

Harmony Prize of the Church Choral Society

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it is designed, and thoroughly within the reach of amateur vocalists, it may be conscientiously recommended; and this is more than we can say of two-thirds of the Cantatas which come before us. The opening chorus, in C minor, has a well-marked subject, and contains many good points, amongst which may be mentioned the change into the relative major for the Soprano solo, which continues throughout the following choral movement, the repetition of the chorus, commenced by the basses, in the original key, and the change to the tonic major. The sequence of chords at page 19 is certainly somewhat trite, but it is effective; and it must be recollected that the lengthening out of a chorus, after you have said all that you have got to say, is always a dangerous point for young composers. The following Trio is somewhat feeble; but we like the Soprano song, "The damsel donn'd her kirtle sheen," which has a pleasing melody, if not very original. We cannot, however, reconcile ourselves to the long-holding note on the 6.4, before the return to the subject. "Mistletoe" is hardly a very musical word in its entire state; but when it is split into three parts, and the last syllable—"toe"—kept on for two bars and a half, the effect can scarcely be particularly satisfactory. The duet, "All hailed, with uncontrolled delight," is simplicity itself, both in the melody and harmony; but two singers who can sympathise with each other may make it tell with listeners who are satisfied with a two-part song, with occasional conversational passages. The final chorus, commencing with a soprano recitative, has a bold theme, sparsely harmonised, but well adapted to express the words. The Coda is brilliant, but, as in the first chorus, somewhat weak in treatment. The proofs of this work ought to be more carefully read, should it reach a second edition: we could point to many inaccuracies, but content ourselves with referring to page 24, where, in the last line of the accompaniment, both the treble and bass clefs are omitted.

LONGLEY-MOON—PENTNEY.

Te Deum Laudamus. Composed by the Rev. Theodore Carrier.

THE utmost consideration for one whose fondness for music is perhaps greater than his knowledge of the subject, and whose familiarity with the Daily Service tempts him to seek for musical utterance of the text, leaves it still impossible to ignore the incompetence of the present author to composition of any kind. It would be tedious for general readers, to name the grammatical improprieties that mark the writing, and it would be giving a lesson to the author which he would far better receive in private. He knows not even how to correct the press for his own production, since he gives a list of Errata, which is so numerous as to amount to seven in the space of but two pages. Though unskilled in music, a gentleman and a scholar should surely know enough of English to prevent his writing such false accents as here abound—the third syllable of "acknowledge" being set to the highest and strongest note of the three, and the first word of "to be the Lord" having a still more forcible emphasis, for instance. Not to extend the mention of faults of which the writer cannot know the evil, we must own our sadness to find the sacred Canticle and the holy art of music so desecrated as in the case under notice, and by one whose profession should teach him reverence for both.

ORIGINAL CORRESPONDENCE.

HARMONY PRIZE OF THE CHURCH CHORAL SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you allow me a short space to correct a misunderstanding which has arisen in the minds of many of your readers in reference to the recent Michaelmas examination of the Church Choral Society, a notice of which appeared in your November number. After giving

the names of the successful candidates, Mr. Corbett, Mus. Bac., Cantab., and myself amongst them, there is the following sentence:—"The harmony prize was not awarded, the necessary standard not being reached by the candidates." Allow me to state that *graduates* in music have no harmony exercises to do in any of the examinations held by this Society, so that we had no chance of competing for the harmony prize.

Yours truly,

FREDERICK ILIFFE,

Kibworth, Dec. 1874.

Mus. Bac., Oxon.

MUSICAL SETTINGS OF THE TE DEUM.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—May I be permitted to say a few words more about the above subject. It is quite true, as your correspondent writes, that there is nothing in the nature of a Creed before the 10th verse, but nevertheless the first ten verses form a section of the hymn in which the Unity and Trinity of the Divine Nature are celebrated in the name of the whole church. At verse 14, the subject is changed, as the Hymn addresses Christ, and speaks of His Divinity, Incarnation, Sacrifice, Ascension, and Session on high. The 19th verse stands, in a way, by itself. Certainly it is no prayer, still less is it praise, but a solemn expression of our belief in the second Advent as an introduction to a prayer. Since writing my former letter, I have been informed that the above division, given in the "Annotated Prayer Book," was first suggested by the late Mr. Keble.

May I assure Mr. Thompson that the Latin original for "cry" and "cry out" is "inaccessibili voce proclamant," and that in Isa. vi. 3, the Hebrew word (Kara) means "to cry out," or "shout." Moreover we are told at verse 4 that the posts of the door vibrated with the Angel's voice. Do not all these things point to *ff* rather than *pp*: as the right way of rendering verse 5 of the Te Deum? That this view was taken by the compilers of our Prayer Book is clear from their translation.

Perhaps, however, this verse may be made still more expressive if sung *f*, and crescendo, *ff* commencing with "Lord." Who can doubt the rendering of "King of kings," etc., in the "Hallelujah chorus," and this is an analogous case.

I am, Sir, yours faithfully,

W. J. LÖWENBERG.

THE MOVEABLE-DO MADE VISIBLE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In a recent paper read before the Musical Association, Mr. Sedley Taylor demonstrated, with much ability, the shortcomings of the notation of music in ordinary use, and suggested in place of it an ingenious modification in which, by means of a system of wavy lines drawn along the line or space of the staff occupied by the tonic, that note is kept prominently before the eye and the number of accidentals is reduced. Of the merits of Mr. Taylor's plan the public will shortly be able to judge for themselves, as I understand, the paper is being published in a contemporary journal. The numerous other attempts which have from time to time been made in the same direction are based on the assumption that, so far at least as the singer is concerned, the ordinary notation fails to show in a direct manner that which it is virtually necessary that he should know, viz., the position on the staff of the tonic in every change of key. These plans may be conveniently divided into two classes: 1, those which lay aside the ordinary staff; and 2, those which retain it. Among the former may be mentioned the Tonic Solfa and the Chev  notations, Mr. Lunn's Sequential System, and my Tonic Staff Notation. Of those plans which retain the staff of five lines perhaps the best, because the simplest, is that of Mr. Young, in which the place of the tonic is indicated by a dotted line, or if that note occupies a space, by two dotted lines. Its defect is that no distinction is made between the notation of the major and of the minor scale. The same defect is observable in Mr. Lang's "Union" Notation, in Mons. Jeu de Berneval's