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Missa, "O admirabile commercium." By G. P. da Palestrina. [Novello, Ewer and Co.]

THE growing interest taken by the public in the works of Palestrina is a most healthy sign of our musical taste. A few years ago it would have been simply Quixotic to issue an edition even of the famous "*Missa Papæ Marcelli*" at a popular price, and now another has been added to the considerable number of the master's compositions published in Messrs. Novello's series. The newly edited Mass is for five-part chorus; its mode is the seventh, or Mixolydian, and its theme the *canto fermo* of the first Vesper Antiphon for the Feast of the Circumcision. It is presented by the editor, Mr. W. S. Rockstro, whose name is a guarantee for sound scholarship and reverential treatment, in a double transposition—*i.e.*, a whole tone lower than the original key. Marks of expression, and directions as to the slight and gradual alterations of pace which are so essential to the true effect of the Mass when sung, have been added, and it is not necessary to say that their presence will greatly help those who are not versed in the performance of music of this splendid period to appreciate its beauties. According to the tradition of the best interpretations, certain sections have been allotted to solo voices. These are for the most part in the passages in which four parts only are employed, though in the "*Christe eleison*" and the "*Qui tollis*" five soloists are required—soprano, alto, two tenors, and bass. The "*cantus*" part is silent during the "*Crucifixus*," and the "*bassus*" during the "*Benedictus*." This latter section, therefore, has the same beautiful effect as is produced by the same means in the "*Benedictus*" of the "*Missa Papæ Marcelli*," an effect the beauty of which undoubtedly suggested the disposition of the choral parts in the first act of Professor Stanford's "*Eden*." The Mass is carefully and clearly printed; the single misprint that we have observed is not unlikely to mislead, if it be not corrected. In the last bar of page 53 the voice parts are evidently right, and the reiterated note B, in the tenor part of the accompaniment, should be B, C, B. The accompaniment, it should be added, is intended for practice only; even for that purpose it should be used as little as possible, while for performance it is of course out of the question.

Mozart Centenary Selection. [Novello, Ewer and Co.]

ON December 5 will be celebrated—or more properly speaking, solemnly observed—the centenary of the untimely death of Mozart, and we hear of performances being organised in various parts of Europe and America having for their object a tribute of respect to the memory of a composer whom Richard Wagner described as the most perfect musician ever born into the world. On the Continent these centenary performances will be largely if not principally held in opera houses, but with us the concert-room will be more extensively utilised, and the publication of the above-named volume is, therefore, well timed, as its contents offer musical societies, in a cheap and handy form, the material for a complete programme of moderate length. The first part consists, as a matter of course, of the immortal "*Requiem*." A Mozart Centenary Concert without the composer's swan-song would be incomplete indeed. For the selection of a miscellaneous second part there was of course an *embarras de richesses*; but musicians generally will agree that the pieces chosen are, without exception, worthy of their place in the scheme. They commence with the chorus "*Calm is the glassy ocean*," from "*Idomeneo*." This is followed by "*Qui sdegno*," from "*Die Zauberflöte*"; "*Deh vieni*," from "*Le Nozze di Figaro*"; the "*Ave verum*," "*Il mio tesoro*" and "*La ci darem*," from "*Don Giovanni*"; and the Motet from the "*King Thamos*" music, best known as "*Splendente Te, Deus*," but here given with the English words. This admirable volume is certain to be in wide demand.

The Two Advents. A Church Cantata. Words selected and written by the Rev. E. W. Bowling. Composed by George Garrett. [Novello, Ewer and Co.]

ADVENT will soon be with us once more, and new music suitable for that season will of course be in demand. The publication of the present work is therefore timely. The Cantata was composed for the twenty-eighth Festival of St. James's Choir, New York. It is in two brief parts, each

complete in itself, but together occupying no more than forty minutes in performance. The text consists of passages from Scripture interspersed with hymns, but Mr. Bowling calls attention to the fact that the latter are not essential, and suggests that other Advent hymns may be substituted at discretion. Dr. Garrett's music is noteworthy for church-like dignity, mingled with modern feeling and expression. The latter manifests itself in harmony with the words, as, for example, in the melodic and harmonic progressions at the words "*Thou camest down to live on earth and die*." Many other passages equally appropriate and felicitous in effect might be quoted, but it will be sufficient to recommend the Cantata to the notice of choirmasters, from whom it is certain to meet with favour.

Twelve Songs (Loving hearts). By Karel Bendl. [Novello, Ewer and Co.]

