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is but rare; and bold progressions and clearly defined melodic ideas are the leading features of the work. The introduction of a soprano solo, "For behold from henceforth," which enters simultaneously with the cadence of the chorus, *piano*, is a happy thought, and the continuation of the phrase is well treated. Among other good points of the music may be noted the unison passages for the basses, repeated by the full chorus in harmony at the words "He hath shewed strength with his arm" and "He hath put down the mighty from their seat." We fail to see the appropriateness of the sudden *piano* at the words "and hath exalted the humble and meek," which appear to us to carry on the triumphant feeling of the first part of the sentence. The point of imitation at "He remembering His mercy" is well worked, and the passage "Abraham and his seed for ever," with the bass rising by semitones, is especially effective. The Gloria contains a neat *fugato* to "As it was in the beginning," and a good *coda* concludes the piece. The "Nunc dimittis" naturally offers less scope to the composer; but it is excellent music throughout, the tranquil opening in $\frac{3}{4}$ time, and the passage "To be a light to lighten the Gentiles" being especially worthy of notice. The Gloria is the same as for the "Magnificat."

Mr. Martin had a novel and, it must be added, a difficult task before him in scoring his service for military band and organ. So far as we are in a position to form an opinion from the occasional indications of the instrumentation given in the organ part, he seems to have solved the problem with great judgment. After a few bars of prelude for drums and trombones, the voices enter with a phrase quite as diatonic as Mr. Fanning's, whom we are glad to see Mr. Martin resembles in breadth of style. A *fortissimo* passage for unaccompanied voices, "For behold from henceforth," leads to a very striking and effective modulation at "shall call me blessed," in which the chord of G flat is followed at once by the dominant seventh on C, leading to a full cadence in F major—the passage being repeated at "hath magnified me." The quartett "And his mercy is on them," accompanied by the organ only, contains some smooth and graceful part-writing, and it leads to an excellent chorus, "He hath shewed strength," at the close of which, by a slip of the pen, Mr. Martin has written consecutive octaves between extreme parts, with an effect which we certainly do not like. The following movement, though good, calls for no especial remark; the concluding Gloria is very effective. The "Nunc dimittis" presents the peculiarity, that it begins in E flat and ends in B flat—an innovation which we are hardly disposed to commend. The tonality of the first page is also rather undecided; and we confess to not liking the third syllable of the word "salvation" at the beginning of a bar, as it is given at the top of p. 13. With these slight reservations we have only praise for the music. As with Mr. Fanning's service, the Gloria of the "Magnificat" is repeated for the "Nunc dimittis."

We cordially welcome both these works, not only for their intrinsic value, but as an indication of the direction which church music is taking in our own day. Both services are as far removed as possible from the "cut-and-dried" cathedral style; yet in neither is anything of a secular character to be found. There can be no possible reason why in sacred music all the resources of the art should not be used, and Messrs. Fanning and Martin show us how it is possible to employ them without rendering the compositions unworthy to form part of the service of the Most High. We ought to add that neither of the works under notice present any remarkable difficulties, and that choirs of average culture will be able to do them justice, and will doubtless be glad to add them to their *répertoire*.

Hezekiah. A Short Oratorio. The words selected from the Book of the Prophet Isaiah. The music composed by Philip Armes, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

THE performance of this work at Newcastle-upon-Tyne last year and the fact of its being included in the programme of the forthcoming Worcester Festival sufficiently prove that it has no ordinary claim to public attention. Of course a perusal of an Oratorio with merely the pianoforte score can scarcely warrant us in giving a detailed account either of its merits or demerits; but there can be no ques-

tion that Dr. Armes throughout his work evidences the possession of much contrapuntal skill, and that many of his choruses are not only worthy of warm commendation as abstract music, but as effectively illustrating the varied incidents of the sacred drama. We may mention that two new choruses have been added since the Oratorio was given at Newcastle; but we reserve our notice of them—as indeed we do of the entire work—until the Worcester Festival, when no doubt every justice will be done to the composition by the soloists as well as by the band and choir. Meantime we may congratulate Dr. Armes upon the circumstance of his having shown us that a cathedral organist can labour for his art outside the limit of his daily duties.

A Dictionary of Music and Musicians (A.D. 1450-1878). By eminent writers, English and Foreign. With illustrations and woodcuts. Edited by George Grove, D.C.L. In two volumes. Part III. [Macmillan and Co.]

