

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 17, No. 389 (Jul. 1, 1875), p. 149

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

Stable URL: <http://www.jstor.org/stable/3354182>

Accessed: 21-12-2015 17:39 UTC

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music" is becoming almost as plentiful as "drawing-room music;" and, from our experience, we may affirm that the former is—although less pretentious—very often infinitely superior to the latter. Some of our best composers have latterly turned their attention to juvenile songs, and our reviewing columns have proved that we consider them fully worthy of attention. The present collection appears entitled to a fair position amongst the many recent works of the kind. The words are just such as we should like to hear children sing—pure in thought and easily versified—and the music simple and tuneful enough to be readily caught up and remembered. Many of the airs are perhaps not very original—No. 1, for instance, reminding us somewhat too much of "The Minstrel Boy"—but they are all well adapted for their purpose, and the harmonies throughout are excellent. We can imagine that most of them will become favourites with young singers, but were we permitted to have a voice in the matter, we should especially mention the "Cradle Song," "Evening," "Spring Flowers," "The Holiday," "The Return of Spring," and "To the Woods."

*Rejoice in the Lord.* Anthem. By the Rev. William Statham, B.A.

THIS anthem is extracted from a quarterly publication "The Practical Choir Master," and is quite worthy to appear in its new shape. It is of a contrapuntal character throughout, carefully and thoroughly written, and welcome as an indication that amongst the clergy are to be found men who are willing and able to oppose sentimental novelties by work that is healthily traditional and well adapted for church use.

#### LAMBORN COCK.

*First Sarabande,* for the Pianoforte. By Walter Macfarren.

AMONGST the many specimens of these old dance tunes, both of past and present composers, recently published, there can be no doubt that Mr. Macfarren's latest contribution will stand prominently forward. The quaint opening subject, in D minor, is so fresh and characteristic as thoroughly to revive the feeling of the "Sarabande" days; and the *Cantabile* theme in the tonic major is tuneful enough to make us regret that such graceful music should sound antiquated. It may be that, as we see many past fashions now the rage, much of the newest music may be cast in the oldest forms; and, if so, great credit must be given to the composer of the Sarabande before us, who has been one of the most earnest labourers in the good cause, and not only proved by his editions of the classical pieces what a mine of wealth has been for years neglected, but by his own compositions that there are writers of the present time who can produce successful works formed upon the models which have been bequeathed to us.

*Larghetto and Fugue for the Organ.* Composed by Westley Richards.

THE first movement of these is melodious and well written for the instrument. The return from the episode in A minor to the first theme in C major is a happy surprise, and gives additional variety to what is already a well contrasted and effective piece. The Fugue is somewhat long, and as Mr. Richards, by keeping strictly to four parts till the pedal commences, seems to aim at correctness of part writing, it would have been better to avoid the 8ths in the third bar on page 8. Easy to play and well adapted for the instrument, these pieces will no doubt achieve popularity.

#### WEEKES AND CO.

*God of Eternity.* Sacred Song. Words by C. C. Sturm. Music by Böhrer. Arranged and in part composed by R. Andrews.

WE learn from the title-page that Mr. Andrews has already appeared before the public as the composer of "Our home's eternal rest." We hope he has been more successful in original composition than in adaptations. The one before us is incoherent in the extreme. After a short introduction hovering between A minor and C major, the

song commences with a phrase in C minor which is repeated three bars later in A minor. This sufficiently indicates the author's ignorance of the laws of tonality, and raises a doubt whether the song is worthy of further perusal—a doubt which is speedily confirmed as we proceed.

*Te Deum Laudamus,* for Parish Choirs. Composed by J. H. Greenhill, Mus. Bac., T.C.D.

THIS *Te Deum* is well suited for its object, and though not particularly striking, will prove acceptable and useful wherever it finds its way. The harmonies to the words, "When Thou hadst overcome," &c., point to reflection on the writer's part, while good effect is made in many passages with a unison of all the voices. We must, however point out to Mr. Greenhill that at the top of page 2 in the last bar occurs a chord which can only be a

G♯  
diatonic 7th on E♯, i.e., D♯ To resolve this upon a 7th o  
B  
E

B, making the D♯ ascend to D♯, is contrary to the senses of sight and hearing. The piece is dedicated to Sir John Goss. Doubtless the dedication was induced by a feeling of admiration, which has produced a follower of an excellent example.

*Hymn Tunes.* Edited by E. H. Turpin.

IF there is one subject which is supposed to have made progress under the influence of modern musical thought it is the consideration of the spirit, character, and accent of words in their alliance with music. This collection of hymn tunes is compiled upon the principle that one piece of music is adaptable to as many poems of the same metre as can be found. In the words of the Preface, "Any tunes of the same metre may be used for other hymns than those to which they are assigned." If with our modern prejudices we can accept this, we must not blame the editor for want of logic in taking various compositions of great masters and allying them with words and sentiments dissimilar to those which inspired the original thought. Nevertheless we must praise the judgment he displays in taking for his model in the fifty original tunes he contributes the purer traditions and manner of our early church writers, and avoiding the exciting and extreme treatment which mars so many modern compositions for church use.

#### RIVINGTONS.

*The Chorister's Guide.* By W. A. Barrett, Mus. Bac., Oxon.

IF practical experience gives the right to speak with authority on the subject in whose service such experience has been acquired, the choristers of England should look up to Mr. Barrett as to an oracle. The task of writing for a class is always a difficult one, and demands peculiar qualities in him who undertakes it, for besides a sympathetic insight into character, mere style and language must be subservient to the particular nature of the case. In writing for the young, correctness and simplicity of expression are essential, definitions must be clear, the information elementary, and disputed or doubtful points avoided. No one would think of broaching a new theory of harmony in a treatise for schoolboys; and few, we think, while giving them a cursory view of any branch of science, would take for an authority a work which, however able, is subversive of all received principle and acquired precedent. We cannot but admire the fervour with which Mr. Barrett attaches himself to the cause of his old friend and chief, Dr. Stainer, but we wish he had reserved his expression of confidence for a time when enthusiasm for a leader could have been manifested without endangering the success and merit of an enterprise. As, therefore, we are informed that Dr. Stainer is the authority for Mr. Barrett's views of harmony, we will forbear to criticise the chapter devoted to that subject beyond making two remarks. Firstly, too much or too little is said for the treatment of the subject to be either elementary or exhaustive. Secondly, we must draw attention to