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appears, is 1. That is so; otherwise we may go on, 8, 15, 22, *ad infinitum*. Another objection to the Septonate is its apparent limitation to three relationships, which looks very like a retrogression towards the "adjacent triads." Hence Mr. Klauser seems hampered in explaining the action of his mechanical device when the progression is from one chord to another, having between them no note in common. Mr. Klauser does not thoroughly carry out the dynamic principles from which he starts, and is naturally lost when he endeavours to explain an octave mode, and calls the relative minor a modulation to the key of A♭ when, in his examples—nothing more or less than Greek scales—he describes it as an "incident" in C♯. Exactly the same question occurs in his endeavour to abolish chord inversions. It is the notation of old figured bass he evidently wants to abolish, not the chords. To reinstate as he does the several positions of chords as so many "forms" of a "key-klang" is trifling with words.

It is not until he explains his "Melo-rhythmo-harmonic" principle of progression that Mr. Klauser falls loyally into the ranks of what he calls "musico-psychologists." The principle is partly founded upon "the line of least resistance" and on "accent," which, as he says, "determines harmony." The bit of science about "resistance" has already been utilised and has the same meaning as "contiguity," an old musical principle. With his principle of progression Mr. Klauser has discovered that much of what we are still taught concerning "leading notes" is erroneous, and that unless the No. 7 of the scale—the u 2 of the Septonate—resolves on the tonic, it is not a leading note at all. His melo-rhythmic devices enable him to explain "bye-tones"—that is, auxiliaries—more clearly and fully than we have ever seen the subject explained in any treatise, although he has nothing absolutely new to tell us. He makes a feature of what he calls the "Prominent voice"—the *cantus*—which he seems to think does more than suggest, and, as we understand him, "determines the concomitant harmony." When Mr. Klauser arrives at the subject of modulation, we feel quite at home, in spite of the septonal undertones and overtones, that are rather a nuisance. When, in changing the key, Mr. Klauser says

	I	04	03
	C	C	B
Keys ..	C	to	G

Spínola would have said simply 1, 4, 3, and the Galin-Chevé and Tonic Sol-fa methods say the same thing in their own way. "*Plus ça change, plus c'est la même chose*." We acknowledge that in musical theory small distinctions make large differences. Mr. Klauser's new work is a veritable bazaar of musical curios collected from all quarters and periods. We can pay him as a theorist the high compliment of saying that in the arrangement of his wares he is not a good "window dresser." No true theorist ever was. The critical and philosophic essays on Higher Education and Voice Culture the volume contains will, to the general reader, prove the most entertaining portion of his book. We are inclined to think it is the most valuable portion. The essays should nevertheless have been published separately. They only interfere with the author's confessed object—the explanation of "a new view of the fundamental relations of tones, and a simplification of the theory and practice of music."

Grundzüge der Theorie der Tonkunst. Ein Lehrbuch auf wissenschaftlicher Grundlage verfasst. Von Anton Huber und Josef Pressl. [Hanover: J. Bacmeister.]

It has been the praiseworthy endeavour of the joint authors of this handy volume to combine therein whatever has appeared to them most essential in the various subjects constituting the science of music, in an abridgment sufficiently concise to arrest the attention and impress the memory of the student, and yet exhaustive enough to establish, in a measure, the "scientific basis" claimed for the work on its title-page. Thus the elements of musical instruction proper, of harmony, of acoustics, of musical history, are treated and their inner relationship is shown with sufficient clearness to enable the tyro musician to pursue the further study of the several branches of the science in a profitable way. The plan here adopted is

no doubt a novel one, and as such it certainly commands our interest, albeit the strictly scientific basis claimed for the volume may be here and there lost sight of. Some polemical discussions in connection with our enharmonic system would have been better omitted, as tending to bewilder rather than instruct the student. On the other hand, we gladly welcome the admission of the historical element into the curriculum of studies embodied in the work; a subject the value of which as an adjunct to a sound musical education cannot be too earnestly insisted upon. Not that we on our part have any special reason to thank the authors for their historical survey of the development of musical art, seeing that the share allotted to this country in the progress of the art, "since the days of Palestrina," is summed up, with epigrammatical succinctness, it is true, but scarcely with accuracy, in the following "representative" names of British composers and instrumentalists—viz., "Charles Burney, John Field, Henry Bertini, E. Parish-Alvars, Henry Litolf, and others!" The "and others," though convenient for safety, is, however, hardly sufficient to cover the absence of any knowledge whatever on the subject involved in this remarkable summary. However, the authors are not the only foreign writers who come to grief when touching upon the subject of English music, and the above quotation should not be accepted as a criterion of the value of the information generally conveyed in this volume, which, as a whole, forms a useful and interesting addition to the existing hand-books for the study of the scientific elements of our art.