THE notices in the third part of this Dictionary are quite equal in interest to those in the preceding parts; but none of them extend to any great length. Ample justice is done to the merits of the late Henry Chorley, who was certainly, as his biographer says, not a "genius," and therefore—although ready to acknowledge the merits of some struggling artists—utterly incapable of comprehending the claims of the composers of "the future." As an art-critic, however, he was fearless in the expression of his opinions; and for this alone he should be remembered. We have a good sketch of the life of Muzio Clementi, a laudatory criticism upon the artistic claims of Hans von Bülow, and a well-written article upon the career of Cherubini. There are many able explanations of musical instruments, too, and also of terms connected with the art. The illustrations are frequent and well executed; and in every respect the work bids fair to realise the promises made in the prospectus.

The May Queen. Composed by Sir W. Sterndale Bennett. The Accompaniments arranged for Pianoforte and Harmonium by J. Lemmens.

[Novello, Ewer and Co.]

SIR STERNDALÉ BENNETT'S Pastoral—the only approach to an operatic work left to us by this composer—needs no eulogium upon its musical merits, for scarcely any Cantata by a modern writer has obtained so universal an appreciation. As a drawing-room work—for which it is admirably fitted—it has usually been given only with pianoforte accompaniment; but so many houses now possess a harmonium, that the arrangement before us will doubtless be eagerly sought by many persons who feel the necessity of hearing those sustained wind-instrument effects which lend such a charm to accompaniments in combination with voices. But the boon of the edition for pianoforte and harmonium—which we understand is to be followed by similar arrangements of the band-parts of other great works—will be chiefly felt by Choral Societies in the habit of giving public performances of vocal compositions without an orchestra. So careful and well-considered a transcription of the score as that by the Chevalier Lemmens will be invaluable to those members of a choral body who, in spite of their reverence for an author's work, cannot afford the expense of rendering it according to the original design; and we shall be glad if the issue of this arrangement should lead to making our countryman's charming composition more widely known.

The Book of Single Chants (Ancient and Modern). Edited by Henry P. G. Brooke, late Professor of Music at Lampeter College, &c.

[Oxford: W. R. Bowden, 59, High Street.]

THIS is a very large and useful collection of chants. Two sets are allotted to each day of the month; one mostly by living composers, and the other by chant writers from Purcell's time up to the last generation, with now and then an Anglicanised Gregorian tone by way of variety. About one third of the book is taken up with historical and musical explanatory notes, the usefulness of which, we think, is doubtful. Psalm-singing must either be congregational or artistically musical. As a rule congregations do not join in the Psalms heartily where the choir change

suddenly from *ff* to *pp*, or *vice versa*; and from an artistic point of view, chanting can scarcely be satisfactory, on account of the ever-changing sentiment of the words. The jubilant Psalms will, of course, always be sung full, and the penitential ones softly and slowly; but the smaller changes had better, we think, be left in the hands of the organist. The congregation will then never be fearful of *pp* pitfalls, but will be able to join with confidence. The following example from the explanatory notes will give a fair idea as to the character of this part of the book:—

Psalm xiv.

This Psalm shows no strophical or other divisions, and is one continuous wail to the last verse.

God beholdeth the corruption of the nation (verses 1-3), and rebuketh it from heaven (verses 4-8); The heathen are confounded at His word (verses 9, 10); Prayer for the restitution of Israel (verse 11). MUSICAL TREATMENT.—Verses 1-3—verses 1, 2, rather loud; verse 3, very soft; verses 4-8, moderately loud; verses 9, 10, in unison; verse 11, both sides in unison, full.

Marche Solennelle. Composed for full Orchestra by Ch. Gounod.

Transcription for Pianoforte—Solo.

Transcription for Pianoforte—Duet.

[Novello, Ewer and Co.]

THERE can be little doubt that this new March by a composer who has so legitimately earned a world-wide popularity will shortly have a hearing in its original form for a full orchestra; but meantime we accord a warm welcome to the two transcriptions named at the head of our notice, as well as to those for organ, and harmonium and pianoforte, mentioned on the title-pages. Gounod writes nothing hurriedly: inequalities may exist, and do exist, in the works of one who produces so much; but we are always struck by the earnest and artistic aim which obviously underlies every composition from his pen; and the March now before us is no exception to this rule. After some imposing bars of introduction, the leading subject is given out, simply accompanied with chords, the return of this impressive theme throughout the composition always acquiring fresh interest by the varied nature of the accompaniment. The second subject, in the subdominant, contrasts admirably with the opening melody; and the coda most effectively concludes a piece which, although simple in construction, is well worthy of the reputation of its composer. Both for the organ, and harmonium and pianoforte, this March—now published for the first time in England—should command the attention of the many amateurs of these instruments; but the two transcriptions for the pianoforte forwarded to us we can, from our own knowledge, most conscientiously recommend, not only as sound pianoforte music, but as conveying an excellent idea of the orchestral effects.

