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ingeniously selected, as prophetically referring to the Redeemer, for the text of this Easter Anthem, rather than repeating any of the well-worn passages in the Gospel. The piece opens in G with a rhythmical movement, of which the successive strains are announced by the solo voice and repeated by the full choir, and, after a while, the two are effectively combined. A transitional movement of a declamatory character follows, "So didst Thou lead Thy people," in which the boys' voices and the men's are employed alternately. Lastly, there is a spirited allegro in E, for the entire chorus, "Thou, O Lord, art our Father." With regard to the letter of the Rev. E. Young, in our present issue, let it be observed that, although the effect may be agreeable of varying the key in the different numbers of a Service, the beginning and ending a single piece in different keys, as in the case before us, is an entirely different matter, and this we are less disposed and indeed less able to advocate. The case is not without precedent, however, as in several operatic instances, and in the overture to Mendelssohn's "Athalia"; so it must remain, for the present, one of taste more than of law, for there is example on one side of the question to balance precept on the other. The close, to us unsatisfactory, in another key from that of the opening, is not the only sign of the anthem having been written in haste—the direct octaves between the outside parts, D G, that introduce the voice, and the harsh progression from augmented 6th to 7th, $\begin{smallmatrix} \sharp E & \sharp E \\ G & \sharp F \end{smallmatrix}$, that occurs twice on page

3, are others—and, with all his experience, and with all his deserved success, even the gifted author of the "Light of the World" should not despise the care that is indispensable to less fortunate writers. These points of objection may be to be found in the music of long established masters, and such music may be cited as precedent; it is to prevent the citation of the present instance as precedent for writers of less repute than Mr. Sullivan, that our objections are stated; a good thing needs no precedent, and every time a questionable one is repeated strengthens the claim to its use by musicians of secondary merit. The work illustrates the tendency of the age to introduce the sentimental harmonies of modern use into music for the Church, a tendency that we are indisposed to support. Granted, that the same privilege should belong to our contemporaries as to their predecessors from generation to generation, of employing the same style in their sacred as in their secular productions; it is yet to be argued that in the manner of treating one class of subjects, such levity is not inappropriate as is incompatible with the other, and such gravity is not indispensable as should be the first essential in what is designed to assist a people's worship. It is because of our author's merited eminence in general esteem, that this protest is offered here, since what is done by a musician of his distinction is liable to be quoted as an authority, and its bearing on the future of the art needs therefore careful consideration.

Short Voluntaries for the Organ, arranged by John Hiles' Vol. 4.

THIS volume of 180 pages concludes a work of great practical use to church organists. Its contents are selected from the works of J. André, A. W. Bach, J. S. Bach, J. Barnby, E. Batiste, J. Battishill, Beethoven, Sir J. Benedict, A. P. F. Boëly, Oscar Bolck, Carissimi, J. B. Cramer, Dr. Crotch, Dussek, Dr. Garrett, Gluck, Sir J. Goss, Ch. Gounod, Handel, Hasse, Haydn, Dr. H. Hiles, Dr. F. Hiller, E. J. Hopkins, Kalkbrenner, R. Keiser, Max Keller, Koseluch, Lefebure-Wély, Rev. H. F. Limpus, Dr. J. Mendel, Mendelssohn, G. Merkel, Mozart, Rameau, C. Reinthaler, W. Russell, F. Schneider, Schubert, Spohr, Dr. Stainer, A. S. Sullivan, E. H. Thorne, W. Walond, Dr. S. S. Wesley, and, we presume, the editor himself, to whom we ascribe the two Voluntaries which appear anonymously. They consist of German Chorales, English Hymn-tunes, Bourrées, Choruses from oratorios, Songs from operas, movements from symphonies and sonatas, offertories and other pieces. With reference to the word "short" in the title, it is expressly stated that no piece in

the collection "is of longer duration than four minutes." To bring them within this limitation, many are considerably compressed; of some, for instance, the opening strain only is given, and the beginning and end of others. Among the more attractive pieces are several from Mr. Barnby's *Rebekah*, a charming hymn by Mr. E. H. Thorne, some movements by composers whose names are better known than their music, and about whom folks are naturally curious, some compressions from the "Athalia," the "Lauda Sion," "Italian Symphony," the "Christmas Pieces," and the "Songs without words" by Mendelssohn, and two delicious numbers from the "Fair Maid of the Mill" by Schubert. For players who are content to take their meat at another man's carving, this condensing process may be highly serviceable.

The Music composed for Shakspeare's "Midsummer Night's Dream." By F. Mendelssohn Bartholdy.

ALTHOUGH the "Midsummer Night's Dream" can scarcely be separated from the imaginative music with which Mendelssohn has illustrated it by all who have once heard it, the popularity it has hitherto attained in this country is by no means so extensive as it should be. This is owing to two causes. In the first place, not taking its position amongst the "cheap works," in an entire form, amateurs too often content themselves with purchasing detached pieces; and, in the second place, where in schools and private choirs the music has been thought suitable for performance, a question always arises as to the portions of the play which should be read, so as to link the pieces together and preserve the requisite continuity. Both these objections are removed by the publication of the octavo edition now before us; for not only is the whole of the music collected and placed in the right order, but the text of the play which connects the movements is printed precisely as it should be read. By those who prefer the instrumental part for four, instead of two hands, such arrangement can easily be procured; and this edition would then be used exclusively for the vocalists. It would be superfluous to add a word on the excessive beauty of the composition; but we may say that persons who know but little of the music save the Overture and the "Wedding March," will be astonished to find what a mine of wealth this little shilling volume contains.

My Summertime. Ballad. Words by Alfred E. T. Watson.

The Bells of St. Ethelred. Song. Words by W. Duthie. Composed by J. Barnby.

IN recording our highly favourable opinion upon these two songs, we but endorse the verdict passed upon them by the public at the Royal Albert Hall Concerts, where the first was sung by Mr. Edward Lloyd, and the second by Mr. Whitney. "My Summertime" is a ballad in the truest sense of the word: the melody is extremely vocal, and the harmony obviously written by one who can afford to be simple. The frequent use of lengthened *appoggiaturas* is a characteristic which cannot fail to strike the hearer, but their introduction is invariably in sympathy with the words to which they are allied. Being published in B flat, as well as in the original key, C, the compass is thoroughly within the reach of amateurs, with whom it is certain to become popular. "The Bells of St. Ethelred" has the real ring of the old English legendary song, the monotony of the tonic and dominant harmonies being in excellent keeping with the opening verses of the quaint little poem, and the change to the major giving a brightness to the concluding portion of the song as unexpected as the change from despair to joyfulness of the heroine, Lady Guinivere. In every respect we are inclined to regard this as one of the best of Mr. Barnby's songs which have yet come before us.

Lullaby. Song. Words by Sir Walter Scott. Composed by C. A. Macirone.

THAT Miss Macirone invariably chooses good poetry for her songs is a proof that she does not regard the words as mere pegs to hang her notes upon, and select—as too many do—a melody from her portfolio which will fit the verses. The musical colouring she has given to Scott's well-known little poem, "O hush thee, my babe," is the evident result of much intelligent thought; and we can safely predict for the song a popularity amongst those amateurs whose taste