THE Musical Times

ESTABLISHED IN 1844

I Love the Lord. Sacred Song by J. Miles Bennett

The Musical Times and Singing Class Circular, Vol. 16, No. 379 (Sep. 1, 1874), p. 609

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

Stable URL: <http://www.jstor.org/stable/3355279>

Accessed: 22/01/2015 00:51

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 and Singing Class Circular*.

<http://www.jstor.org>

a graceful Andante, in the somewhat rare measure, for Church use, of $\frac{3}{8}$, which is melodious throughout, and full of smooth and fresh harmonies. A tenor solo follows, "Save me and deliver me," which is in the key of F sharp minor, the preceding movement being in A. Its speciality consists in the constant motion of quavers, for the right and left hands of the organist in alternate bars, that accompanies the vocal cantilena, and the effect of this is rich, and quite unhackneyed. It is succeeded by an Allegro in B, which is the cleverest portion of the whole, beginning with the words "That our sons may grow up." It is written for eight voices, mostly used by four and four in alternation, but occasionally brought altogether. The responses are not of mere phrases, but are complete strains; and they are not always assigned to the opposite sides of the choir, but sometimes the four upper voices are answered by the four lower, with admirable contrast and agreeable variety. It is most fortunate for the good effect of a long piece, if its character can be diversified by a movement of such structure as the present; and, in this instance, it is so with great advantage. We return to four parts for the conclusion, which is a spirited Chorus in E, "Happy are the people." After a broad opening in full harmony, this assumes a fugal character, but it would be injustice to more carefully elaborated writing to call it a fugue, for the answer is free (replying to the dominant with the super-tonic instead of with the tonic), and so is the entire nature of the development. The successive entry of the parts, however, and the frequent reappearance of the subject, help greatly in the animation of the whole, and the interest is sustained unceasingly to the end. We would liefer that the termination were in the key of the commencement; if it be a prejudice that a work should end in the key of its opening, it is one we cannot shake off; and we own that to finish in the key of the dominant, makes the impression that there is still something to come, something to bring us home to our starting point, for which the longing ear listens in vain. On the whole, here is a capital composition, and more of it would be welcome, even if it began in E or closed in A; and Durham Cathedral is well off in having an organist who could write it.

I love the Lord. Sacred Song. Words from Psalm cxvi., verses 1, 2, 3, 4, 7 and 8. Music by J. Miles Bennett.

THE words of the Psalm selected by Mr. Bennett demand a somewhat more fervent setting than he has given us; but the melody is at least vocal, and the harmonies are smooth and appropriate throughout. The answer to the first phrase in the symphony, commencing upon a bare fourth, somewhat distresses us; and unfortunately it is not only repeated, but the passage again occurs in the relative minor, after the double bar, so that the harshness of this effect evidently does not strike the composer. The best part of the song is the "Allegro," commencing on the words "Return unto thy rest, O! my soul," the theme of which, with the detached quaver accompaniment, well expresses the feeling of the verses. In listening to the entire composition, however, we cannot but feel that it is fragmentary, although many of the fragments have abstract merit: indeed so musicianlike and earnest a work as this strengthens us in the conviction that to write a really good sacred song is a very much more difficult task than young composers imagine.

Palaces in air. Song. Words by E. A. Beck, M.A.
Love will last. Song. Words by C. M.
Composed by George Garrett.

THE verses of the first of these songs have been rather against the composer, we own, but we scarcely think that he has made the best of them, although there is much musical feeling shown throughout both the melody and accompaniments. The words "Castles that hope's sunrise gilded" do not certainly very readily lend themselves to a musical setting; but Dr. Garrett has not smoothed the difficulty by putting a crotchet to each syllable in two bars of common time. We are also of opinion that for the simplicity of the subject, there is somewhat too much

modulation. An effective point is the short Recitative, which, after a close on the dominant of E minor, leads unexpectedly to an eloquent phrase in G major, and afterwards to the original key and subject. We infinitely prefer the second song, "Love will last," the anonymous author of which has supplied the composer with what Herr Wagner calls a "poetic basis" for his music. The melody is extremely pleasing, and the unceasing triplet accompaniment, divided between the two hands, gives an effect of lightness to the voice part in excellent sympathy with the poetry. Admirable, too, is the change to the tonic minor on the words "Wild and bleak the night wind blusters"—the triplets in the accompaniment being still continued—and the major stealing in for the final phrases gives a feeling of unity to the song which stamps it as the composition of a thinker as well as a worker. Although a most unpretending little vocal piece, both singers and listeners will we are certain agree with us that everything attempted is well done, and we confidently, therefore, recommend "Love will last" as much to the attention of professional as amateur vocalists.

That smile of thine, can I forget? (Mine and thine). Song. Words by Richard Yates Sturges. Music by Stephen S. Stratton.

THE name of this composer is new to us, but his graceful and musicianlike song should ensure him a welcome from all who desire to escape from the vocal platitudes of the day. The style of the composition—especially the opening symphony, which is used as a figure throughout the song—reminds us strongly of Mendelssohn; but we willingly pardon this, perhaps unintentional, reminiscence in consideration of the unity of design with which the author has evidently worked. The theme is extremely melodious, and the occasional change in the character of the accompaniment gives much effect to the words. One point we particularly admire is the somewhat unexpected phrase in the tonic minor, on the words "But summer's glow is oft delayed;" and the conclusion of the song, after the pause, is exceedingly happy. So carefully considered and sympathetic a setting of these musical verses will sufficiently justify Mr. Stratton in endeavouring still further to advance his claim to be accepted amongst the recognised song-writers of the time.

J. B. CRAMER AND CO.

The Voice the Music of Language and the Soul of Song. A short Essay on the art of Singing. By Wilbye Cooper.

IN the preface to this well-considered little essay the author says, that his aim is "to induce his readers to think—*before they sing, while they sing, and when they listen.*" It seems, indeed, at first, strange that it should be necessary to enforce so obvious a method of proceeding upon persons who practise an art, even as amateurs; but experience has proved to most of us, that the majority of those who display even a well-trained voice have given but little attention to the principles of vocalisation. Mr. Cooper very properly commences by urging upon the student the absolute necessity of acquiring the power of sustaining any vowel sound upon any given note. "Consonants," he truly says, "form *no part* in a vowel sound; therefore, there must be no attempt to mix them up together, but each must perform its own part in every word, syllable, or part of a word. The vowel must give the *sound*, the consonant the *articulation*, in moving from one word or syllable to another." And further on, after distinctly proving that the attempt to produce a sound upon a consonant is a simple absurdity, and recommending the vowels to be spoken, and then sung in practice, he states that "the consonants beginning and ending a word must take up *no portion* of the time allotted to the musical note," a rule the importance of which cannot be overstated. We have also some extremely valuable directions for producing the voice in the most natural manner, and also for the proper management of the breath; for, as our author rightly observes, "without proper attention to phrasing, language, accent, and breathing, a tune may be executed in such a manner that the composer shall not be