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Mr. Reginald Groome, Mr. Edwin Fisher, and Mr. Lovett King; solo violin, Miss E. C. Haynes. The Conductors were Mr. Lovett King and Mr. H. J. Dean. The programme included a number of vocal and instrumental pieces, which were well received by a numerous audience.

THE Regent's Park Choral Society closed its season with a Concert in aid of parochial charities on Tuesday evening, April 28, under the conductorship of Mr. John C. Ward. The programme included Barnby's "The Lord is King" and Mendelssohn's "Lord, how long wilt Thou be angry," together with a miscellaneous selection, a feature in which was Eaton Faning's "Daybreak."

UNDER the title of "A Light Load," Miss Dollie Radford has published, with Mr. Elkan Mathews, a little volume of poetry of a bright and pleasant kind. Many of the verses, though forming their own music, will tempt composers to try the effect which may be gained by the addition of such melodies and harmonies which may help to find further admirers for the words here given.

AT Holy Trinity Church, Stroud Green, on Whit-Sunday, the music for the High Celebration was Gounod's "Messe Solennelle," the accompaniments being played by an orchestra of twenty-five performers. On Trinity Sunday the Service was Hummel in D, with the same orchestra, the whole being under the direction of the Rev. Willoughby Carter, the Precentor.

AT a largely attended meeting of the Manchester branch of the Teachers' Guild, held in the Owen's College on the evening of the 14th ult., the motion of Dr. Hiles was carried that "Teachers of Music shall be exempt from the regulations of the Act, entitled The Teachers' 'Registration' Bill."

AT the Datchelor Collegiate School, Camberwell, the Annual Award of Music Scholarships has been made. Mr. Ebenezer Prout was the examiner. Miss Emily Bullock (pupil of Miss Bessie Cox) has received the Singing Scholarship and Miss Violet Pellew (pupil of Miss Fitch) holds that for pianoforte.

A SERVICE will be held in St. Paul's Cathedral, on Tuesday evening, the 2nd inst., in support of the Army Guild Bands, when a Service, by Cyril Bowdler, with full orchestral accompaniment, will be performed by the band and choir from Kneller Hall and other military establishments.

THE competition for the Silvani and Smith prize, the Parepa-Rosa gold medal, and the Leslie Crotty prize will be held on the 20th, 22nd, and 23rd inst. respectively. The half-term commences on the 15th inst., on which day the Students' Chamber Concert at St. James's Hall, at three o'clock, will take place.

THE competition at the Royal Academy of Music for the Joseph Maas Memorial prize took place on the 9th ult. The examiners were Messrs. Charles Lyall, Joseph Bennett, and Dr. W. A. Barrett (in the chair). There were five candidates, and the prize was awarded to Gordon Fletcher.

THE Plainsong and Mediæval Music Society, through Messrs. Masters, of Bond Street, has issued St. Dunstan's Missa "Rex Splendens," adapted to the English Communion Service, in a form which will make it acceptable to the admirers of antique Plainsong.

ON Wednesday, the 6th ult., a performance of Stainer's Cantata "The Daughter of Jairus" was given in Lambeth Parish Church by Mr. Warren Tear, Organist of St. Mark's, Notting Hill, and his choir.

THE Entrance Examination of Pupils for the Midsummer Term was held at the Royal College of Music, by the Directors and Board of Professors, on Tuesday, April 28, when sixty-five paying students were admitted.

DR. W. H. LONGHURST, Organist and Master of the Choristers of Canterbury Cathedral, and Rev. W. Russell, Succentor of St. Paul's Cathedral, have joined the Church Choir Guild.

MR. MORETON HAND has resigned the post of Hon. Sec. to the Guild of Organists, and Mr. W. H. Stocks, the Hon. Treasurer, is acting as Hon. Sec. *pro tem*.

REVIEWS.

The Cathedral Prayer Book. Edited by Sir John Stainer (Professor of Music in the University of Oxford) and William Russell, M.A. (Succentor of St. Paul's Cathedral). [Novello, Ewer and Co.]

