Review

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nation. Also, to Sir Henry Cole, K.C.B., to commemorate his zealous instigation and active promotion of various public institutions which are tending to diffuse a knowledge of the Arts and Sciences among the people, to increase their home enjoyments through the cultivation of music, and to add to the wealth of the country through improved taste in its art manufactures. The Company of Musicians, by whom the freedom is presented, is an ancient guild, dating from the reign of Edward IV., and having a second charter from James I. It had long the obligation of seeing to the efficiency of public performers and of silencing incompetent musicians. The present master of the Company is W. Chappell, F.S.A., and Mr. W. S. Collard is one of the wardens.

A SOCIAL gathering of the members of the Blind Choral Society took place at the School-room, Henrietta Street, W.C., on Tuesday evening, the 11th ult., for the purpose of entertaining Mr. James Colmer, a gentleman who has laboured for many years on their behalf. Several solos and part-songs were well rendered by the choir, accompanied by Messrs. Freeman and Clayden on a Grand pianoforte, kindly lent for the occasion by Messrs. Broadwood and Sons; after which the chairman, Frederick Woollacott, Esq., begged Mr. Colmer to accept a handsome drawing-room clock (which had been purchased out of a fund raised by the blind), bearing a suitable inscription. Mr. Colmer briefly returned thanks.

On Tuesday the 27th June, at a convocation holden in Durham, the Rev. W. Statham, B.A., vicar of Ellesmere Port, near Chester, received from the University the degree of Doctor of Music. Dr. Statham is well known from his connection with the Choral Association of the Frodsham E. and W. Deaneries, and from hymn tunes and anthems which he has written. The honour of a musical doctorate has been but seldom granted by the University of Durham, one of the last to receive this distinction having been the late lamented Dr. Dykes.

In Mr. Collet's letter on the "Macbeth" music, published in our last number, a printer's error, in some portion of our edition, has made him mention "Mr. John Locke," instead of "Mr. Tom Cooke," as the composer of some music supplied for Mr. Macready's revival of "Acis and Galatea." In paragraph 5, line 5, we may also say, the word "lead" should be substituted for "leave."

THE author of a string quartett recently performed at a trial of new works by the Musical Artists' Society, writes to us correcting a mistake in our notice last month, which he says is of "frequent occurrence" in other journals. It appears that there are two artists before the public whose names are very similar, and that we have mentioned "Lehmeyer" instead of "Lahmeyer" as the composer of the quartett referred to.

THE death of Mr. Edwin Ransford, at the age of 71, which occurred at his residence in Welbeck Street, on the 11th ult., deserves more than a passing record, for though but seldom before the public latterly, he was, in the old days of so-called "English Opera," a favourite vocalist, singing for many seasons in the Covent Garden Company, under the successive managements of Charles Kemble, Laporte, Bunn, Osbaldiston, Macready, and Madame Vestris. As an exponent of the songs of Dibdin, he was well known in the concert-room, and apart from his professional merits, was universally esteemed as a genial and kindly-hearted man. The funeral, which took place in his native village, was, at his especial request, unattended by any but his sorrowing relatives and a few of his warmest old friends.

On the eve of going to press we have received intelligence of the death of Mr. T. M. Mudie, one of the pupils originally elected on the foundation of the Royal Academy of Music. An excellent musician, an earnest artist, and a sincere friend, he was yet too retiring to urge those claims upon the public which were well known to a limited circle, but we still believe that his pianoforte works will, eventually, command that recognition to which their merits justly entitle them.

REVIEWS.

NOVELLO, EWER AND CO.

Mass in A flat. In vocal score. Composed by Franz Schubert. The pianoforte accompaniment arranged from the full score by Berthold Tours.

Communion Service in A flat. The English adaptation by the Rev. John Troutbeck, M.A., composed by Franz Schubert.

THESE two works, as our readers will surmise, are identical, excepting that the former contains the Latin text to which the music was originally composed, while for the latter the words of the English Prayer Book have been skilfully adapted by Mr. Troutbeck, so that the music may be available for use in our church services.

The present is the fifth of six Masses which Schubert wrote, and was composed between the years 1819 and 1822. The remainder of the series have been published some time since, but until a very recent period it was impossible to include this Mass in the collection, as it existed only in manuscript, till the full score was issued at Vienna rather more than a year ago. Though by no means equal as a whole to Schubert's last and greatest Mass in E flat, the one before us contains much that is not only charming in itself but thoroughly characteristic of its composer.

