

Review

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point, and the two styles excellently relieve each other. Then, all the string instruments with the bass voices have a long extended passage of quavers supporting the minims of the other four voices, the effect of which is tumultuous beyond description.

Now that there is an edition within the scope of everybody's purchase, with a thoroughly practicable and highly-effective arrangement of this truly grand work, let us hope that it may not remain a thing of name only, but come into Church use on many a festive occasion, to dilate the hearts of the hearers and to add honour even to the name of Handel.

The Lord will comfort Zion. An Anthem for four voices, composed by Henry Hiles, Mus. Doc., Oxon.

THE first movement, set to Isaiah li. 8, is a chorus. It is melodious in all the parts, and charmingly harmonised. Then there is a Quartett, of which the words are taken from Revelation xxi. 4, that is sufficiently self-complete to bear separation from the rest, and sufficiently interesting to make this sometimes desirable. The use of the low C for the first treble voice is injudicious, for the note has mostly a rough tone, and to produce it unfits the singer for the employment of the upper notes which mostly prevail. For the concluding chorus the text reverts to Isaiah lii. 3, 8. The latter verse is given to the adult voices in unison, and the earlier words follow it, set as a very free fugue, in which the showy effects of modern harmony more abound than contrapuntal elaboration. The work has great merit and will add largely to Dr. Hiles's deserved and growing reputation.

Swift the shades of eve are falling. Part-song.

The Eagle. Part-song.

The Vikings and the Northwind. Part-song.

Composed by Berthold Tours.

THESE three part-songs, forming Nos. 8, 10 and 12 of the "Collegiate Series," are amongst the very best specimens of this class of composition which have yet come before us; and, considering the enormous number constantly forwarded for review, this may be accepted as a warm tribute to their worth. So many smoothly harmonised melodies are supposed, both by composers and audience, to be genuine Part-songs in the present day, that we are grateful to a musician like Mr. Tours for reminding us of the distinct character these pieces should possess; and sincerely hope that during the approaching season the merits of his three new compositions may be revealed to the public by the excellent choir under the direction of Mr. Leslie. The themes of the songs are as thoroughly varied in feeling as the words demand, a proof that the composer is, as he should be, a poet at heart. "Swift the shades of eve are falling" has a placid melody, charmingly harmonised; and some beautiful effects are gained by the alternation of major and minor, the delicate shades of expression in the poetry being happily reflected in the music throughout. We especially like the final phrase where, contrary to all conventional ideas of the method of fitting words to music, the melody ascends an octave on the word "descending." "The Eagle" begins with a bold and well-marked subject, followed by a more animated theme, commencing in the relative minor. There is much dramatic feeling in the treatment of the words, "and cowers low in the covert nigh;" and, after the *andante* theme, in the tonic minor, the return to the major has an exceedingly fresh effect. The third song on our list is simple in construction, and perhaps hardly equal to those already noticed; but the spirited opening, in E minor, unharmonised, well announces the subject of the poetry; and the tranquil phrase, in the tonic major, which concludes each verse, gives a truthful and vivid colouring to the words.

Fantasia, in E flat, for the Organ. Composed by Auguste Moosmair.

GREAT skill in the mastery of technical difficulties is displayed in this composition. We cannot so freely applaud the taste which has led the writer to intermingle with his clever counterpoint, chromatic passages of a wholly different and widely discrepant character; they show his versatility, perhaps, but an artist should be one-minded while engaged on one subject. The merit of the piece

lies less in its ideas than in their treatment, and we are consequently more interested in the one than charmed by the other. The *Fantasia* comprises three movements, each of which is complete in itself. The Introduction is a kind of frame, wherein is set the hymn tune, "O Ewigkeit du Donnerwort," with an arpeggiated accompaniment, and afterwards an effective Variation on the same, the preludial bars recurring at the end so as to class, one may say, the sacred melody as in a circle. Happy in their hymnody are the natives of North Germany, who name their choral tunes by the poems that are sung to them, and thus are reminded of the inseparable words whenever they hear the music, and feel accordingly a special meaning in any artistry that may be exercised upon them. Happy are they in comparison with us poor islanders, who know the choral songs of worship only, if we know them, by such unignifying titles as "Jeroboam," or "Little Puddington," or "Wapping New," or the like, and sing them indifferently to any, grave or gay, penitential or jubilant verses with the needful number of syllables, regardless totally of their fitness of accent. Happy are the musicians who choose any of these things for elaboration, since in working upon them they have an idea to embody, and not merely to construct an exercise upon an inexpressive thesis. We fail to perceive in what respect the "Introduction" so called, introduces the sequel. Be that as it may, the *Andante* in C minor is a contrast as much to the foregoing as to the fugue which concludes the whole, and which decidedly is an evidence of musicianship in the author. The *Fantasia* is capitally fitted to the instrument.

