

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 27, No. 519 (May 1, 1886), p. 294

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3362959>

Accessed: 10-01-2016 18:02 UTC

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*Magnificat and Nunc dimittis in D.* For men's voices.  
*Magnificat and Nunc dimittis, arranged to Gregorian Tones.*

*Pater Noster.* By Battison Haynes.  
[Novello, Ewer and Co.]

THE increasing demand for service music, arranged for men's voices only, is being met in a satisfactory manner; but among recent publications we do not remember anything so meritorious as Mr. Haynes's setting of the Evening Canticles. Melodious throughout, without any sacrifice of dignity; modern in feeling, but strictly sober and church-like, the service is calculated to please musicians, and to edify all who listen to it. The accompaniment offers ample scope to the skilful organist for varied and legitimate effects. In the Gregorian Service the composer's talent is, of course, less freely displayed, though he describes it as a "festal setting," and doubtless has held in view the requirements of those churches where Gregorians are *de rigueur*. Some of the verses are to be sung in four-part harmony, others in unison, and in some the canto is assigned to the "melodists and congregation," the rest of the voices and the organ supplying the counterpoint. The setting is clever, and will certainly please those for whom it is intended. The *Pater Noster* is intended for use in the Communion, and consists of simple inflections for voices in unison with an equally unpretending accompaniment. In the latter is an ugly pair of consecutive fifths in the fifth bar from the close—probably an inadvertence.

*The Morning and Evening Service, together with the Communion Office in G.* By J. F. Bridge, Mus. Doc.  
[Novello, Ewer and Co.]

THIS is an important addition to the rapidly-extending list of meritorious settings of the Liturgy, suitable for Cathedral use, and not too elaborate for ordinary well-trained choirs. It is very complete, including a version of the Jubilate, as well as the Benedictus, an Introit, three Offertory sentences, the Benedictus qui venit, and the Agnus Dei. It need hardly be said that the technical quality of the music is irreproachable, but this would be of little use had not Dr. Bridge written with the spirit as well as the understanding. This he has done, and his Service may be commended for its devotional feeling and sincere, though dignified and chastened expression. In the matter of accent, the composer is always correct in places where many good composers go wrong. The word "*Sabaoth*," and the sentence "*Being of one substance*," may be taken as instances of this.

*Te Deum and Jubilate in E.* By Joseph Mosenthal.  
[Novello, Ewer and Co.]

THE composer of this service is an organist in New York, and as the work of an American musician it possesses a claim to notice apart from its intrinsic merits, which are considerable. Mr. Mosenthal's *Te Deum* is in E, 3-4 time, and is constructed mainly on a single motive of a dignified character, this being repeated again and again with endless modifications, so that monotony is avoided though unity is preserved. The Jubilate is based on another figure, but the original phrase returns in the Gloria. In general the writing is broad and diatonic, and the service presents no difficulty whatever to an ordinary choir.

*Musical Readings.* Words from "Paradise Lost."  
*A Child's Dream.* Words by the late Rev. E. Caswall.  
*A Lesson from a Cloud.* Words by the late Rev. E. Caswall.

*Love's Garden.* Words by the late F. T. Dowding.  
Composed by Olga.  
[Novello, Ewer and Co.]

THE three songs under the title of "*Musical Readings*" are too dreamy to demand criticism as artistic works, yet all show that the composer has a sympathetic feeling with Milton's words; indeed, they give the impression of having been produced by meditating, in a desultory manner, upon the pianoforte, and lazily humming some notes to the poetry. Viewed in this light, although feeble, they are not devoid of a certain merit. The other vocal pieces on our list, though scarcely open to the same objection, lack that intensity of expression without which songs appeal not to the cultivated musical listener. "*A Child's Dream*" is the best of the

three, and might prove effective if sung by an accomplished vocalist. "*Olga*," despite the defects of style which we have considered it our duty to point out, may still give us works of more importance; and we shall then be glad to review them under the real, instead of the assumed, name of the composer.

*Six Two-part Songs for Ladies' or Boys' Voices.* Composed by Myles B. Foster. [Novello, Ewer and Co.]

WE can award unqualified praise to this group of two-part songs, not only for their charmingly fresh and melodious character, but for their artistic treatment and true sympathy with the words. No. 1, "*To sea*," will unquestionably become a favourite, especially with boys; No. 2, "*If Hope were but a Fairy*," has an attractive theme, carefully harmonised; No. 3, "*The Willow and its Lesson*," has an appropriately placed melody, the voices proceeding almost throughout in loving company; No. 4, "*The Promised Land*," in E minor and major, has some good contrapuntal effects, and appropriate changes of key; No. 5, "*Song should breathe of scents and flowers*," is an excellent setting of Barry Cornwall's well-known words; and No. 6 is a "*March*," the varied feeling of the poetry being happily expressed in the music. We sincerely trust that these songs may become as extensively known as they deserve to be.

*Lead, kindly Light.* Song. Words by Cardinal Newman.  
*London.* Song. Words by Francis Bennoch.  
Composed by Alfred Allen. [Novello, Ewer and Co.]

THE song "*Lead, kindly Light*," beginning with a short symphony on a tonic pedal, and written on three staves, shows much ambition on the part of the composer, many of the harmonies indeed being unduly complicated, and noted so that it would puzzle even an accomplished student in harmony to figure them. Some phrases, however, are extremely vocal and happily expressive of the text. "*London*" may please patriotic vocalists, but artists will object to the consecutive fifths which occur between the last chord on page 2 and the first on page 3. The melody is bold, but, like most songs of this class, somewhat commonplace.

*A Farewell.* Song. Words by Lord Tennyson.  
*Edith.* Serenade for the Pianoforte.  
Composed by Edward R. G. W. Andrews.  
[Novello, Ewer and Co.]

THAT Mr. Andrews has decided musical feeling is proved both by the song and pianoforte piece before us; but we infinitely prefer his instrumental to his vocal writing. The words of the song ("*Flow down, cold rivulet*") have been so often set that it is difficult for a composer to forget the attempts of former writers to do justice to Tennyson's beautiful verses, and if Mr. Andrews' efforts to be original are somewhat apparent, he must be freely forgiven. The subject of the Serenade commands attention from its tunefulness; and its treatment is graceful and effective. We shall be glad again to meet with this composer (whose name is new to us) in some work of more importance.

*Marche Moderne.* For the organ. By Edwin H. Lemare. [Weekes and Co.]

COMPOSERS are so fond of bestowing fantastic and unmeaning titles on their efforts that Mr. Lemare should be commended for the simple and suitable appellation he has given his piece. Admirers of showy organ music cannot fail to be pleased with this march, for it is exceedingly bright, tuneful, and grandiose, if not grand. It is, moreover, not without a certain spice of the dignity which should, at all times, characterise music intended for the king of instruments.

*Minuet in D.* For the Organ. By D. R. Munro.  
[E. Donajowski.]

THE composer of this simple and unassuming trifle has some feeling for melody and a fair amount of musicianly skill. But he apparently labours under the delusion that a chromatically descending passage should always be written with flats, for he persistently writes A flat where G sharp should be; and he cannot escape a charge of carelessness, for the middle section of his piece, which is obviously in the key of G, has two sharps throughout.