IN the compilation of this truly excellent work the editors have conferred a benefit upon church musicians which will doubtless meet with ready acknowledgment. The object of the compilers, as they state in their preface, is to obviate the inconvenience and costliness of the number of separate books usually requisite for the members of a choir in the performance of an ordinary choral service. For this purpose they have united under one cover all that is necessary for the performance of those parts of the Service of the Church which are more or less permanent. Thus we find in the pages the music for the Versicles and Responses—Festal as well as Ferial; a Psalter and Canticles, pointed for chanting, with a regular and alternative series of single and double chants, appropriate to the character of each Psalm, as well for Morning as for Evening Prayer; proper music for the Choral Celebration of the Holy Communion, and for the whole of the occasional offices contained in the Book of Common Prayer. There are three forms in which the book is issued. One for the use of the Organist, containing the music with harmonies and all the chants for the Canticles and for the Psalms, not only in the Psalter, but wherever they are employed in the Occasional Offices. Another, also in octavo form, without the chants; and a third, similar in character to the second, but of smaller size. Each book is a perfect specimen of the printer's art, and as such is very pleasing to the eye, and highly creditable to the producers. The work of the editors may be best estimated by an examination of the chief of these three copies, regarded from the standpoint indicated by them in their preface. The text of the book and the Offices, it may be stated at the outset, is based upon the "Sealed Copy" of the Prayer Book preserved in the Tower of London, and other authorised forms, and careful comparison with recognised standard editions. The orthography, punctuation, and other minor but very important matters, have been carefully supervised, and as far as can be seen without a very minute examination, the book is almost if not quite as immaculate in its text as the well-known but rare copy of Horace, printed by Foulis, of Glasgow, in the last century. Much of this accuracy is due to the care with which the proofs have been read, and for which due acknowledgment is made.

The musical portion of the book coming from the hands of two such able musicians as those whose names are upon the title-page, brings with it a recommendation which commands attention. The "Use" so well set forth, is practically that which is employed in the services at St. Paul's Cathedral. The Versicles and Responses are the same which are sung there, and which, for the most part, have been derived from Merbecke, or based upon immemorial tradition. They were first printed by Goss, and, excepting a few changes made by Stainer and Martin, are the same which have not only found favour in the metropolitan Cathedral for generations, but have been adopted in many choirs, cathedral and otherwise, as the standard use. The Psalter Chants are somewhat varied from the order employed in St. Paul's. They are identical with the selection in the well-known and popular "Cathedral Chant Book." The pointing is the same as that found in the "Cathedral Psalter," a pointing which, because of its common-sense principles, has become almost universal.

The music of the Communion Service is founded upon Merbecke's melodies, harmonised by Stainer, and forms an arrangement which, to be perfectly complete, should include settings of the fifteen Offertory Sentences found in Merbecke, with adaptations of his melodies to those additional Sentences found in the present Prayer Book. The Service for the Burial of the Dead is arranged from Merbecke by Stainer, so that as far as possible the ancient dignified setting of the words by one of the earliest of the Church musicians after the Reformation is complete.

In the Communion Service the "Gloria Tibi" and the "Gratias Tibi," sung by tradition in the Church, are

included; but the editors in their preface say that "where fresh rubrics or directions appertaining to the music are required, they are invariably distinguishable by being placed between brackets." Those who follow customary practice, therefore, find all complete; while those who are doubtful concerning the employment of music in places not indicated by the authorised rubrics, will note the warning hyphens telling them what to avoid.

There are not, as there should not be, any harmonies or inflections in the Morning and Evening Prayer until after the recital of the Lord's Prayer. Every "Amen" throughout the various Offices has its proper musical notation. The hymns for the Office of "The Ordering of Priests" have the ancient melody and Tallis's Ordinal, and at the end of the Communion Service, Stainer's "Sevenfold Amen." By this it may be seen that the object of the editors in making the book complete has been fully attained. In the Appendix will be found Tallis's Festal Responses with the Litany, as ably arranged in four-part harmony by Mr. J. Barnby, and although there are many musicians who would have preferred Tallis's own five-part setting, the desire to make the book generally acceptable, and the knowledge of the fact that not every choir who could otherwise adopt the book is of sufficient strength and independence to sing the music in its original state, justifies the editors in adopting a simpler form. There is also the Ambrosian *Te Deum*, after Merbecke; the Athanasian Creed, each with suitable harmonies for the organ; as well as the Office for Holy Communion, as celebrated for many years past in St. Paul's Cathedral—though objection may be taken to it as containing a mixture of "uses," it is, nevertheless, not wanting in dignity and usefulness. The Benedictus and "Agnus Dei," likewise after Merbecke, are here for the benefit of those who desire to use them. The tones for the Collect, Epistle, and Gospel, and Stainer's noble harmonies to the *Tonus regalis* sung to the "Miserere mei Deus" at St. Paul's in Holy Week, comprise the contents of the Appendix. The whole book is the most complete of its kind ever issued. Objection may be taken in some quarters to the bars found in the melodies of Gregorian character as being inconsistent with the practice of writing that form of song; but if they are regarded as simple breathing points, or pauses, the objection vanishes. If the objection still remains it does not in the least degree lessen the great value of the book as a monumental effort to provide a perfect and inclusive manual for the Service of the Anglican Church.

Populäre Instrumentations-Lehre; nebst einer Anleitung zum Dirigiren. Von H. Kling. Dritte Auflage.

