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Missa ad quatuor Voces inæquales, auctore Gulielmo Byrd by Gulielmus Smyth Rockstro;
Gulielmus Barclay Squire

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the public. He was assisted by Miss Teresa Blamey and Mdlle. Dufour; Messrs. Hirwen Jones, Harry Williams, Franklin Clive, and others, as vocalists; and by the members of the Fraser String Quintet as instrumentalists.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Saul" on the 17th ult., in Christ Church, Westminster Bridge Road. The soloists were Mrs. Edwardes, Miss Edith Tatham, Mr. John Probert, Mr. W. C. Gaze, Mr. James Blackney, and Mr. J. Winspeare McCarty. Dr. E. H. Turpin accompanied on the organ.

THE Chevalier d'Aulby is the successful winner of the "Grand Prix d'honneur de Paris." Amongst numerous other decorations he holds the Cross of Artistic Celebrities of France. He intends to give a series of Orchestral Concerts in London shortly. The Chevalier d'Aulby is by birth an Englishman.

A CONCERT, the proceeds of which have been devoted to the removal of a debt upon the Royal Female School of Art, was given at the Princes' Hall on the 9th ult. The arrangements were in the hands of Miss Louise Borowski, who provided an interesting programme, which was much appreciated.

ON Sunday evening, the 1st ult., Spohr's "Last Judgment" was sung by the Choir at St. Anne's, Poole's Park, Holloway. The Organist was Mr. Munro Davison, who played as voluntaries Andante in G (Smart) and "St. Ann's" Fugue (Bach).

MR. J. MAUDE CRAMENT has been elected Sub-Warden of the Guild of Organists. Mr. Crament is Organist of St. Paul's, Kensington, and is well-known as the popular Secretary of the People's Entertainment Society.

THE Archbishop of Canterbury has accepted the dedication of the second and future editions of Moreton Hand's little book "The Organist in his relations with the Clergy, Choir, and Congregation."

DR. VILLIERS STANFORD, of Cambridge, has accepted honorary membership of the Tonic Sol-fa College.

REVIEWS.

Missa ad quatuor Voces inæquales, auctore Gulielmo Byrd. Ediderunt Gulielmus Smyth Rockstro et Gulielmus Barclay Squire. [Novello, Ewer and Co.]

IN the interesting preface to this work written by the editors, a few facts relative to the history of the composition and its publication are given as far as they are known. The statements made concerning the date of the composition by Dr. Rimbault were doubted by Dr. Barrett in his "English Church Composers," and they have been conclusively refuted by Mr. W. Barclay Squire, one of the editors of the present work. As far as the evidence of the music itself is concerned, it would seem to belong to the more mature period in the life of the composer rather than to that of his early youth. Without entering upon any controversial points, it is enough to say that all who are interested in the early movements of English musical art will give a welcome to this example of the composition of the "father in musick," coupled with a grateful recognition of the service of the editors, who have discharged their self-imposed task most admirably. The modern look which the signature (four flats) presents to the eye is explained by the editors. They have transposed the whole work a tone lower than the original, because of the large extent of the compass of the several parts. The original signature (two flats) does not stand for a key as in modern music, but indicates the double transposition of the mode, in this case the Æolian and Hypæolian, a proceeding which was considered heterodox in the borders of the sixteenth and seventeenth centuries. The extent of the compass disposes of the statement that there was a considerable difference in pitch in use in the church and for chamber music. The church tone was higher than the secular tone, it is said, and when the Service by Orlando Gibbons, in F, which belongs to about the same period, is now as frequently sung in the key of G, it is supposed

to bring it nearer to the pitch in use in the time of the composer. There is no evidence that the Mass of Byrd was ever sung in church, and it is quite possible to believe that the composer may have written for exceptional voices—such as are required for the due performance of Beethoven's Choral Symphony. Like the noble work of more modern time, the Mass may be considered as marking an epoch in art. It abounds in daring innovations upon the rules and practice of the Flemish and Italian writers of the period, "and exhibits frequent instances of the strange false relations which form so prominent a feature in Byrd's compositions." Some of these experimental excursions into new realms of art are distinctly intolerable. Others are such as modern ears have become habituated to, even though their undesirability is not lessened from a scientific point of view. The simplicity of four-part writing, such as is found herein, occasionally intensifies the harshness of the clashings of certain of the discords to sensitive ears; whilst, at the same time, the use affords the admirers of such things an opportunity for descanting upon the extraordinary foresight of a composer who, 300 years ago, ventured to try effects which are still debateable. Notwithstanding such peculiarities, which the editors have carefully seen and pointed out, and, as far as possible, have provided against in a spirit which cannot but command admiration, there are some very beautiful effects in the old tonal harmonies of the Mass which will bring a great amount of pleasure to those who have a tender feeling for the expressive concords and sequences of the sixteenth century. The Mass, as it stands, is available in that ritual which permits of the employment of the Latin tongue, and, if set to English words, might be revived for use at certain services of the Anglican Church, while, for choral societies who do not disdain an occasional element of antiquarianism, the music may be studied with profit and pleasure.

Wandernde Melodien. Eine Musikalische Studie von Wilhelm Tappert. [Leipzig: Liste und Warcke.]

THE interesting character of this work may be inferred from the fact that the author has taken some of the most popular melodies of Germany and elsewhere, has traced them to their earliest available sources, and has shown how composers, great and small, have employed the themes, and have been insensibly, as it were, influenced by them. The design of the work is almost identical with the pursuit of the enquiry concerning "Thematic Coincidences" in the pages of THE MUSICAL TIMES. In the present work the enquiry has been arranged upon a determined basis and upon scientific principles. Herr Tappert, in adverting to the theory of evolution as propounded by Darwin, holds "that there is possibly an evolution in music as in Nature. He seeks in music of all periods, places, and nations, that he has as yet been able to get together, the red thread of connection, which is often indistinct, sometimes clear, but which always exists, and on which may be strung all phenomena from the first experiment to the modern perfection. Wandering melodies are the indefatigable tourists of the earth. They traverse foaming torrents, cross the Alps, dive into the ocean, and wander in the desert, everywhere meeting others which are taking the opposite way. From the natural human interest in all foreign things, many a tuneful Cinderella, far from its fatherland, attains to high honour, becomes perhaps the patriotic song, the national hymn, whose strains infallibly inflame. Often the vagrant returns, more or less changed, and lives a new and brilliant life in the old home as 'Imported airs.' Apart from the world connection there is also an inner relation to observe and indicate. The melodious companions are always travelling, from the workshop to the country road, with the youths of the inns, in the farthest towns, in the smallest village. From the dancing-room come the nursery ditties, from the Concert-room they escape and mingle with the reapers in the field, keep company with the hunter in the wood, or shorten the hours for the soldier on the watch. From the theatre and from the salon they make their way into the churches, and round again. Many a melody is like the wandering Jew, never resting, never dying. The reason given for such vitality and tenacity is that its existence is nearly as old as our era. Many which bloomed already in poetic