THE Musical Times

ESTABLISHED IN 1844

Three Elizabethan Pastorals by Herbert Brewer
The Musical Times, Vol. 47, No. 764 (Oct. 1, 1906), pp. 682-683
Published by: [Musical Times Publications Ltd.](#)
Stable URL: <http://www.jstor.org/stable/903030>
Accessed: 10/02/2015 04:23

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>

To the three-part song 'O rosa bella,' ascribed to Dunstable, and to other forms in which it appears—Prof. Wooldridge, by-the-way, remarks in the second volume of the 'Oxford History of Music' that 'only one of the seven existing copies of this [three-part] setting (that in the Vatican Library) bears the name of Dunstable'—Dr. Lederer devotes a very long chapter, part of which is taken up with criticism of the versions in the seventh volume of the 'Denkmäler der Tonkunst in Österreich,' disapproving of many of the emendations contained therein. His comments on the various forms deserve note, but within the compass of this brief notice it is impossible to enter into details. Only one passage shall be quoted. In her valuable article, 'Dunstable and the various settings of "O rosa bella,"' ('Sammelbände der Internationalen Musikgesellschaft,' Zweiter Jahrgang, 1900-1901, p. 1), Miss Cecie Stainer, in referring to the Dijon Manuscript in which a third part is added to Dunstable's tenor and discant parts transposed, says that it is difficult to understand the reason of that transposition. Dr. Lederer suggests that this specimen of double counterpoint may be Dunstable's; indeed, that the third part is also his.

The following chapter is headed 'The composition technique of Dunstable and of his time'; in other words, it discusses the features which indicated a 'new art.' The author describes the nature of the melody proceeding by skips instead of by conjunct tones as in the church tones, although he is bound to admit that even in the latter there are foreshadowings of the former. Then he insists on the importance of instrumental music, of harps in the development of music, and his remark that Martin le Franc speaks of the English—or British, as Dr. Lederer prefers to call them—composers as 'harpeurs' is much to the point. To keep within reasonable limits we have only been able to touch on some of many comments and arguments in this interesting and thoughtful volume.

Symphonic variations on a negro air. By S. Coleridge-Taylor. Pianoforte solo arranged by the composer.

The Seasons. Pianoforte duet by Edward German.

[Novello & Co., Ltd.]

Mr. Coleridge-Taylor's *Symphonic variations*, written in October, 1905, were played for the first time at the Philharmonic Concert on June 14 last. The melody on which the variations are built is, the composer says, 'well known in America under the title of "I'm troubled in mind." It is a genuine negro tune, which, although hailing from America, so closely resembles an existent African song that the charge of white influence can scarcely be made.' As a hint to those who play the pianoforte arrangement, it may be said that in the orchestral score the melody is first announced softly by the trombones, accompanied by detached tremolando chords for the strings. For the rest the music is full of significance and character.

Mr. German's suite, 'The Seasons,' was composed for and produced at the Norfolk festival of 1899, and considering the genial character of the music it is somewhat surprising that the work has not previously been issued in a pianoforte arrangement for four hands. The suite comprises four movements, severally illustrating Spring, Summer, Autumn and Winter. The music of Spring is as gay and hopeful as a maiden of seventeen could wish; Summer is represented by a harvest dance, based on a melody well calculated to set the feet a-moving, and its vigour and spirit is kept up with exhilarating effect until the close; Autumn provides the necessary *Andante* contrast, and the music deals largely with an expressive theme which, soaring upwards over an octave and a sixth, afterwards subsides like an aspiration followed by a sigh. The *Finale* consists of two distinct sections, the first suggestive of the religious side of Christmas-tide, and the second, a tarantelle, illustrating Yuletide festivities. There results an excellent contrast, the spirit of each aspect of the winter season being happily caught. The pianoforte duet—which is by no means difficult—forms an excellent piece well calculated to give pleasure to performers and listeners alike.

The English Hymnal. With Tunes.

[Henry Frowde.]