THE gipsy songs of this admirable writer have already called attention to one phase of his genius. These twelve songs just issued will serve to display further his powers of invention in a direction more consistent with his own artistic sensibilities. In the "*Zigeuner Lieder*" or gipsy songs, he was more or less bound down by the demands of the style in which he then chose to express his thoughts. In these twelve songs we are brought face to face, as it were, with the individual aspirations of the musician. A freshness of idea and a distinctly novel mode of expression are the marked characteristics of each of the twelve songs in the present collection. The words, selected from the writings of various authors, have all one theme, indicated by the sub-title, and the variety of ideas the poems have called forth will not fail to delight those who look for originality and vigour of purpose in the labours of modern musicians.

St. Barnabas. A Sacred Cantata or Church Oratorio. The words selected from the Scriptures by the Rev. J. Powell Metcalfe. The music composed by Philip Armes. [Novello, Ewer and Co.]

THIS work was first performed at the Festival of North-Eastern Choirs in Durham Cathedral, on July 30 last. The words are intended to suggest the Christian graces illustrated by the life of St. Barnabas. Structurally it is divided into a Prologue and six sections, the latter being headed respectively Communion, Example, Charity, Work, Faith, and Praise, the narrative portions of the text being, of course, taken from the Acts of the Apostles. Those acquainted with the previous compositions of Dr. Armes will readily credit the statement that the music of this Cantata is characterised by ease and elegance of style, together with a plentiful infusion of expressive melody. The choruses are not unduly elaborate, and are therefore within the means of any parish choirs which may feel inclined to take the work in hand for the next festival of the saint whose name it bears.

The Morning, Evening, and Communion Services, set to music in G. By Philip Armes. [Novello, Ewer and Co.]

THE esteemed organist of Durham Cathedral has here provided a Service which cannot fail to be received with much favour. The settings of the morning and evening Canticles have already been favourably noticed, and we have now, therefore, only to speak of the setting of the Communion Office. Dr. Armes writes throughout in a broad, dignified, and church-like manner, limiting himself to the resources which were deemed sufficient by the best English writers of the seventeenth and eighteenth centuries, and making little or no use of sumptuous modern harmonies or elaborate independent accompaniments. It should be mentioned that the setting of the Credo gained one of three prizes offered by the *Musical World* in 1889, sixty-eight competitors entering the lists.

Te Deum and Benedictus in C. By Haydn Keeton, Mus. Doc. [Novello, Ewer and Co.]

THIS setting of the morning Canticles was composed for the re-opening of Peterborough Cathedral, where Dr. Keeton is Organist, in October last year. The general style of the music is appropriately bright and festal, but simplicity

has been studied throughout, the voice parts being choral from beginning to end, while the accompaniment, though it frequently becomes independent, is never elaborate. Save for an occasional faulty accent, as at the commencement of the *Benedictus*, the music is well fitted to the words, though it is for the most part continuous, formal closes and double bars being few and far between.

Concertstück for Organ and Orchestra. By Frank J. Sawyer. [Novello, Ewer and Co.]

DR. SAWYER is not only an ambitious but a very able composer, and this elaborate Concert piece shows his ability in a striking light. It opens with an extended *Lento* in D minor, having the character of an improvisation, and leading to a quicker movement in the major key. This is worked out at great length, and in construction the ordinary laws of form are not strictly observed. But the music does not thereby lack shapeliness and symmetry, and the details show many masterly touches and ample knowledge of effect. In the copy before us the orchestral parts are compressed into short score so that they could be rendered on the pianoforte if necessary.

The Canterbury Voluntaries. For harmonium or American organ. Books 1 and 2. [Phillips and Page.]

THESE are short pieces composed and arranged by a musician whose elegant and facile pen has largely increased the repertory of pleasant music for the reed organ. In the present instance Mr. Elliott has displayed a somewhat superfluous degree of modesty, as only eight out of thirty-one selections are signed by himself. The rest consists of arrangements from Handel, Mendelssohn, Spohr, Schumann, Mozart, and other first-class composers, carefully transcribed and of convenient length to serve as voluntaries. Marks of expression are supplied, but the registering of the stops is left to the taste of the performer.

Original Compositions for the Organ, No. 141.
[Novello, Ewer and Co.]

THIS number contains a "Fantasia Sonata on the ancient melody for 'Dies Iræ,'" by B. Luard Selby. It is a somewhat elaborate composition in three movements, worthy of the attention of organists during the coming season of Advent. In the first section the ominous theme, of which Liszt has made such extraordinary use in a series of variations for pianoforte and orchestra, is given out in octaves and answered in full harmony. The next movement, an *Allegretto* in B flat, is entitled "Lachrymosa," and is generally of a softer and more melodious character. In the *Finale* a severer style returns, but with more elaboration than in the first movement. The close is extremely solemn and pathetic.

