Review

Source: *The Musical Times and Singing Class Circular*, Vol. 17, No. 402 (Aug. 1, 1876), pp. 564-565

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

Stable URL: <http://www.jstor.org/stable/3353945>

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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

man has a right to steal from himself, although we cannot say that other phrases do not strongly recall the property of other people.

Under the Lilac. Song. Words by Gordon Campbell, Esq. Composed by Arthur O'Leary.

HERE is indeed a charming little musical poem, but such a poem as will puzzle the warblers of love-ballads to unravel. It is true that, after all, this is a "love-song" too, but so little of the conventional type that we can imagine twenty amateur vocalists "trying it over" without arriving at the faintest shadow of the meaning of the composer. For this Mr. O'Leary must suffer, but he suffers in a good cause; and we, who speak with the artistic rather than the popular voice, will promise to extend the hand of welcome to him, and if possible help him forward on his road, as long as he writes songs as good as the one before us. The delicacy with which the "busy bee" is suggested throughout is a proof that Mr. O'Leary knows how to use his effects judiciously, the broken phrases in the voice part being helped rather than obstructed in their expression by the demisemiquavers representing the humming of the little insect which is made to moralize on the future of the lovers, who exchange their vows of constancy unconscious of the tiny philosopher who is wandering amongst the flowers above them. Musically speaking, we cannot avoid dwelling upon the unexpected modulation from G into A minor, the use of the augmented fifth on the first inversion of the chord of C, and the progression into F major, which follows; the melody derived from which so happily colours the moral reflections of the far-seeing bee.

In Memoriam. Sacred Song. Words by R. H. Heath. *Carn Brea.* Song. Words by A. C. Shaw. Composed by R. H. Heath.

WE have on several occasions expressed our conviction that a sacred song is an exceedingly difficult work for an inexperienced composer to attempt; yet, judging from the number of such compositions which come before us, it does not appear that our opinion is shared by the writers themselves. "In Memoriam" is a commonplace melody, with a commonplace accompaniment; yet there is feeling for the words shown throughout, and were it not for the bass and voice-part moving in fifths between the sixth and seventh bars, we should not have a word to say against the harmonies. The composer has been more successful in the second song; but in the attempt to vary the accompaniment, he has proved that "variety" is not always "charming." The voice would flow melodiously enough if the notes would move out of its way in the instrumental part; but in many places the harmonies are thickened without being strengthened, and the sudden burst of *arpeggios* in the last four bars has an extremely patchy effect. Mr. Heath should learn to write either an independent accompaniment, with a character of its own, or one which shall merely sympathize with and aid the voice in its progress: that in his "Carn Brea" is neither the one nor the other.

J. B. CRAMER AND Co.

The Moss-Trooper's ride. Song. Words by F. E. Weatherly, M.A.

Good bye! Song. Words by Mrs. Eric Baker.

The Memory of the heart. Song. Words by Miss Stirling Graham.

Composed by Henry Smart.

MR. SMART never allows anything to bear his name upon the title-page that will injure his well-earned reputation; but, writing as much as he does, it can scarcely be expected that he will not permit very much to be published that cannot advance it. This, perhaps, is the fate of popular men; but it must be remembered that the remedy is in their own hands; and even the best of good fellows in society is occasionally made conscious that it is possible to wear out his welcome. We have placed these three compositions in the order of their merit. The "Moss-Trooper's ride" is a song that baritone singers will be delighted with; for, although somewhat conventional,

it well expresses the words, and may be made extremely effective by a vocalist who can enter into the spirit of the verses. "Good bye" would be a commonplace ballad were it not for the artistic touches which always distinguish the simplest of Mr. Smart's songs, as one instance of which we may mention the two descending minor sevenths, in the accompaniment, which give much pathos to the final "Good byes" of the voice part. "The Memory of the heart" is a fair sample of the musical drawing-room inanities which we care not to see multiplied.

FORSYTH BROTHERS.

Southern Pictures. Four *Fantasiestücke*, for the Pianoforte, in 2 Books. 1. Under the Cypress Tree. 2. Bolero. 3. Gondoliera. 4. Neapolitan Mandolin Player.

Twelve Sketches in Canonical Form, for two performers on the Pianoforte; in 2 Books.

Composed by C. Reinecke.

THE four "Southern Pictures," although by no means easy to play, will be warmly welcomed by advanced pianists, for the difficulties contained in them are well worth vanquishing. "Under the Cypress Tree" will scarcely perhaps become as general a favourite as its companions, yet it has a dreamy beauty which will gradually unfold itself to the few. The "Bolero," a characteristic piece in G minor, is excellent, but we give the preference to the "Gondoliera," the melodiousness of which is not its only recommendation, for it bears the impress of a thoroughly artistic mind in every bar. The "Neapolitan Mandolin Player," a graceful sketch, in A minor, amply justifies its title. It has a charming leading theme, with which the second subject forms a good contrast. All these pieces, apart from their attractiveness for performance, will be found most improving practice, for they are written by one who has on several occasions proved to us how perfect a master he is of the instrument for which he composes. The short duets, "in canonical form," may well be played even to an audience knowing but little of the excessive ingenuity of their construction. The whole of those contained in Book 1 are canons in the octave, No. 4, "Humoreske," and No. 6, "Tarantelle," being especially worthy of commendation, the passages in the latter more particularly suggesting not the faintest suspicion that the composer is working in fetters. The Canon in Diminution, named "Elegie," which opens Book 2, is exceedingly interesting, but the best of the series is unquestionably the following one. This commences with a Capriccio in 2-4 time, "All' Ongaresse," entirely given to the second performer. Then we have a Mazurka, in 3-4 time, for both players, and this is succeeded by a movement in which the subject of the opening "Capriccio" is written in the *primo* part, whilst the *secondo* has the "Mazurka," three bars of the former being equivalent to two bars of the latter. The cleverness displayed in this piece is beyond all praise, and we strongly recommend it as a study for young players. The next, "All' Antico," a canon in augmentation, is well written, but scarcely perhaps so attractive as its companions. No. 11, "Scherzo," is a good canon in contrary motion, and the last of the series is rather given as a specimen of the manner in which musicians used to amuse themselves in the "canonical" days, for the *secondo* may become the *primo* with equal effect. We may add that this edition has been carefully fingered by Mr. Charles Hallé.

J. R. LAFLEUR AND SON.

Stabat Mater. Composed by F. Van Heddeghem, for the Organ or Pianoforte with voices. Latin and English words.

WE feel ourselves placed in rather an uncomfortable position in speaking of this work. The composer has evidently taken so much pains with it, that it seems hardly fair to him to put it aside as unworthy of notice; and at the same time it is quite out of our power to speak of it as a whole in terms of commendation. Mr. Van Heddeghem is by no means destitute of musical feeling, though his ideas