The opening "Kyrie," in A flat, common time, is one of the most pleasing and interesting numbers of the work. Schubert, in all his Masses, has set these words to quiet and devotional music, instead of (as is too often the case with Haydn) to a lively chorus, utterly out of keeping with the spirit of the text, however pleasing to listen to. Among the more noteworthy points in this piece should be mentioned the first entry of the solo voices at the "Christe" (p. 3), with the charming effect of the alternation of solo and chorus, which will be found at the bottom of the same page, and which is repeated later in the movement. The close of the "Kyrie" is also of great beauty; and the whole number is orchestrated with much delicacy, and with delightful solos for the wind instruments, which are carefully indicated in Mr. Tours's accompaniment.

The greater part of the "Gloria" must be pronounced by no means worthy of Schubert's reputation. It is effective and brilliant music, full of tune, as is everything from its composer's pen; but the first movement might almost be called absolutely commonplace. The "Gratias" in A major is far more interesting, yet it contains little which reveals its author. The same can hardly be said of the "Cum sancto spiritu," because considered as a fugue it is so very weak that hardly anyone but Schubert could have written it. This seems a bold assertion; but those who are most familiar with the composer's works are perfectly aware that scientific writing was by no means his forte. In this piece there is hardly even an attempt at counterpoint; and although the full harmonies and the brilliant accompaniments for the violins make very effective and pleasing music, it is almost absurd to describe the movement as a fugue at all, though it was evidently intended for one.

The "Credo" is of far higher musical value than the "Gloria." The opening movement, with its effects for unaccompanied chorus, and its beautiful contrasts of instrumentation, seems to foreshadow the fine setting of the same portion of the text in the Mass in E flat. The "Et incarnatus," which is in the somewhat unusual form for this movement of an eight-part chorus, is of special excellence, the modulations being very unusual and of remarkable effect. At the "Crucifixus," Schubert ventures on a little piece of double counterpoint—rather an exceptional thing with him; it is very satisfactory, but some of the intervals for the chorus in this place (pp. 52, 53) will be found by no means easy to sing. The close of the movement *pianissimo* is very lovely, the effect of the simple harmonic progressions of the voices being heightened by solo passages for the oboe and clarinet in the composer's happiest manner. The "Et resurrexit," as is often the

case at this part of the Mass, is chiefly founded upon the subjects of the opening movement of the "Credo," which are here differently treated and more amply developed than at first. A long *coda* at the "Amen," with a pleasing but somewhat light episode for solo voices, concludes this section of the work.

The commencement of the "Sanctus" is one of the most remarkable parts of the Mass. Though the movement is in F major, the three utterances of the word "sanctus" by the chorus, each being divided by an orchestral interlude of four bars, are all in different keys. The voices first enter, not in F, as would be expected, but in F sharp minor, their second entry being in E flat minor, and their third in C minor, after which the music returns at once to F major for the words "Dominus Deus Sabaoth." The passage is very striking, though it must be admitted that the effect is abrupt, almost *bizarre*. A melodious subject for the "Pleni sunt coeli" with an elegant triplet accompaniment for the violins succeeds, and leads with a half cadence on the dominant seventh to the "Osanna." This movement is not, as is generally the case, treated fugally; with the exception of the "Cum sancto spiritu," already noticed, there is no attempt at a fugue throughout the Mass. The present is a bright little chorus in eight parts, short exclamations of the word "Osanna" by divided trebles and altos being answered by similarly divided tenors and basses. The "Benedictus" for soprano, alto, and tenor solos with chorus is a good specimen of a portion of the Mass in which Schubert was invariably successful. It is full of charming and flowing melody, and is certainly one of the best movements in the work. The "Agnus Dei" is also of much excellence; the modulation at the bottom of p. 88 of the score, and the beautiful treatment of the word "Miserere," should be especially noticed. The "Dona," on the other hand, though exceedingly pretty, is in no way great music; it is remarkable for the simplicity of its construction, the voices moving together in plain chords, without the least attempt at counterpoint throughout.

It will be seen from our remarks that the present Mass is a somewhat unequal work. Judging from the evidence of the music itself, we should say that the latter half—from the "Sanctus," or perhaps even from the "Credo" to the end—was certainly of considerably later date than the "Kyrie" and "Gloria." In the earlier part we only occasionally trace the style of the genuine Schubert, but in the "Sanctus" and "Agnus" there is no mistaking him. The publication of the Mass will add nothing to his reputation, for it presents us with no new phase of his genius; but apart from the interest that attaches to every work of so great a musician, the intrinsic merits of the present composition are sufficient to justify its issue in the present cheap and convenient form. Those who possess Schubert's other Masses will doubtless be glad to complete their sets by the addition of the Mass in A flat.