Whatever may be the merits or demerits of this hymnal no one can deny that it is a comprehensive book. Moreover it is remarkably cosmopolitan in its constituents, so much so, indeed, as to almost belie the word *English* in the title. Strong contrasts are to be found within its covers—plain-song melodies (so-called) and Lutheran chorales; Welsh nonconformist tunes and a Russian Kontakion of the departed; composers the poles asunder as Richard Wagner and Ira D. Sankey, and so on. Immense pains have been taken in the preparation of the book, but is it altogether practical? Time alone will answer the question. In the meanwhile one or two features of the collection—we refer to the music only—may be commented upon. Part-singing by the congregation is tabooed, the melody only is to be sung; to this end many of the tunes appear in lower keys than heretofore in order to bring them within the compass of all voices, though Haydn's 'Austrian Hymn,' with its high F, has not been transposed. This downward transposition has not always been attended with the happiest results; for instance, 'Miles's Lane' (No. 364) appears in the key of A with an unwarrantable alteration of the melody, evidently from fear of the low A at the end of the second line: this note is changed to C sharp, with the result that Shrubsole's intent for the music to suit 'Let angels prostrate fall' is nullified, as the changed note suggests rising instead of falling. To call it the 'Modern form of second line' is hardly correct: it should be 'Ancient and Modern form,' though in justice to the *new* edition of 'Hymns Ancient and Modern' it should be noted that the original version of line 2 has been restored—as, of course, it should be. Rhythm, so terribly lacking in congregational singing, does not receive much encouragement in this hymnal. The long note at the beginning of lines, and the somewhat arbitrary insertion of pauses at the end of lines—e.g., Horsley's tune to 'There is a green hill far away,' in which the pause between lines 3 and 4 absolutely destroys the sense of the words in verses 1, 2 and 4—apart from some remarkable time-awkwardnesses in some of the tunes—all these peculiarities will not help to promote hearty congregational singing.

The unearthing of some old English tunes is to be commended—one such is No. 135, 'Savannah' (or 'Herrnhut'), the latter being its original name, from John Wesley's Foundry Collection, 1742, a capital 7's tune which has most unaccountably escaped hymnal compilers. On the other hand there are many English 'traditional' melodies whose origin is doubtful, but in the choice of tunes no less than the selection of words the compilers have spread a wide net in order to catch all they can. While there is much that can be called excellent in 'The English Hymnal' its music strongly reflects the doctrinal views held by the compilers of the words. The literary part of the book does not come within the range of this notice, but considering the outcry there is at the non-attendance of men at church services in the present day, is it reasonable to expect thinking people to sing such rhymes as these?

There David stands with harp in hand
As master of the choir;
Ten thousand times that man were blest
That might this music hear.

Our Lady sings Magnificat
With tune surpassing sweet;
And all the Virgins bear their parts,
Sitting about her feet.

A word of praise is due for the excellent indexes with which the book is furnished. In the selection of tunes those composed by Sir John Stainer have been completely ignored.

Three Elizabethan Pastorals. For soprano or tenor, with pianoforte accompaniment by Herbert Brewer.

[Novello & Co., Ltd.]

Is it that the palmy days of English music are about to return, that so many composers are seeking inspiration from the Elizabethan period? No authors' names are given of the text of Dr. Brewer's three pastorals, but the spirit is that of the age of good Queen Bess. In the first song, entitled

'An Idyll,' we have a shepherd asking a nymph 'Where is thy liking?' and she, with nymph-like directness of expression, answers 'On thee! my dainty dear life! my love is fixed.' The second song, 'Amongst the willows,' would seem to be the sequel to the incident related in the first, for it ends with a 'kiss among the willows'; and the concluding ditty, a 'Morris dance,' might be supposed to form part of the festivities consequent on the question and answer in the first song. These pastorals were sung for the first time by Mr. John Coates at the recent Hereford festival where their acceptance testified to the composer's success. The 'Morris dance,' with its dainty and rhythmic accompaniment, so greatly pleased that it was repeated, and doubtless the like will happen when Mr. Coates sings it in London and elsewhere.

CHURCH MUSIC.

O Lord, Thou art my God. Composed by C. Lee Williams.

Look, ye saints, the sight is glorious. Composed by Myles B. Foster.

[Novello & Co., Ltd.]

The anthem by Mr. Williams, composed for the Festival of the Sons of the Clergy at St. Paul's Cathedral in May last, while being eminently suitable for special celebrations is also well adapted for general use in churches where a musical service prevails. A short but impressive introduction for organ leads into a brief but emphatic chorus in four parts. This is followed by a passage for the sopranos, the tenors entering at the eighth bar and the full choir seven bars later. This ends impressively *pianissimo*, and is followed by a section which may be sung as a soprano solo or by the sopranos in unison, thus providing an excellent preparation for the *Finale* which is preceded by a choral recitative. The *Finale* itself is of vigorous character, but the work ends *pianissimo* and *adagio* with the words 'A strength to the needy in his distress.'

Mr. Foster's anthem opens with a four-part chorus *allegretto non troppo*, followed by a recitative passage for sopranos which leads to the delivery, by the tenors and basses in unison, of Christ's command to His Disciples to go forth and teach all nations. A short chorus and tenor solo lead the way to a *Finale* of diatonic and emphatic character which concludes with a double Amen.

Benedictus in F. By Charles Macpherson.

Magnificat and Nunc dimittis in E flat. By G. F. Cobb.

[Novello & Co., Ltd.]