(1.) *Vier Lieder für eine Singstimme mit Clavier-Begleitung* (Op. 46). (2.) *Albumblätter für Pianoforte* (Op. 48). Von Algernon Ashton.
[Berlin: Ries und Erler.]

THESE four songs are published with the original German words by Emanuel Geibel, and a very good singable English version by D. V. Ashton. They are all thoughtful and well-written songs, designed to please the artistic mind rather than to minister to popular fancy. The first, "Ich lieg' im tiefen Schachte," is a quiet expressive melody; the second, "Wohl flog mit rothen Wimpeln einst," is more passionate in style as is necessary to suit the character of the words; the third, "Durch die wolkige Maiennacht," is a charming idea well carried out for voice and accompaniment; and the fourth, "Wenn es rothe Rosen schneit," is a song which could be made most effective by a clever and sympathetic vocalist.

The Albumblätter are ably written pieces such as would delight players who do not fear to make themselves acquainted with the peculiarities of a composer who strives to be original.

Psalm xlv. (Deus noster refugium). Set to music by Albert E. Wilshire. [Novello, Ewer and Co.]

AT no very distant period the number of Cantatas available for Church use was very limited. With praiseworthy readiness several rising composers have turned their attention to remedy the deficiency, and there is now a prospect of a plentiful supply. One of the latest works of this kind is Mr. Wilshire's Setting of the 46th Psalm. It contains many points of excellence which will doubtless commend it for use in those places where it will help to satisfy a need. It is arranged in eight numbers: a boldly designed instrumental introduction, an opening chorus, "God is our hope"; a soprano solo, "The rivers of the flood," in which ingenious use is made of the themes employed; an excellent duet, "The heathen make much ado," for tenor and bass; a chorale for five-part chorus, founded on Croft's "St. Anne's" tune; a tenor solo, "O come hither," with a graceful accompaniment; a quartet, "Be still then," for voices alone; and a "Gloria Patri," the chief feature of which is a boldly designed and effective fugue, which brings this noticeable work to an impressive end.

Scottish Church Music: its Composers and Sources. By James Love. [William Blackwood and Son.]

THE author of this excellent book has taken the Hymnals and Psalters in Common use in Scotland by the congregations of various denominations of worshippers, and has compiled a most interesting account of the several composers living

and dead, British and foreign. The amount of painstaking research which the work suggests is highly creditable, and the number of facts brought together shows an amount of perseverance and industry rarely found in works of this kind. The composers whose music is found in the several books are of all shades of theological opinion, for many of the tunes in the well-known books in use in Scottish Churches are popular with religious communities of all grades. The biographical notices exhibit no bias of opinion, therefore the book will be acceptable to all interested in the subject of Hymnology. There is an Appendix containing a list of the chief books of Psalmody published in Scotland, from the early part of the eighteenth century, which adds largely to the value of the book.

The Silver Star. A Cantata for Female Voices. Music composed by N. Kilburn. [Novello, Ewer and Co.]

THE story and the words of this Cantata, furnished by Mr. E. Oxenford, are well fitted for musical purposes, even though the legend has escaped the notice of those who find places in the records for such things. The music itself—for soprano and contralto soli voices, with two-part chorus—is most attractive, and is withal most cleverly constructed. The melodies are full of those engaging qualities which help the attractiveness of a work to singers and to hearers, and the art of the musician is displayed to the best advantage in the treatment. Altogether it may be confidently recommended to those female voice choirs which are desirous of adding to their *répertoires* music which is pleasing and interesting, and well worth the trouble of studying.

Vier Clavierstücke. Von Nicolai von Wilm. No. 1, Sarabande; No. 2, Courante; No. 3, Gavotte; No. 4, Ländler. [Forsyth Brothers.]

NO. 1 in this collection is, perhaps, scarcely sufficiently stately to satisfy us as a model Sarabande; but, apart from this objection, it may be recommended as a well-written piece, and as a fair specimen of the composer's facile style. No. 2, a melodious and flowing Courante, in C minor, should become a favourite with nimble pianists, if only as a good exercise. No. 3 stands out as a genuine Gavotte—not only in the form, but in the spirit, of this old dance—and No. 4 has all the grace of a true Styrian melody. The composer of these unpretentious sketches may very probably win success in more important pieces, but what he has done he has done well.

The Return of Israel to Palestine. A Sacred Cantata. By John M. W. Young, Organist of Lincoln Cathedral. [Novello, Ewer and Co.]