"*Make melody within your hearts.*" Harvest carol. By the Rev. F. A. J. Hervey, M.A.

THIS little composition is not of a kind calling for any detailed criticism. It is in the form of a simple part-song; but though quite unpretending, it is, of its kind, very good. There is a pleasant swing about the melody, and the harmonies are both correct and tasteful. For Harvest Festivals where no great musical resources are available this little carol will be found useful, and may be safely recommended.

Organ Compositions. By J. Baptiste Calkin. No. 7.
Harvest Thanksgiving March.
Two-part Song without words.

THE former of these two pieces is also published for the piano, in which form it was reviewed in our last number. With regard to the composition itself we have nothing to add to the favourable opinion previously expressed. In its present shape it is so well suited for the organ, and, without any undue difficulty, so effective, that we are in doubt as to its original form, and are almost inclined to think that it was first written for the organ and subsequently arranged for the piano. The two-part song without words we do not think quite equal to the March. It is

melodious and well written, but rather too reminiscent of Mendelssohn, the original inventor of this form of piece, and whose influence, therefore, in compositions of this class it is more than usually difficult to avoid.

Trois Sonates pour Orgue (No. 1, Sonate Pontificale; No. 2, Sonate O Filii; No. 3, Sonate Pascale). Par J. Lemmens.

WHILE we cannot consider these sonatas works of absolute genius, as we should, for instance, apply the term to the organ sonatas of Mendelssohn, we can nevertheless recommend them as good sound music, and admirably suited to the instrument on which, as our readers know, their composer is so distinguished a performer. We are glad to see that M. Lemmens has taken as his models the solid compositions of the German school of organ-playing, rather than the light, not to say frivolous, French style so much in favour with some writers, and of which the organ works of Lefébure-Wély, and Batiste are examples. Even where M. Lemmens adopts the modern style—as, for instance, in the middle of the opening movement of the first sonata, where chords for the *vox humana* are accompanied by the 8-feet flute in the great—he does not degenerate into mere prettiness; his music is always dignified. The slow movements in all the three sonatas are excellent; but the composer's special partiality would seem to be for the fugal style. Each sonata contains at least one fugue, and the second has two. To say that some of these, though very cleverly written, have a suspicion of dryness is no reproach to the composer, because the art of writing a fugue which shall be as interesting as it is ingenious is one of the rarest of musical qualifications. The names "O filii" and "Pascale," given to the second and third sonatas, refer to the old Latin hymns "O filii et filiae" and "Victimæ paschali," which are introduced, in the former into the slow movement and in the latter into the finale of the works. We think that M. Lemmens has been judicious in giving, except for special effects, merely general indications for registering. In the majority of cases particular directions as to stops are "more plague than profit," unless the performer happens to have under his hands an instrument precisely similar to that which was in the composer's mind when writing.

When Hands Meet. Part-Song. Words by Edward Oxenford. Music by Ciro Pinsuti.

AN unpretending, melodious, and charmingly voiced Part-song, which we cordially commend to the attention of Choral Societies in search of novelty. Signor Pinsuti has well studied the art of simply expressing simple phrases, and in all his part-music reads a lesson to those who believe that such compositions are made attractive by mere display of learning.

Soldiers of the Captain. Hymn.
The Volunteer Defenders of Britain's Isle. National Song.

Words by Lieut.-Colonel W. R. Buck.
Music by the Rev. W. H. M. Buck.

THERE can be no possible reason why compositions like this should not be written and published, but we cannot see why they should be sent for review. A clergyman, for example, composes a hymn, as in the present instance, for the Church-parade services of a Volunteer Regiment in which, we doubt not, by the name of the Lieut.-Colonel who writes the verses, he takes a deep interest; yet it can scarcely be expected that the admiration of his work should extend beyond the immediate neighbourhood for which it is especially intended. We do not say that "Soldiers of the Captain" contains any grammatical errors; but this, after all, is only a negative merit, and we certainly want something more in a hymn which we can conscientiously recommend to our readers' notice than a correct progression of chords. The "National Song," in the same key, has a wonderful similarity with the hymn: indeed the suspended fourth on the key-note triad, at the double bar, and the following passage, commencing in unison, reminded us so strongly of "Soldiers of the Captain" that we were compelled to turn to it again in order to see in what respect it differed. We presume, however, that every