won by Miss Amy Howitt, Miss Florence Sendall and Mr. H. J. Luckett being honourably mentioned. The Bates' Scholarship, which entitles the winner to a year's free tuition in singing under Dr. Bates, fell to Miss Evelyn Best, honourable mention being awarded to Miss Kate Moore and Mr. H. J. Luckett. The medal and certificates were handed to the winners by the Mayoress (Lady Gilman) amidst much applause.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Choral Union arrangements for the coming season are well in hand. Most appropriately our premier society will again be heard in the Cathedral, where Spohr's "Last Judgment" and selections from Handel's "Judas Maccabæus" will be performed on the afternoon of October 2. Bach's "St. Matthew" Passion music will be repeated in the venerable pile next Easter. During the winter the society will give Berlioz's "Faust" and Acts I. and III. of Wagner's "Lohengrin," in conjunction with the Scottish Orchestra. The customary New Year's Day performance of Handel's "The Messiah" is, of course, fixed, and amongst the vocalists who are engaged will be found the names of Miss Ella Russell, Madame Belle Cole, Mr. Daniel Price, and Mr. Atherton Smith, a young artist who hails from Glasgow and who has lately been studying in Paris and with Mr. Santley in London.

The Scottish Orchestra Company's concerts begin on November 30, the season is to extend to nine weeks, and Mr. Kes returns as conductor.

The Corporation of Glasgow inaugurated a short series of organ recitals on the afternoon of the 11th ult. Mr. Thomas Berry played on the St. Andrew's Hall organ and Mr. J. K. Strachan presided at the City Hall instrument, the mechanism of which is somewhat out of date. These recitals were entirely experimental, and their continuance will naturally depend upon the support accorded to the scheme. The organists on the 18th ult. were to be Dr. E. H. Middleton and Mr. Harold Ryder.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

INFORMATION solicited from the secretary of the Philharmonic Society as to the programme for the coming season has resulted in the bare announcement of one solitary novelty—to wit, Elgar's "King Olaf." With the exception of the usual performance of "The Messiah," no mention is made in the syllabus of other works, either instrumental or choral.

The directorate of the Winter Evenings Entertainments are carrying forward to a considerable extent the ideas of the late G. B. Rodway, who established these important factors in our artistic life two or three years ago. This season, however, the scheme is deficient of its former attractions in the direction of the highest class orchestral music.

For the Sunday Society's concerts the small as well as the large concert-room in St. George's Hall have been granted by the Corporation of Liverpool. Owing to the action of the Musicians' Union in regard to fees, the customary number of orchestral concerts has been reduced from twelve to six. Whether those chiefly concerned in the agitation will be gratified by the result is a moot