Technical Study in the Art of Pianoforte Playing. By C. A. Ehrenfechter. [William Reeves.]

THIS is a curiously written work advocating Deppe's principles of technical study. Many of the hints given cannot fail to be of great value to those who desire, as far as it is possible without the watchful aid of a master, to perfect themselves in the art of pianoforte playing upon an advanced scientific plan. At the same time, it could have been wished that the author had adopted a more dignified style of diction when dealing with a subject intended to be instructive, and not have imported illustrations which may amuse because of their humour, but can scarcely be counted as of any value from an educational point of view.

Suite de Pièces in E minor. For Violin and Pianoforte. By Clara Angela Macirone. [Forsyth Brothers.]

AMATEURS and professional players should not neglect the opportunity of making acquaintance with this graceful and effective composition. The Suite commences with an *Allegro risoluto* in E minor, having a fine bold subject admirably treated, and in that form which commended itself to the classic writers of the past. This is followed by a charming and graceful Romance, opening in the same key and ending in the tonic major, while a lively and spirited Tarantelle in E minor and major brings the work to an effective end. The parts for the violin and for the pianoforte are each ably written and the hand of the musician is discernible in every bar.

Bonnie Belle. Madrigal for S.S.A.T.B.B. The words written by S. M. Peck. The music composed by J. Humfrey Anger. [Novello, Ewer and Co.]

THE author of the words has not been altogether so successful in reproducing the spirit of the poetry usually found in connection with the old madrigals as the composer has been in imitating the style of the music. The latter's six-part writing is ingenious and well maintained from first to last, though at times he extends the compass of his voices in the extreme parts beyond those bounds where voices are effective. On the whole, however, his work is praiseworthy and musicianlike, and fully deserved the prize awarded with the medal for 1890 by the Madrigal Society.

Trust in the Lord. Anthem. By Joseph Whitaker.
[Novello, Ewer and Co.]

IN this Anthem the composer has for the most part adhered to the traditional style of English service music. The writing is throughout smooth and devoid of sensational devices, though there are some effective points, perhaps the best being the striking transition at the words "For whose findeth Me, findeth life." No solo voices are directly indicated, but apparently the opening section may be sung either as a quartet or a chorus.

Exercises in Harmony and Composition. By Frederick Corder. [Forsyth Brothers.]

THE author states in his preface that the exercises given are intended to supply a want which he has felt during his practice as a teacher. The examples he gives are drawn from all sources—English and foreign—and present a variety which is admirably calculated to impart an extent of knowledge necessary for those who would pursue the subject properly. The book is worthy of a wide circulation.

Sevenfold Amen. By J. W. Elliott.
[Novello, Ewer and Co.]

BERLIOZ cordially disliked "a good, learned Amen," as he terms it in his "Faust"; but his feeling is not shared by English churchmen, and the present example, which for the sake of convenience is printed on a card, is certain to be received with favour, though it may not gain so much popularity as the masterly example of Sir John Stainer. It is written for treble, alto, tenor, and two basses.

Deux Études pour piano, et Exercices préparatoires pour piano. Par J. Philipp.
[Paris: Durdilly et Cie, et J. Hamelle.]

THE attention of teachers and students may be directed to these excellent works. They are well designed, and fully calculated to help the progress of those who desire to achieve good and solid work. The two studies are ingeniously compounded of passages from Weber and Chopin, and the preparatory exercises are clever, original, and interesting.

FOREIGN NOTES.

THE Liszt-Verein of Leipzig proposes to give a series of five Orchestral Concerts at the Albert Hall of that town during the present season, to be conducted alternately by Herren Mottl, of Carlsruhe; Strauss, of Weimar, and Weingartner, of Berlin. Thus with the famous Gewandhaus Concerts, and the annual Academical Concerts, under the direction of Dr. Kretzschmar, there will be no lack of orchestral performances at Leipzig during the coming winter.

Some new works from the pen of Johannes Brahms, composed during the master's recent sojourn at Ischl, are shortly to be published. They are a clarinet trio, a new series of "Gipsy Songs" for four voices, and a number of *Lieder*.

Eight hitherto unpublished songs by Carl Loewe are about to be issued by Messrs. Breitkopf and Härtel, of Leipzig, with a biographical preface from the pen of the composer's daughter, Frau Julie von Bothwell. The songs were written some years previous to the publication (in 1818) of the famous ballads "Der Erlkönig" and "Edward,"