[Hannover: Louis Oertel.]

A PURELY technical work like the present, which has reached its third edition in the space of seven years, scarcely stands in need of further recommendation. It has sufficiently justified its *raison d'être* by the fact of its having evidently supplied a want. Professor Kling, of Geneva, is, moreover, a thoroughly experienced musical instructor. Several works of acknowledged usefulness on the practice of the art have emanated from his pen; and quite recently he has added to their number a very competent Conductor's Manual, published, under the title of "Der vollkommene Musik-Dirigent," by the above firm, as Vol. II. of an excellent series of musical hand-books, which has the not unimportant additional merit of a very presentable get-up and of remarkable cheapness. The work now under notice forms the first volume of the series in question, and deals with the art of instrumentation in its various departments, including that of the military band, with which the author has some special practical acquaintance. It is a manual compiled, in the first instance, for the use of the tyro in the subject, and is, moreover, written in a concise and popular style, in the sense of its avoiding as far as possible all abstruse technicalities by which manuals of this description are apt to be encumbered. Above all, the author has no new theory to propound, or empirical method to inflict upon the perplexed student; his method being of the simplest, as dictated by good sense and an extensive teaching experience. The examples quoted are numerous and well chosen, and there can be no doubt that, given the requisite elementary groundwork, those desirous of being initiated into the art of scoring,

either for full orchestra, or, which is often a far more crucial test, for a specific combination of instruments, will find Professor Kling's "Instrumentations-Lehre" of the greatest service in their studies. The present edition has been enlarged by the insertion of two of Richard Wagner's most interesting essays—"Ueber Opern Dichten und Componiren" and "Ueber die Anwendung der Musik auf das Drama"—which, in conjunction with the purely didactic portion of the work, cannot fail to prove a welcome and appropriate addition to its contents.

A System of Sight Singing from the Established Musical Notation based on the Principle of Tonic relation. By Sedley Taylor, M.A.

[Macmillan and Co.]

MR. SEDLEY TAYLOR has furnished a treatise which will be a perfect boon to the teacher and to the intelligent student who desires to make the attempt to sing at sight. The principles are based upon common sense, and although they are not new yet they are infused with fresh life by the earnestness with which the method is proposed. By means of Tonic Sol-fa notation, "modified, however, as regards minor phrases," the principles are explained and exemplified not so much on what is generally understood to be Tonic Sol-fa teaching as the teaching of the moveable doh, the plan which, until the adoption of Hullah's system, was in general use throughout the country, and upon which many of the most eminent musicians who learned the rudiments of their art in Cathedrals were taught.

Mr. Taylor claims in his preface to "have sought to render the application of this principle additionally efficient by introducing a current graphic indication of the position on the staff occupied by the tonic for the time being." This he has certainly pursued in the most careful and copious manner. His plan of marking on the staff with a coloured pencil the place of the tonic of the key is a happy idea which will doubtless be effective in training the mind of the singer. The illustrations, selected from various works of well-known composers, are interesting and apposite. The suggestions as to the reform of the Staff notation are interesting contributions to the number of like proposals made through many generations, most of which are still proposals.

Two Songs from the music to "Marmion." 1. *Where shall the lover rest.* 2. *Young Lochinvar.* Composed by A. C. Mackenzie (Op. 43). [Novello, Ewer and Co.]

DR. MACKENZIE'S power of reflecting the spirit of Melody peculiar to his native land in the most satisfying artistic forms was well expressed in the beautiful music written at the request of Mr. Henry Irving to accompany Mr. Merivale's adaptation of the "Story of Ravenswood." The two songs now before us show that great skill in a still more prominent light. They distinctly tell of the influence of the "land of the mountain and the flood," though they are in no case reproductions of what are called the characteristic features of Scottish melody. They are as distinctly national as any of the traditional airs so dearly loved in the North, and yet the individuality of the composer is distinctly marked and is presented in the most agreeable form. The first, "Where shall the lover rest," has a tender expressive melody more suitable to the words than any which has hitherto been associated with them. The chorus "Eleu loro" is admirably introduced, the accompaniments are highly artistic, and the whole composition is a gem. The ingenious manner in which the longer descriptive song, "Young Lochinvar," is arranged, the ingenuity of the accompanying figures, and the little characteristic artistic touches which give variety to the charm and charm to the variety will be highly appreciated. Both songs are now sung nightly in the course of the piece at Glasgow, and the enthusiasm with which they are greeted proves how keenly Dr. Mackenzie's countrymen appreciate his musical powers.

Albums for Violin and Pianoforte. Nos. 20, 21, and 22. [Novello, Ewer and Co.]

STUDENTS of the violin have now no reason to complain either of the quality or the quantity of material provided for study and for pleasure while this admirable series of