The setting of the Benedictus by Mr. Charles Macpherson is of a solid and direct character which makes it peculiarly suitable for large churches. The composer is sparing in his use of the organ, the voices frequently singing unaccompanied, with the result that when the king of instruments does speak it is with impressive effect. The music contains several bold harmonic transitions, but it is diatonic in character and will present few difficulties to the average choir.

The evening service by the late Mr. Gerard Cobb is very simple but dignified and devotional. The choral writing is in two parts, severally for boys and men respectively in unison. The Magnificat opens with the delivery by the men of the opening sentence to a familiar Gregorian intonation, which is answered by the boys with excellent effect. This method is pursued, varied only by the men and boys occasionally singing together in unison. In the Nunc dimittis an antiphonal method (boys and men) is employed until the Gloria is reached, when the setting used in the Magnificat is repeated.

NEW PART-SONGS.

Come to me, gentle sleep. Words by Mrs. Hemans. Music by Frederic H. Cowen.

Morning. Words and music by G. Molyneux Palmer.

[Novello & Co., Ltd.]

The above are two graceful and expressive part-songs for S.A.T.B., which may well merit the attention of conductors of choral societies. Dr. Cowen's music is as inviting as the lines by Mrs. Hemans. Melody and harmony are alike

gracious and soothing, and although they are little calculated to induce sleep, will certainly produce a tranquil frame of mind in the listener.

Mr. Palmer's music, if more contrapuntal in character, will provide excellent practice for independence and delicacy of part-singing. The *tempo* is too slow for the music to be difficult to read, and the effect will well repay careful rehearsal.

BOOKS RECEIVED.

Modern Music and Musicians. By R. A. Streatfeild. With twenty-four illustrations. Pp. xi. + 355; 7s. 6d. net. (Methuen & Co.)

The Cathedrals of England. By T. Francis Bumpus. Third series. Illustrated. Pp. viii. + 328; 6s. net. (T. Werner Laurie.)

Annals of Covent Garden Theatre. From 1732 to 1897. By Henry Saxe Wyndham. With forty-five illustrations. In two volumes. Vol. i., pp. xi. + 383, vol. ii., pp. 388; 21s. net. (Chatto & Windus.)

A Supplement to the Biographical Dictionary of Musicians. By Theodore Baker, Ph.D. Pp. 46; 1s. 6d. net. (Charles Woolhouse.) A very welcome addition to a useful book of reference—one that contains the names of many modern musicians not to be found elsewhere.

Primer of Pianoforte Playing. By Franklin Taylor. Pp. 126; 1s. (Macmillan & Co., Ltd.) A new and revised edition of an excellent treatise, in which the numerous musical examples are printed with Continental fingering.

Messrs. Breitkopf & Haertel have issued books of words, with analytical and descriptive notes by Mr. Ernest Newman, of Mr. Granville Bantock's 'Omar Khayyám' and Mr. Joseph Holbrooke's 'The Bells,' both of which works are to be produced at the approaching Birmingham musical festival. Price of each book, 1s. net.

Correspondence.

THE AMERICAN REINAGLE.

DEAR SIR,—On p. 617 of your esteemed publication Mr. Frank Kidson is puzzled by a certain A. Reinagle. This certainly is Alexander, the 'American' Reinagle. Mr. Kidson will find a few biographical data in my 'Bibliography of Early Secular American Music'—a copy is at the British Museum. Alexander was quite an able musician. It was he who accompanied the 'cellist Hugh Reinagle, his brother, to Lisbon in 1784. Hugh died there of consumption on March 19, 1785, and Alexander returned to Portsmouth (where he was born, 1756). One year later—1786, not 1757!—Alexander appears in America. He died at Baltimore, Ind., on September 21, 1809.

Hoping that my hasty memorandum has not added to the puzzle of the Reinagle genealogy:

I am, yours respectfully,

O. G. SONNECK.

Library of Congress, Music Division,
Washington, D. C.

September 10, 1906.

PETER CORNELIUS.

DEAR SIR,—I have been reading your very interesting article upon Peter Cornelius and his works. Referring to his 'Old soldier's dream,' I noted the statement that several male-voice societies had included it in their programmes. Allow me to say that the Bristol Royal Orpheus Glee Society placed it in their programme in February last. The composition was taken up *con amore* by the members of the Society, and it proved to be such a favourite with the audience that in all probability we shall include it in the programme of our annual concert in February next. May I also add that Mr. George Riseley, the conductor of this Society, thinks very highly of this composition, and we fully intend to give it a rendering that shall be worthy of the music.

Yours sincerely,

20-21, Broad Quay, Bristol.
September 3, 1906.

J. F. W. TRATMAN
(Hon. Secretary).