

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 26, No. 511 (Sep. 1, 1885), p. 551

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

Stable URL: <http://www.jstor.org/stable/3358656>

Accessed: 11-01-2016 00:40 UTC

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*Twelve Schubert's Songs.* With simplified Pianoforte accompaniments, and arranged within a moderate compass to suit all singers. By Ruben Rogier. English translation of words by Oliver Brand. [Frederick Pitman.]

ALTHOUGH we are always anxious that good musical works should be circulated in cheap form amongst the people, we by no means agree with the system of publishing altered and transposed editions of well-known vocal pieces, arranged so as "to suit all singers," not only because the intentions of composers are thus obscured, but because those who purchase these versions cannot know in what they differ from the originals. "The Erl-King," for instance, transposed into E minor, and commencing with repeated single notes in the right hand, with arpeggios accompanying the voice, is an entirely different composition from that which it professes to be. A faint shadow of this wonderful setting of a wonderful poem is, of course, before us; but the arranger has no right to print the words "Music by Schubert" at the top of the song: it should be "Music by Schubert and Rogier."

*They that go down to the sea.* Motett. By Harvey Löhr. [Novello, Ewer and Co.]

WE have had occasion from time to time to notice Mr. Löhr's compositions in favourable terms, but the work before us far surpasses all his previous efforts with which we are acquainted. In terming it a Motett rather than an anthem the composer was probably influenced by its length and elaboration and the fact of its being scored for orchestra. The organ accompaniment, however, would be very effective in the hands of a skilful player. The Motett opens in a flowing yet dignified manner, but at the words "For at His word the stormy wind ariseth" the writing becomes agitated and picturesque, and this part of the movement is worked out at considerable length. A fine and highly original passage, "Their soul melteth away," leads to the resumption of the original theme, and shortly afterwards this admirable chorus is brought to a peaceful close. The next section is an extremely expressive and well-developed soprano solo, "So when they cry unto the Lord," which leads without pause into the vigorous and broadly planned final chorus, "O that men would therefore praise the Lord." Mr. Löhr's work may be strongly recommended to the notice of choral societies and the conductors of church festivals.

*In ye Olden Time.* Menuet de la Cour; for the Piano-forte. By Cotsford Dick. [Weekes and Co.]

No doubt the day will arrive when pianoforte pieces must stand or fall by their own merit alone; but at present the rage for modern antiques presents such facilities to composers of but small inventive powers that a very commonplace work will often receive undue notice merely because it "sounds old." Mr. Cotsford Dick is one of the most prolific producers of this class of music; and being able to write very simple and very melodious phrases, is also assuredly one of the most popular. But we cannot conscientiously award him higher praise than is warranted by the worth of the composition before us merely because he calls it "In ye Olden Time." Indeed, if he had left it without a title, we much doubt whether it would have made its way through the crowd; and this, although a severe test, is after all the true one. Let us say, however, that we have seen some very good music by this composer, and shall be glad to welcome him in a piece the title page of which is in the language of the day.

*Singing in Schools.* A complete Course of Practical Teaching. By Alfred B. Haskins. [Bemrose and Sons.]

THE author of this work brings much practical experience to bear upon the subject he professes to treat; and so far as we can judge from a perusal of his book, pupil teachers preparing students for a Government Examination may, we think, rely upon good results by rigidly following the course laid down. We quite agree with Mr. Haskins's recommendation not to attempt any "short cuts" in order to arrive more rapidly at the desired end. There is too much of this in the present day, the bad effects of which, although thoroughly known to competent professors, are unfortunately hidden from pupils.

*Novello's Part-Song Book.* Second Series, Nos. 516-521. [Novello, Ewer and Co.]

IN this series of six part-songs, reprinted from "The Choristers' Album," we have some charming compositions, of which conductors of choral societies will be glad to make the acquaintance. A word or two with reference to each number must suffice. "Sweet evening hour," by Samuel Reay, is in that elegant composer's best style, the freedom of the part-writing entitling it almost to madrigalian dignity. Pinsuti's "Fair land we greet thee" will appeal forcibly to Welsh choristers. It has an effective piano accompaniment, and a favourite Cambrian air is introduced, first as a tenor and then as a soprano solo. "Rise fair goddess," by Henry Smart, and "A garland for our fairest," and "Around the maypole," by J. L. Hatton, are simpler, but full of pleasing melody. The last-named is a dainty and piquant little composition. Schira's "The boatman's good-night" is a charming part-song, the last few bars of which are sufficiently taking to ensure its popularity.

*Te Deum and Jubilate in G.* By E. H. Thorne. [Novello, Ewer and Co.]

THIS setting of the morning canticles is somewhat remarkable as regards the arrangement of the voice parts. The Te Deum opens in six parts (two sopranos and two tenors), but from the sixth verse to the end only four voices are employed. The Jubilate, on the other hand, opens in four, but the Gloria Patria is in six (two altos and two basses); virtually, therefore, it is a service for an eight-part choir, which may militate against its general acceptance. But the music is not difficult, and it is bright and vigorous, without being flippant or unchurchlike.

*Make a joyful noise.* By A. C. Mackenzie. (Octavo Anthems, No. 290.) [Novello, Ewer and Co.]

MUSICIANS will not need to be informed that this is the magnificent chorus from "The Rose of Sharon," in which Mr. Mackenzie has exhibited his complete grasp of the Church style of composition. As an anthem it will no doubt be often performed wherever there is a choir capable of rendering it justice.

*Blessed are the pure in heart.* Anthem for three Female Voices. Composed by Ernest Lake. [Novello, Ewer and Co.]

THIS Anthem—published in "Novello's Octavo Edition of Trios, &c., for Female Voices"—may be recommended as an excellent composition for the use of choirs not desiring to attack more abstruse works. Written especially for the "Girls' Friendly Society," it aims at producing good effects by simple means, and we can conscientiously affirm that this aim is thoroughly accomplished. The Anthem is also issued without accompaniment.

*Love, art thou true?* Song. Words by Beatrice Goldingham. Music by Alfred J. Caldicott. [Alfred Hays.]

AN expressive and well-written song, with just such unobtrusive harmonies as sympathise with the feeling of the composition. The change from C to 6-8 time gives much tender emphasis to the appealing words of the title, which is aided by the alteration in the character of the accompaniment. Although simple in the extreme, this is genuine music throughout.

*The Marionettes' Ball.* A Sketch for the Pianoforte. By J. C. Beazley. [Wood and Co.]

ALTHOUGH obviously suggested by Gounod's popular "Funeral March of a Marionette," Mr. Beazley's Sketch is entitled to attention on its own merits. The quaint opening in E minor, and the following theme in the tonic major, fairly reflect the intention of the composer; and though we might wish for a little more variety, as a mere pianoforte trifle we are bound to give it a good word.

*The Guitar.* Impromptu for the Pianoforte. By Carl Bohm. [Edwin Ashdown.]

IT is difficult, indeed, for the composer of this Impromptu to steer clear of the characteristic phrases in Ferdinand Hiller's well-known sketch, "Zur Guitarre." That he has effectually overcome this difficulty, however, and also written a clever little piece, we admit; but why should he choose a subject already well treated by an eminent man?