

THE Musical Times

ESTABLISHED IN 1844

Festival Te Deum in C by C. Warwick Jordan

The Musical Times and Singing Class Circular, Vol. 29, No. 543 (May 1, 1888), p. 301

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

Stable URL: <http://www.jstor.org/stable/3360095>

Accessed: 13/01/2015 09:43

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>

Festival Te Deum in C. By C. Warwick Jordan.
[Novello, Ewer and Co.]

THOUGH designed for festival use, this Te Deum is by no means laid out on an elaborate scale. Indeed, the voice parts are remarkable for being almost throughout either in the first species of counterpoint, note against note, or else in unison. The accompaniment abounds in bold trumpet-like phrases, and there are *ad lib.* parts for brass and drums. Parish choirs will find Mr. Jordan's setting of the Ambrosian Hymn well within their means.

Children's Festival Service. For school anniversaries and other festal occasions. Compiled by the Rev. S. Childs Clarke, M.A. Music by Arthur H. Brown. [J. Curwen.]

THIS is a well-selected series of Prayers and Hymns, with tunes selected or composed by Mr. Arthur H. Brown, of Brentwood, such as children can readily sing. Considerable judgment has been exercised in the choice of words, and the whole service is compiled in an acceptable form. The tunes are printed in accepted and in Tonic Sol-fa notations.

Two Compositions for the Organ. By Walter Porter.
[Novello, Ewer & Co.]

THESE little pieces would make suitable and pleasing opening voluntaries. The composer appears to have a fund of melody at his command and he writes in a refined and musicianly style, not unworthy to compare with Henry Smart, who may be said to have founded our English school of organ music. Mr. Porter might try his hand at compositions of a more ambitious nature.

Transcriptions for the Organ. By Arthur Boyse. Nos. 1 to 7. [Novello, Ewer and Co.]

THE object of the author of these arrangements seems to have been to provide a series of melodious little pieces for comparatively elementary players. Four of the seven numbers are transcriptions of some of Schumann's charming trifles for pianoforte. They are neatly effected and, granting that arrangements are legitimate, are worthy of much commendation.

Scherzetto in G major. For the Pianoforte. Composed by Arthur O'Leary. [Novello, Ewer and Co.]

THIS fanciful little trifle, by a composer already well-known to classical pianists, is a welcome contribution to the rapidly-increasing store of thoughtful pieces by English writers. The graceful passages lie well under the hand; and, apart from its intrinsic attraction, the Sketch will be found an excellent study for touch and phrasing.

Original Air, with Variations, for the Organ. By J. G. Pearson. [Novello, Ewer and Co.]

THE composer of this piece has shown that he knows how to produce effects by comparatively simple means. Florid work for solo stops always tells well with general listeners, though it may be perfectly easy. Mr. Pearson's air is pleasing, and the five Variations are well contrasted. The close, however, is rather commonplace.

And suddenly there came a sound. Anthem for Whitsuntide. By John Layland. [Novello, Ewer and Co.]

THE composer has studied the capacity of ordinary parish churches in this little Anthem. It is studiously simple and consists of several short sections, after the manner adopted by Child, Clark, King, and other eighteenth century composers. The *Amen* at the close might be omitted with advantage, as there is nothing of a prayerful nature in the words.

Rest. Song. Words by Miss Florence Tylee. Music by F. Alban Barraud. [Novello, Ewer and Co.]

A WELL-WRITTEN and melodious song, set to some very expressive words. In the hands of a capable vocalist much effect might be produced by the performance.

My Love. A Four-part Song for Men's Voices. By J. T. Musgrave. [Novello, Ewer and Co.]

THIS is a remarkably pretty part-song, which would be original if Hatton had not written "When evening's twilight."

Office for the Holy Communion, in G. By the Rev. W. Claxton. [Novello, Ewer and Co.]

THIS is an excerpt from a complete service, the music being simplified for the use of parish choirs. In its present form it is an extremely easy and unaffected setting of the Eucharistic Office, though for the sake of effect the organ frequently moves independently of the voices. The latter are chiefly in unison, occasionally dropping into plain harmony.

Naumann's History of Music. [Cassell and Co.]

THOSE who neglected to supply themselves with this generally excellent work, can repair the omission, as the publishers have just issued a new edition in monthly parts. The first which is now before us is as carefully printed and copiously illustrated as the original. The great feature of the work is the number and value of the woodcuts, &c. These convey to the eye as agreeable an impression as the text does to the mind.

I was in the Spirit. Anthem for Trinity Sunday. By Frederick Cambridge. [Novello, Ewer and Co.]

THIS Anthem opens with a flowing yet dignified tenor solo and chorus, the latter consisting of the *Ter Sanctus* several times repeated. A few bars of *Adagio* lead into the final chorus, which is very bright and spirited, though quite easy. Mr. Cambridge's Anthem cannot fail to win general approval.

Sleep, darling baby mine. By Riccardo Mählig. (Novello's Part-Song Book, Second Series, No. 539.)
[Novello, Ewer and Co.]

THIS extremely pretty lullaby for mixed voices will assuredly become popular alike with choirs and audiences. The composer understands the art of gaining his effects by simple means and this is much in his favour, as it brings his piece within the means of a very large circle of amateurs.

Musical Notes. An annual. By Herman Klein.
[The Stage Office.]

As a memorial of the music of the year this excellent little book will be found most valuable. There is a capital index, the soul of such a work as the present, and as far as can be ascertained the facts stated are trustworthy and will serve not only as a memory of past pleasures, but as a reference of events more or less important.

Operatic fantasias for the Violin, with Pianoforte accompaniment. By E. Davidson Palmer, Mus. Bac., Oxon.
[Joseph Williams.]

THE latest additions to this useful series of arrangements is from the "Tannhäuser" of Wagner, very effectively and, in places, brilliantly set out as a duet for the two instruments.

The Choral Office for the Solemnization of Matrimony. Music composed and arranged by W. S. Hoyte.
[Novello, Ewer and Co.]

THOSE who desire to have copies of the excellent arrangement of the Service as used in the Church of All Saints', Margaret Street, will be glad to know of the present publication.

The Nights. Part-Song. Composed by C. E. Rowley.
[Novello, Ewer and Co.]

BARRY CORNWALL'S well known words have already been subjected to musical treatment. The present setting is none the less effective because the composer has aimed at simplicity of style in dealing with the poem.

Six Miniatures. For Violin and Pianoforte. By Frank Evelyn. [Wood and Co.]

THESE are evidently designed for the use of moderate players on both instruments, and as such display uncommon ingenuity and commendable judgment and taste.

Magnificat and Nunc dimittis, in the key of E flat. By F. Alban Barraud. [Novello, Ewer and Co.]

WITHOUT being in any way elaborate or pretentious, this setting of the Canticles out of the Evening Service is thoughtful and reverent. It contains no difficulties to daunt choirs of the most moderate capacities.