By the Sea. Reverie, for the Pianoforte.

Minuet and Trio, for the Pianoforte.

Composed by T. Ridley Prentice.

THESE quiet and unobtrusive contributions to the pianoforte music of the day sufficiently prove that Mr. Prentice is content to work his way upward, rather than, by beginning at the top, to run the chance of a gradual descent. "By the sea" has a calm, flowing subject, with a pedal bass, happily suggestive of the title of the piece. The theme, in the subdominant, with the characteristic accompaniment, is well contrasted with the opening melody; and the composer has prudently steered clear of those sensational executive effects which are too often used, regardless of their artistic propriety, to "work up" a composition to a brilliant climax. We heartily recommend this little Reverie to all amateur pianists who aim rather to please, than to astonish, their hearers. The "Minuet and Trio" will also be most acceptable both to teachers and players, for it is melodious and carefully written throughout. Although calling up reminiscences of Beethoven, especially in the Trio, it is good enough to stand upon its own merits; and if Mr. Prentice can be as successful in the other movements of a Sonata as he has been in this one (which we see no reason to doubt), we may shortly hope to welcome him in a composition of more importance.

When the tide comes in. Song. Words by H. Ashland Kean.

Thou whom my heart adoreth. Song. Words by the Rev. J. Troutbeck, M.A.

Composed by Joseph Barnby.

THE first of these songs has been sung by Miss Antoinette Sterling, and the second by Madame Patey, at the Royal Albert Hall Concerts, and always with a success which, apart from their purely artistic merits, proves that they contain the elements of popularity. The first is a pathetic little story, the musical colouring of which is so delicately touched as to evidence the sympathy of the composer with the poet. The harmonies are just as simple as a song depending so much for its effect upon the elocutionary powers of the vocalist, should be. The minor third, touched for the first time in the brief recitative, foreshadows the tragic nature of the final incident with much fidelity. "Thou whom my heart adoreth" is a melodious ballad, which will be a boon to contralto singers who, like Madame Patey, can not only feel the words themselves, but make their audience feel them. The frequent use of the raised supertonic in the voice part is a charac-

teristic of the song which cannot fail to be remarked; but we object no more to the individuality of a composer than to the style of an author, and can assure our readers that the musicianlike treatment of this composition will ensure it a ready acceptance with the public.

The Lament of the Border Widow. An old Scotch song. Composed by Jacques Blumenthal.

This is truly a lament, the wild beauty of the melody seeming to spring spontaneously from the words, as indeed all such legendary compositions should do, where the object is rather to heighten the effect of the verses than to display the learning of the composer. A wailing melody, in G minor, is left but lightly accompanied at the commencement, the bold phrase, in the relative major being admirably contrasted with the opening subject, and the descent of sevenths in the voice-part expressing the passionate phrases with much force. Miss Antoinette Sterling, has already created a marked effect in this song at the concerts of the Royal Albert Hall.

Christmas Bells at Sea. Song. Words by Charles Lamb Kenney. Music by Arthur Sullivan.

This is another of the songs given at the Royal Albert Hall Concerts, and sung by Mr. Whitney. The words, which are excellently adapted for music, are founded upon a legend amongst sailors that on Christmas Eve the usual peal which ushers in the great Christian Festival is sometimes heard, however far from land the ship may be, and is a certain sign of a prosperous voyage. Mr. Sullivan has wedded the verses to some exceedingly appropriate music, the bells being made sufficiently prominent to suggest the leading feature of the song. Like all this composer's vocal works, the harmonies give much richness to the melody, without disturbing that calmness so essential to the due effect of the words.

AUGENER AND CO.

Suite: Preludio, Fuga, Andante Affettuoso, Presto Spiccato, Allegretto Scherzando, Adagio and Finale; for the Pianoforte. Composed by James C. Culwick.

