Review

Source: *The Musical Times and Singing Class Circular*, Vol. 18, No. 408 (Feb. 1, 1877), p. 79

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

Stable URL: <http://www.jstor.org/stable/3351708>

Accessed: 24-11-2015 05:07 UTC

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either have been left as the composer wrote it, or let alone. The "Gloria" is a curious piece of patchwork. It begins, very appropriately, with the opening of Spohr's "Blessing, honour, glory, and power," the fugue which forms the middle part of the chorus being omitted, and the end of the chorus tacked on to the beginning. Then at the words "O Lord, the only-begotten Son" we find the unison chorus, "If with all your hearts." "Thou that takest away the sins of the world" is adapted to the quartet, "O Lord, who shall not fear thee;" and lastly, at "For Thou only art holy" the music of the "Blessing, honour" is introduced again. We will not go so far as to say that the musical effect of the whole is unsatisfactory. The arrangement is very clever, but, as it stands, it is not Spohr's; and, on principle, we strongly object to this presentation of a composer's ideas in a juxtaposition so different from that which he designed.

"O pray for the peace of Jerusalem." Solo and Chorus from the Anthem "I was glad when they said unto me." Composed by E. H. Thorne. [Novello, Ewer and Co.]

THE elaborate Anthem of which the present piece is the middle movement was composed for the re-opening of Chichester Cathedral in 1867; but the whole work being too long (and we might add too difficult) for ordinary occasions and for average choirs, this portion is now reprinted separately. Of the wisdom of this procedure there will not be two opinions from any who knows the music; for this solo and chorus is one of the most pleasing and attractive pieces of church music which has for some time come under our notice. The opening solo is very graceful, and remarkable for the freedom of its harmonic treatment. We find here nothing inconsistent with the dignity of sacred music, but at the same time there is a freedom from the conventional style of cathedral anthems which gives much freshness to the composition. The free imitation on the second page between the solo and chorus, at the words "they shall prosper that love thee," is very good, a novel and pleasing effect being produced by the soprano and tenor of the chorus singing in octaves. Even better, perhaps, is the treatment of the text "Peace be within thy walls," in which the tenor chorus accompanies the soprano solo, the rest of the chorus entering later, and leading back, with an unaccompanied phrase, to the return of the first subject. The close of the movement is also very charming, and the whole piece has given us much pleasure, as it will doubtless do to those who may sing or hear it. It is not particularly easy, for it requires very careful intonation, and much attention to light and shade; but it will well repay for the pains spent in its preparation.

This is the day which the Lord hath made. Full Anthem for Easter. Composed by S. Charles Cooke. [Novello, Ewer and Co.]

THE present anthem is tuneful and easy to sing. It suffers to some extent from want of unity of style, which, however, may be explained, if not altogether justified, by the selection of the words, which are taken from Psalm cxviii. v. 24; 1 Cor. xv. v. 20, 21, 22, 57. The music, however, has plenty of spirit, and is not dry. We are somewhat at a loss to understand the way in which the organ part is written. From the indications of the pedal on the fourth page, we should suppose a C organ was intended, but in other parts of the anthem we find the low B and A written, notes which are not on the manual of a C organ, and which, if intended for the pedal (which appears doubtful, as they occur in octave passages for the left hand), should have been written an octave higher.

Oh, Linger. A Song of Delos. Poetry by Mrs. Hemans. *Without thine ear.* Song. Poetry by Lord Byron. Composed by Charles Salaman. [J. B. Cramer and Co.]

We hope that the multiplication of Mr. Salaman's vocal compositions may be accepted as a sign that they are as welcomed by the general public as they should be by musicians. It is true that he has always something to say, but he rarely records his thoughts in conventional

language; and purchasers of his works, therefore, must have sufficiently trained their minds to wait for the revelation of beauties which do not lie upon the surface. The first of these songs, especially, justifies these prefatory remarks. As a specimen of the form of the German *lied*, "for voice and pianoforte," it may be cited as one of the best we have seen from Mr. Salaman's prolific pen. Preceded by a gracefully flowing symphony, the voice part lingering upon the B, in excellent sympathy with the words, commences with a most melodious theme, the varied character of which is reflective of the poetry throughout. We are particularly pleased with the broken phrases occurring on the last two pages, after the close on the key-note; and although we might take exception to the word "oh" being lengthened out to two bars of three triplets each, the conclusion of the song, musically speaking, is highly effective. "Without thine ear," in E flat minor and major, composed to a song of *Medora's*, in Byron's "Corsair," is more simple in construction, but the melody is extremely expressive, and the accompaniment—appropriately subdued until the change into the tonic major—merely indicates the natural harmonies of the theme. We can heartily recommend this song to all lovers of unaffected vocal music.

Love's Spell. Song. Words by Willy De Burgh. Composed by W. Borrow. [Keith, Prowse and Co.]

THERE is much musical feeling displayed in this song, but the accompaniment requires some revision. The descent of the voice in perfect 5ths with the bass (page 3, bar 6), and the doubling of the C, instead of E (in the 8th bar, same page), are faults which should scarcely occur even in so simple a ballad. The words are excellently adapted for musical setting, and Mr. Borrow has well caught the spirit of the poetry.

Six Romances sans paroles. Pour Piano. Par Lefébure-Wely. [Novello, Ewer and Co.]

1. *Le Sésia* (Italie). Réverie.
2. *La Wartha* (Allemagne). Mélodie.
3. *La Neva* (Russie). Caprice.
4. *La Guadiana* (Espagne). Sérénade.
5. *La Lys* (France). Réverie.
6. *La Dyle* (Belgique). Berceuse.

THE character of each of these six Romances is determined by its title; so that, although confessedly "sans paroles," we have some indication as to what the author had in his mind whilst composing them. With the exception of Nos. 3 and 4, we can scarcely see that they are especially representative of the countries they are supposed to illustrate; but all are thoroughly artistic sketches, and, containing no great executive difficulties, will be found well worthy the attention of amateurs. The figure in the left hand gives much point to the *legato* subject of No. 1; but it is perhaps scarcely as attractive as No. 2, the theme of which is commenced with the left hand, and afterwards given in octaves, to the right hand, with a rapid accompaniment. Nos. 3 and 4 will, no doubt, be the most popular of the set, the melodies of both being well marked, and No. 4, in A minor, having the true Spanish ring throughout. The subject of No. 5, with the accompaniment divided between the two hands, is well contrasted by an animated theme in the subdominant; and No. 6 is appropriately placid, with a characteristic phrase for the left hand, which is continued, almost without a break, throughout the piece. Like all the pianoforte music of this composer, these sketches are extremely refined, and devoid of any pedantic display of learning.

La Primavera. Mélodie pour le Piano.

L'Estate. Bluettes de Salon.

L'Autunno. Morceau de Salon.

L'Inverno. Morceau de Salon.

Par Louis Dupuis. [C. Jefferys.]

WHY, in writing four pieces to illustrate the seasons, one should be termed a "Mélodie," a second a "Bluette," and a third and fourth a "Morceau," we are at a loss to understand. M. Dupuis has, however, in composing for young