

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 27, No. 521 (Jul. 1, 1886), p. 422

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

Stable URL: <http://www.jstor.org/stable/3361757>

Accessed: 04-01-2016 15:16 UTC

---

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>

*Original Compositions for the Organ.* Nos. 49 to 52.  
[Novello, Ewer and Co.]

THE rapid growth of this series of new pieces seems to testify to its usefulness. A few words concerning each of the above numbers will suffice. No. 49 contains an Andante in E, and a Minuet and Trio in A minor, by Luard Selby, several of whose previous compositions have received favourable mention. This Andante is quiet and unpretentious, the theme being slightly suggestive of Mendelssohn. The Minuet is stately and dignified and not by any means unsuitable as a church voluntary. No. 50 consists solely of a brightly written, but quite easy, Postlude in D, in the style of a March, by W. G. Wood. The same composer's Allegro in C, No. 51, is less commendable; transcribed for piano it would make a spirited little piece, but it is scarcely in the true organ style. No. 52, Melody in B flat, by Arthur Carnall, may be highly commended as a tastefully written trifle with a good deal of modern feeling in the harmonic progressions.

*Magnificat and Nunc dimittis in A; Magnificat and Nunc dimittis in Chant form; Benedicite in D.* By I. Herbert Stammers. [Novello, Ewer and Co.]

THE first and more important setting of the evening canticles was composed for a harvest festival at Liverpool last year. It commences quietly enough, but there is some bold writing in the later verses commencing with "He hath shewed strength." The musicianship is unimpeachable throughout, but Mr. Stammers is too fond of triple measure, the prevalence of which conduces to loss of dignity in church music. Further, the use of the same figure for the opening of the "Nunc dimittis" and the "Gloria" cannot be defended. Musical effect should certainly give way to ecclesiastical fitness in such cases. The chant service is generally so good that it is a pity it is disfigured by some atrocious grammatical errors. The consecutive fifths in the third bar, and the octaves between treble and bass in the first "Gloria," are unpardonable. There is plenty of variety in the Benedicite, and most of the nine chants are very pleasing.

*Organ Compositions.* By C. W. Pearce, Mus. Doc.  
[London Music Publishing Company.]

THE chief peculiarity of these pieces is that they are mostly founded on ancient chorals or other ecclesiastical melodies. It is open to question whether a composer does not hamper himself by this procedure, although an illustrious exemplar may be found in J. S. Bach. Dr. Pearce however has gone far beyond his model as regards freedom of construction in his compositions. In most instances he has taken his *canto fermo* from the Sarum Hymnal, the tunes of which have recently again become familiar to High Churchmen, as many adaptations will be found in "Hymns Ancient and Modern," and "The Hymnal Noted." Dr. Pearce's compositions range from trifling pieces of twenty or thirty bars each to preludes and fugues, a dramatic fantasia, and a symphonic poem. His object, he says, is to increase the stock of organ music suitable for recitals in church, and he thinks that ancient hymn tunes, from their solidity of construction, are better suited than modern melodies for elaboration and development. With this most musicians will agree, and we are also pleased to admit that Dr. Pearce has shown the necessary ability for his task. A large amount of high class musicianship and knowledge of effect will be found in these pieces, seven in number, especially in the symphonic poem "Corde natus," and the fantasia "The Royal Banners."

*Album of Songs.* Composed by Edmonstoune Duncan.  
(Stanley Lucas, Weber and Co.)

OF the four songs contained in this volume, the poetry of three are by Moore, the other being Tennyson's "Miller's Daughter," the setting of which is melodious and appropriately simple. The music to Moore's verses is more ambitious, and, in places, somewhat restless in tonality; but the whole of the compositions show an earnest desire to colour the words with the sympathetic feeling of a brother artist; and on the whole Mr. Duncan may be congratulated on what we may presume is his *début* before the public.

*Magnificat and Nunc dimittis in A.* By W. H. Garland.  
[Novello, Ewer and Co.]

MR. GARLAND'S service was composed for a festival of church choirs at Halifax last year. It is a remarkably bright and spirited setting, but though the voice parts are chiefly in unison, it is scarcely easy, owing to the abundant use of chromatic progressions and the very free organ accompaniment. Still it will well repay the trouble of learning.

*The Music of the Faithful Shepherdess.* By the Rev. A. Wellesley Batson, Mus. Bac., Oxon.  
[Novello, Ewer and Co.]

THIS is the incidental music composed for the performance of "The Faithful Shepherdess," at Coombe, last summer. Anything like modern elaboration and complexity of structure in illustrating Fletcher's play would have been wholly out of place, and Mr. Batson has carefully observed the conditions of his task. Pastoral measures and dactylic rhythms abound in his choruses and instrumental movements, and the general style is broad, simple, and, we might add, English. The most engaging number is the unaccompanied four-part chorus "Come, charming sleep," which may be recommended to the notice of choral Societies.

*Sowing and Reaping.* Harvest Carol. Music by J. Maude Crament, Mus. Bac., Oxon.  
[Novello, Ewer and Co.]

IN a few weeks harvest thanksgiving services will be general throughout the country, and music suitable to such occasions will be in large request. Mr. Crament's carol is bright and tuneful, being in style neither so churchlike as a hymn, nor so secular as a part-song. In a technical sense it is well written and by no means difficult, so that it appears to possess every quality necessary to command popularity alike with choir and congregation.

*Together let's stand or let's fall.* Words by Thomas Hood. Adapted from the old English tune "Saddle to rags," by C. A. Macirone. [Frederick Pitman.]

THESE stirring words have been well adapted by Miss Macirone to an equally stirring tune; and as it is said that the song "may be sung without fee or licence," there can be little doubt of its becoming popular, especially as we are informed that it will be published in leaflets, in a cheap form. The composition will be found, both in words and music, especially suitable for large meetings.

*Ave Verum.* For Baritone solo and male voice chorus. By George Sampson. [Spottiswoode and Co.]

THIS setting of the Latin hymn is very pleasing and melodious, though perhaps a little too ballad-like. Those, however, who prefer tune before everything else, will scarcely consider this an objection. The accompaniment is for organ and harp, but it is equally suitable for piano and harmonium. The composer is organist and choirmaster of St. Alban's, Holborn, where no doubt the hymn is in frequent request.

FOREIGN NOTES.

THE annual meeting of the Allgemeine Deutsche Musikverein was held from the 3rd to the 6th ult., at Sondershausen, the pleasant little capital of Thuringia. There was an unusually numerous gathering of musicians from all parts of the German empire, representing in their great majority the advanced or progressist school in matters connected with the art. The fact of the veteran Franz Liszt, the principal founder of the Society, presiding over the meeting, while considerably increasing its attractiveness, could not fail also to influence very considerably the musical performances held in connection therewith. Thus, two evenings were devoted exclusively to compositions by the Hungarian master, including very fine interpretations of his Oratorio "Christus," four symphonic poems—viz., "Die Ideale," "Hamlet," "Berg-Symphony," and "Hunnenschlacht," as well as four "Hungarian character sketches" (orchestral arrangement by Herr Arthur Friedheim), intended to portray in outline the leading idiosyncrasies of some Hungarian personalities—an experiment as interesting as it is said to have been successful. High praise has been bestowed upon the Sondershausen orchestra in the execution of these works, under the energetic