Blessed are they that dwell in Thy house. Short full Anthem. Composed by Arthur Page, F.C.O.

[Novello, Ewer and Co.]

THIS is an anthem of modest pretensions but thoroughly deserving much popularity. It is of the ordinary "short and full" type, and not beyond the powers of most choirs who indulge in the luxury of anthems.

Like as the hart. Anthem for four voices. Composed by F. W. Pacey, Mus. Bac., Oxon.

[Novello, Ewer and Co.]

SINCE the very earliest days of musical history, the tendency of composers has been towards writing down more and more clearly their ideas respecting the speed, expression, &c., of their compositions. It is therefore with some surprise that we find a composition of five movements and fifteen pages, by a latter-day Mus. Bac., absolutely without a single mark of expression in the vocal parts. We are sorry to be unable to qualify this sad grumble by saying that the excellence of the work makes up for the other deficiencies. The music shows but little sign of invention, and not much fitness to the sentiment expressed in the words.

Blessed be the Lord God of Israel. Anthem for Advent or S. John Baptist's day. By C. Swinnerton Heap, Mus. Doc., Cantab. [Novello, Ewer and Co.]

THIS is practically a setting of the Benedictus which might be used as a "service" as well as an anthem. The

treble solo to the words, "And thou, child, shall be called the prophet of the Highest," is an exceedingly smooth and agreeable piece of writing, and belongs to a high order of art. The choruses, judged from a "service" point of view, are skilfully and effectively written, and betoken the thought of a conscientious and promising artist.

Happy bygone days. Part-song. Words by George Bennett.

The Wayside well. Part-song. Words by Allingham.

Composed by Alexander S. Cooper.

[Novello, Ewer and Co.]

BOTH these songs are very favourable specimens of Mr. Cooper's power of writing simple part-music. "Happy bygone days" has an attractive theme, the harmony enriching, without in any part obstructing, the melody. We especially like the temporary change of key on the words "And all that once was bright and fair;" and there are many other points worthy of much commendation. A quaint effect is obtained in "The wayside well" by the tenors commencing the first two phrases alone, on the repetition of which, after the double bar, the sopranos and tenors unite in octaves.

Greek War Song. Unaccompanied part-song for male voices. Words by Lord Byron. Music by Joseph C. Bridge, B.A., Mus. Bac. [Novello, Ewer and Co.]

MR. BRIDGE has set Byron's stirring words with much success, the bold harmonies materially aiding the effect of the theme, which happily sympathises with the varied feeling of the text throughout. Although the voice-parts are arranged for the pianoforte in small notes, we should recommend that the song be sung without accompaniment.

Cheerfulness. Glee for Male Voices. The words from Shakspeare's "Merchant of Venice."

How dear to me the hour. Glee for Male Voices. The words by Thomas Moore.

Composed by Ciro Pinsuti.

[Novello, Ewer and Co.]

THESE glees—forming two numbers of the "Orpheus" (new series)—are good specimens of Signor Pinsuti's part-music. The true spirit of Shakspeare's poetry has been caught in the first of these compositions; the opening lines—"Let me play the fool, with mirth and laughter"—being set with a characteristic jollity contrasting well with the sudden alteration of feeling on the word "groans," where the dominant harmony of B major is abruptly followed by the chord of G natural, in which latter key the following phrase commences with excellent effect. An equally happy point too is the management of the snatches of laughter, which are skilfully answered by the several voice parts in descending passages, and afterwards sung in rapidly repeated semiquavers by the altos and tenors, against quavers set to the words "With mirth, with mirth," for the two basses. We may safely predict for this clever glee a lasting popularity. "How dear to me this hour" is a more quiet and purely melodious composition, the writing showing the hand of an experienced master throughout. The modulations are always natural and appropriate, and no undue sensational effects disturb the serenity of the music. A feature worth mentioning in this edition is the marking of the places where breath should be taken.

Sonata in C minor, for the Organ, by Robert Hainworth. [Weekes and Co.]

A NOTE on the title-page of this Sonata informs us that it last year gained the prize offered by the College of Organists for an original organ composition. We have therefore given it a very careful examination, and have come to the conclusion that the umpires for the College of Organists must have had a very indifferent set of compositions submitted to them. Mr. Hainworth's Sonata is by no means destitute of merit; he has ideas of his own, and a certain facility in writing; but side by side with really good phrases we find so much crudeness, and in parts such imperfect command over form, that it is impossible to give high praise to the work as a whole. In order that we may not be thought to be merely bringing vague charges against