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Rêverie, pour Piano et Violon, ou Violoncelle, sur le 1er Prélude de Sebastien Bach by Ethel Harraden

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which, as a mere display of science, would do credit to any living composer. The peroration is extremely effective, and although the Jubilee is over, its echoes will doubtless linger among choral societies next season, and among them Miss Heale's Ode deserves to find a place.

*Praise the Lord, O Jerusalem.* Anthem by W. G. Wood. [Novello, Ewer and Co.]

THIS Anthem is stated to be for festival or general use. It is chiefly remarkable for the admirable way in which ecclesiastical dignity is combined with melodic beauty. It opens in a flowing yet vigorous style in F, 3-4 time, the key changing to A, with a very attractive theme, at the words "He maketh peace." Next comes an equally winning soprano solo with a charming accompaniment. The original matter then recurs in a modified form, and the whole concludes with an old-fashioned measure much like Gounod's "The Word is flesh become" in "The Redemption." Mr. Wood's Anthem is certain to please choirs and congregations alike.

*Réverie, pour Piano et Violon, ou Violoncelle, sur le 1er Prélude de Sébastien Bach.* Par Ethel Harraden. [Enoch and Sons.]

WE do not wonder that Gounod's beautiful "Ave Maria," which seems to grow so spontaneously from Bach's First Prelude, should tempt others to "meditate" upon some well-known piece, in humble imitation of the French composer; but we do wonder that the same groundwork should be taken for a melody, so that a comparison shall be forced upon all hearers, to the detriment, we need scarcely say, of the later work. Beyond this objection, we have nothing to urge against the *Réverie* before us. The theme, although somewhat commonplace, fits in well with Bach's Arpeggios, and the piece may find favour with amateur performers on the instruments named in the title-page.

*The Distant Home.* Song. Words by the Rev. H. F. Lyte. Composed by Edwin Mark Flavell. [Henry Klein.]

DESPITE a restless tonality in this song, there is much feeling both for melody and harmony displayed throughout the composition, which might be made extremely attractive by a competent tenor singer. A good effect is gained by the return to the subject, with a placid accompaniment, after the passionate recitative. The accentuation of the words, however, especially in bars 16 and 19 of the voice part, seems scarcely to have been sufficiently considered.

*The Four Seasons.* A Cantata for Female Voices. Composed for the use of Schools. Words by James Shepherd. Music by Geo. Shinn, Mus. Bac., Cantab. [J. Curwen and Sons.]

COMPOSITIONS for female voices, especially designed for the use of schools, should find much favour with teachers, as they not only stimulate the desire for singing in parts, but fix the attention upon a work the performance of which at a school concert is something to look forward to during a whole term. "The Four Seasons" is written throughout with appropriate simplicity, but bears the evidence of artistic workmanship in every bar. It is scored for soprano and contralto, and contains solos, duets, and choruses, with a pianoforte accompaniment thoroughly within the reach of the most moderate performer. Some of the soprano solos will delight the *prima donna* of any "establishment" where the Cantata is placed in rehearsal.

*The Musical Year Book of the United States.* By S. H. Wilson. [Boston: Alfred Mudge and Son.]

THIS is the fourth volume of a work which gives a record of music performed in the United States, with special details concerning the music at Boston. It shows in a brief and comprehensive form, without comment or remark, what is being done to advance the cause of music in America by means of operatic, orchestral, choral, and other performances. The lists of the names and works of native composers point to a condition of activity which may lead in the future to the most valuable results. As a series of convenient *memoranda*, valuable to the historian and others interested in the progress of art, Mr. Wilson's little book will be found to be most useful.

*Young men and maidens.* Full Anthem by J. P. Harding. [Wesleyan Methodist Sunday School Union.]

THIS anthem is intended in all probability for use in Wesleyan places of worship, and we are glad to welcome it as another proof of a growing liberal spirit in Nonconformist circles as regards the service of song. As a composition it merits hearty approval, being exceedingly bold and spirited, yet churchlike and full of musicianly feeling. The phrases, moreover, are strongly rhythmical as well as melodious.

*Te Deum Laudamus, Magnificat and Nunc dimittis in E flat.* By G. H. Gregory. [Novello, Ewer and Co.]

MR. GREGORY's settings of the canticles deserve to rank high among those which have recently appeared for ordinary church use. The *Te Deum* is especially meritorious though by no means pretentious, being full throughout, with the exception of nine bars for soprano solo. There are many effective points, perhaps the most striking being the introduction of the *Ter Sanctus* on a 6-4 chord in D flat, following the diminished seventh in D minor. The evening service is less remarkable, but still commendable.

*Hope thou in the Lord.* Anthem by Allen Allen. [J. Curwen and Sons.]

THERE are some good points in this brief full anthem, particularly the portion commencing "I myself have seen the ungodly," which is very graphic, and also the peroration. The initial exhortation, however, is repeated to the verge of monotony, and the composer may be counselled to avoid this defect in future efforts.

*The Organ Library.* Book VII. [Wood and Co.]

IT would be no exaggeration to assert that more original organ music by English composers is published in a year at the present time than in ten years a generation ago. The present work, edited by Walter Spinney, is one of several serial publications which are doubtless found useful by organists. The instalment now before us contains five pieces in various styles, of which by far the best is a *Concluding Voluntary* by D. J. Wood, written in sonata form, with unceasing energy, and providing plenty of work for hands and feet.

*Favourite Airs for the Organ.* Arranged by Dr. W. J. Westbrook. Books I and II.

[London Music Publishing Company.]

MUSICIANLY transcriptions for the organ will, of course, always be in request, notwithstanding the increasing supply of original music, and Dr. Westbrook is well experienced in this department of musical industry. In the present publication, beside familiar airs from "The Messiah," "Israel," "St. Paul," &c., he has included less known but interesting examples by Cherubini, Horne, and Arne. In every instance the arrangement is faithful to the original and not too difficult for ordinary players.

*Exercises and Questions.* Compiled by S. L. Jopling, L.R.A.M.

[North of England School Publishing Company, Limited.]

THOSE who desire to know what has been offered in past years for the examination of candidates in the theory of music at the local examinations of Oxford, Cambridge, and Edinburgh, will be glad to make acquaintance with this little work which, by permission of the delegates of the Universities, contains the questions in music set during the last six years. Intending candidates are hereby enabled to see what has been done and how they may prepare themselves with a prospect of success.

*Daily Technical Studies.* For the Pianoforte. By Oscar Beringer. [Stanley Lucas and Co.]

MR. BERINGER, who is well known as a practical pianist, has in these pages provided a means for young students to approach as easily as possible the road to "Tausig's Studies," and to bridge over certain gaps occurring in that work. Finger studies, scale passages, chord passages, studies for changing fingers, for thirds, sixths, octaves, extension studies, and for crossing and changing hands, are ably designed and fingered according to modern methods.