THE sale of a composition in this severely classical form must of necessity be so extremely limited that we fear Mr. Culwick must seek his reward in the consciousness of having worked rather for the art than the public. When we say that his music is somewhat dry, we have nothing but praise left for the result of his efforts. The flowing Prelude, in E minor, and the following Fugue, in the tonic major, show that the composer has studied in a good school, the points of the Fugue, especially, being well marked, and the writing throughout evidencing sound contrapuntal knowledge. The "Andante" has not a very amiable subject, and we should prefer fewer extensions—many of which will scarcely repay the trouble which must be bestowed upon them—but the movement displays design, and a commendable care in the management of the part-writing. The "Presto Spiccato," although spirited, we like less than the following "Allegretto Scherzando," in 6-4 rhythm, the subject of which is exceedingly melodious. The "Adagio" and "Finale" conclude the "Suite" with much effect; but, as we have already said, considering the artistic skill displayed, throughout the work, we wish that the themes had been more attractive.

Gleanings from the Works of celebrated Composers. Transcriptions for the Pianoforte, by E. Pauer.

THE name on the title-page of these Transcriptions will be a sufficient guarantee for the excellence of the workmanship, a matter of the utmost importance to purchasers; for, although arranging pieces for the Pianoforte, originally written for other instruments, would appear to be an easy matter, considering how often it is undertaken by mere tyros in the art, there can be little doubt that judgment, experience, and, above all, conscientiousness, are positively essential for the due performance of the task. Amongst the eight numbers of this series already published, there is not a single weak one; all are selected from the compositions of the best writers, and so carefully considered as to form most effective little pieces for drawing-room performance. Were we called upon to

name our especial favourites, we should mention No. 1, Rondo from Beethoven's Quintett, Op. 16; No. 4, Andante from Mozart's Concerto in A major; No. 6, Spohr's Barcarolle, in G major; and No. 8, an Andante by the same composer, in F major; but pianists cannot very well go wrong, for whichever number is chosen will be certain to prove a treasure.

BAILLIERE, TINDALL AND COX.

The Philosophy of Voice: showing the right and wrong action of voice in speech and song. By Charles Lunn.

THIS book is a reprint of several papers published in the *Medical Press and Circular*, and the author can therefore, perhaps, scarcely expect that in a Journal expressly devoted to Music any justice can be done to an Essay upon the subject of which, he admits, the majority of singing-masters are in error. That great and glorious vocalists have been made in spite of the want of what Mr. Lunn would term a knowledge of "voice production," cannot of course be denied; but we willingly confess that this must not be accepted as a proof that we are to stand still and refuse to hear what even the most Utopian of our reformers have to say to us upon the subject, for in many of these cases it is unquestionable that Nature has done the greater part of the work before science was appealed to. Mr. Lunn is one of the most earnest and conscientious thinkers of the day and has a right, not only to be heard, but to be answered. This work contains the result of many years' reflection; and as we can scarcely imagine that its writer publishes it for the sake of profit, his only reward can be in the consciousness of having fulfilled a duty by calling attention to an important branch of art which he believes to have been hitherto but imperfectly understood. Without following our author through his elaborate investigations, let us then urge those who are competent to grapple with the subject to give Mr. Lunn's book a calm and dispassionate consideration, even should his arguments run counter to convictions which the growth of years may seem to have rendered almost too sacred to disturb.

DUFF AND STEWART.

Sixty Solfeggi and Vocal Exercises. Composed by Franz Abt.

THIS work will be found extremely useful by professors who wish to teach their pupils all that is really useful, without wearying them, as is too often the case, with exercises, which are merely melodious pieces, without any sufficiently distinctive character. Instead of giving major triads in a major key, and minor triads in a minor key, we think it would have been better to show the two kinds of triads together in one key, as pupils are too apt to consider that major keys only contain major triads, and minor keys minor triads; and—to finish our objections—we question whether teaching the commencement of a shake by dotting the principal note and singing the upper one short, is a good method for acquiring a perfectly even trill afterwards. In other respects, the book is exactly to our mind; the Exercises are exceedingly well accompanied, and each little piece has a definite object.

DALDY, ISBISTER AND CO.

Songs of our Youth. By the Author of "John Halifax, Gentleman." Set to music.

THIS very elegant little volume, merely inscribed "To my old Friends," is chiefly remarkable for the poetry, the music to which it is allied being generally culled from various sources, and in many cases not being especially well selected. In some of the songs the words and melody are said to be by "D. M. M."; and, as a rule, we are inclined to think that these are the best in the book, both verses and music running together in loving company throughout. The volume is beautifully bound; and, apart from any poetical or musical attraction, we may recommend it as a show-book for the drawing-room table. A little interest, too, may be excited by the musical puzzle on the cover—three perfect fifths, followed by a triplet—