

Review

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A Morning Service. Composed by S. P. Tuckerman.

THIS is a quietly written service of the ordinary cathedral type; exceedingly well put together, and evidently by one who has made the old church composers his special study. It is in Dr. Tuckerman's favour that he has not kept too slavishly to his models, but here and there has ventured to think for himself, with infinite advantage to his service. One of the chief peculiarities of this work is a movement which Dr. Tuckerman calls the Trisagion, a setting of the priests' part, commencing with the words, "Therefore with angels," and introducing the Ter Sanctus. Dr. Tuckerman must be aware this movement could never be made available in the service of the English church. The rest of the setting, however, is admirably adapted for cathedral use.

Six short and easy pieces for the Organ (Nos. 1 and 2). Composed by Henry Smart.

MR. SMART has been too long before the world as a writer of organ music to require any extraordinary amount of eulogising. It is only necessary for us to describe his compositions, and further state whether we consider he has been happy in his choice and treatment of subject, or the reverse. If the former, organists may be congratulated upon the acquisition of music of a high class. If the latter—but this is such an exceptional case that we can hardly take it into account until an example fairly comes before our notice. Certainly neither of the two numbers before us contains anything that we cannot with clear consciences compliment Mr. Smart upon. There is no mere fine writing about them; no undue torturing of the subject; no unnecessary difficulties. But, on the other hand, there is no lack of real musicianly writing, of fresh and graceful melody, or of solid and sterling harmonies. With such advantages it would be astonishing if these little pieces did not attain to considerable popularity.

A Christmas Carol. Composed by G. A. B. Beecroft.

MR. BEECROFT has succeeded in producing a Carol which is at once musicianly and simple, pretty and good. It is divided into three movements, of which the third is the counterpart of the first. The few introductory bars of symphony—with a descending passage in sixths—admirably serve to impress the key and tempo upon the minds of the singers, and the opening phrase of the chorus, "The sky is all ablaze," at once awakens interest. The second movement is a quartett in common time—the former having been in six-eight time—and exhibits some excellent part-writing. We beg leave, however, to object to one or two extraneous modulations in this movement, which seriously mar the simplicity of the whole. The remaining portion, being a repetition of the first, needs no further mention. Upon the whole we can honestly recommend Mr. Beecroft's Carol to all lovers of that class of music.

WEEKES AND CO.

Good Wishes; a little Pianoforte piece. Composed by Henry Charles Banister.

MISS IDA HOLDEN (to whom this trifle is dedicated) has a right to be proud of the graceful compliment paid to her by her instructor; for it shows that he has confidence in her power of "phrasing," which is just one of those important qualities too often neglected by amateurs. The piece is well written; and although evidently intended for players of moderate pretension, has in no part the slightest effect of feebleness.

The Turn of the Tide. Song. Words by Agnes Trevor.*The Land of Dreams.* Song. ditto ditto

Composed by Nicholas Heins.

THE first of these songs has an expressive theme, which, if not very original, is at least vocal. If Mr. Heins would leave out some of his chromatic notes in the accompaniment, we think it would be a decided improvement: the harmonies naturally suggested by the melody are never

so agreeable when "spiced" by raised fifths and other chromatic progressions in the pianoforte part, especially in a ballad of such small pretension as this. The "Land of Dreams" has some excellent points; and the melody well expresses the words; but the composer again mars his effects by an injudicious use of chromatic chords. The best part of the song is where the voice repeats the B, to the words "In mercy let me sleep," whilst the accompaniment gradually resolves from dominant to key-note harmony.

METZLER AND CO.

Carols, Ancient and Modern. Words and Music.

IT is perhaps rather late to notice Christmas Carols at the commencement of the new year; but the festive season may be said only to begin with Christmas Day; and Carols can be sung at the happy meetings of friends and relatives, at least as long as the holly decorates our rooms. This volume contains some good specimens of these ditties; but there are many which are simply commonplace. They are generally well arranged; and some of the carol anthems may be recommended as exceedingly effective. We think it a defect in the book that no mention is made of the source either of the words or the music: indeed, we are not even told which are ancient and which are modern. Should this volume be published another year, it would be good, we think, to remedy this omission.

E. BESWICK, PENDLETON, MANCHESTER.

Meditations on a Flower-garden. For the Pianoforte by E. Beswick.

WE can hardly imagine that there could be much variety in the Flower-garden upon which Mr. Beswick meditated, for his piece is five pages long, and only contains three chords. Perhaps, however, he confined his meditations to a single flower; and, if so, his little sketch aptly expresses it, for it is simple and pretty. Let us imagine that it was a violet; and that, like Mendelssohn, he grieves over the idea of its fading by a transition from the major to the minor key.

C. TROEDEL, MELBOURNE.

In Thee, O Lord, have I put my trust. The much admired Sacred Cantata, so effectively sung by Madame Anna Bishop. Words taken from the 71st Psalm. The music composed and arranged for Pianoforte or Harp, by S. H. Marsh.

WE thought the above title such a curiosity in its way as to be worth transcribing, if only to exhibit some of the manners and customs of our friends at the Antipodes. Apart from the title, the composition is a little singular in itself, consisting of three soprano solos in succession, with a return to the first subject. Without the cohesion of a scena, and destitute of any quartett or chorus to emphasize or give it point, the composition goes on from one movement to another, evidently without the slightest purpose or intention. And this is further exemplified in the absence of all method in the modulations. For example, the first movement begins in B flat and ends in E flat, leading into the next movement, which is in A flat. No. 3 returns to E flat and closes in F. On the other hand, there are abundant evidences of the composer's ability, both in the easy flow of melody and the well-managed accompaniments, though the musical and textual phrases do not always correspond; for instance, "I am become, as it were," is not a complete sentence.

BINFIELD, READING.

Great is the Lord. Anthem for four voices. Composed by Hannah R. Binfield.

THERE is so much that is promising in this little anthem that we are disposed to do what we conceive to be best for