IN an ingenious compilation of Scriptural texts and portions of the Prayer Book, the author of Mr. Young's libretto has foreshadowed the effect of the realisation of the dream of the Children of Israel. The music associated with these words is ably written, and is indicative of much reverent feeling. The voice parts, as might be expected from one who has had a long experience, are well laid out for effect. The solos are fully expressive, and the choruses are excellent. The lovers of the old English school of Church music will find much to admire in the Cantata, and will doubtless commend the composer for adherence to a style which has many merits.

Short Settings of the Holy Communion. No. 17, by Alfred Redhead; and No. 18, by Hugh Blair. [Novello, Ewer and Co.]

SIMPLICITY has obviously been carefully studied by the composers of these Communion Services. The setting in D of Mr. Redhead is in unison throughout, and it may therefore be sung by trebles only or by all the voices in octaves. That of Mr. Hugh Blair, in F, is partly in unison and partly in four-part harmony of the easiest character. The style of both is uniformly chaste and unpretentious. It need scarcely be added that the settings include the Benedictus and the Agnus Dei.

The Office of the Holy Communion, set to music in the key of E flat, and Anthem, "Give peace in our time, O Lord." By C. E. Miller. [Novello, Ewer and Co.]

MR. MILLER has in this composition added to the store of thoughtful yet straightforward settings of the Service. The student of composition will admire the ingenuity shown in the construction of the numbers, and choirs and

congregations will be pleased with the melodious and reverent character of the music. There are two settings of the Benedictus and Agnus Dei which may with propriety be sung as anthems or introits. Attention may also be directed to a devotional setting of the words "Give peace in our time, O Lord," by the same composer, who has introduced an example of quadruple counterpoint without in any way sacrificing the melodiousness of the music.

Une noce Villageoise. Six morceaux de genre. Composée par Graham P. Moore. [Pitt and Hatzfeld.]

UNDER the title of a village wedding the composer has arranged six tolerably easy and attractive little pianoforte pieces each complete in itself, and the whole making an interesting series. They are written in modern style and display much musicianlike ability, which will commend them to the taste of those who would use them as an introduction to more elaborate works. These the composer has supplied in his artistically written "Fünf Klavierstücke," Op. 22 (Breitkopf und Härtel). These are admirable concert pieces, bright and original in style, and effective in their several themes. They are inscribed to Herr Paderewski.

The Boy's Voice. By J. Spencer Curwen. [Curwen and Sons.]

THIS is a prettily printed book of the opinions of those who have had some experience in dealing with the voices of boys "in choirs and places where they sing." The compiler, in his preface, acknowledges the help he has obtained, and states that "some of the most useful suggestions for ordinary Church Choir work will be found to proceed from writers holding no great appointment, but seeking quietly and unostentatiously to produce good results from poor material."

The Musical Year Book of the United States. By G. H. Wilson, of Boston. [Hamilton, Worcester, U.S.A.]

THE eighth volume of this useful and valuable little publication has appeared. It gives details of the new and important musical works presented in America, either for the first time or otherwise, during the course of the year 1890-91, and a quantity of interesting particulars concerning the progress of music in the States. The present volume, with the seven which have preceded it, forms an epitome of musical history in the cities whose doings are therein recorded, told in a brief yet lucid form.

FOREIGN NOTES.

THE programme of the celebration of the centenary of Mozart's death, to be held in Salzburg on the 15th, 16th, and 17th inst., has now been definitely arranged. On the first day the Master's Requiem will be performed in the Dom, the Archbishop celebrating Mass. In the evening there will be a torchlight procession to Mozart's monument. A poem by Grillparzer will be recited on the occasion. On Thursday, the 16th inst., the first Concert takes place in the Aula Academica, when the Overture and other numbers from the "Zauberflöte," and the Symphony in G minor, will be performed, and Madame Essipoff will play the Pianoforte Concerto in D minor. In the afternoon a visit will be paid to the little summer house in which Mozart composed the "Magic Flute," situated on the Mount of the Capucines, with a beautiful view over the city. On the third day the second great Concert will be given, comprising a string quartet, airs from "Cosi fan tutte" and "Die Entführung aus dem Serail," a number of songs, and the "Jupiter" Symphony. The day will end with a performance of "Le Nozze di Figaro" in the theatre, with an epilogue written and spoken by Baron Berger. There will be an excursion to the Königssee, on the following day, by those who take part in the Festival, and who are expected to include Mesdames Marie Wilt, Bianca Bianchi, Herr Gustav Walter, and other prominent members of the Vienna Opera; the members of the Vienna Philharmonic Society, the Cathedral Choir and Choral Societies of Salzburg, and the Helmesberger Quartet.

After the termination of the eleventh Silesian Musical Festival last month, a Concert was given at the Görlitz Festhalle, before a crowded audience, *in memoriam* of Ludwig Deppe, the former Conductor of these annual gatherings. The programme included several compositions