

Review

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doubt possible to so far sharpen our analytical powers as to learn to take more pleasure in the intellectual than the æsthetical side of art, and it will not be denied that such a result in the domain of music would be most undesirable. But still a trained musician has naturally and justly some contempt for those who *only* obtain emotional pleasure in music, who cannot give any reason why they like it, who like it only as they like the smell of a rose. This sort of appreciation of music is exemplified by those numerous ladies who at the Crystal Palace concerts are seen to knit half an anti-macassar during a Symphony by Beethoven or Schubert; the rapidity of their fingers almost suggesting that sundry pairs of kid gloves are dependent upon the result of a certain number of stitches being completed before the close of the last bar of the Coda. But there is a medium which, in this matter more than in any other, is entitled to be called a *happy* medium. Without ignoring the construction of a composition, the properly balanced mind will allow itself to revel in the less tangible realm of the emotional and ideal. Those who desire to have the pleasure of turning a lantern, as it were, into their own mind, and seeing displayed before them the processes by which a piece of music really gives them pleasure, will find in this Primer food for most interesting thought.

*Magnificat and Nunc dimittis in A.* Composed for the Festival of the Sion College Choral Union, by George C. Martin, Sub-Organist of St. Paul's Cathedral.

[Novello, Ewer and Co.]

THE Sub-Organist of St. Paul's, it may be remembered, created a very favourable impression by his admirable Evening Service in C, performed with full orchestral accompaniments on the last Dedication Festival in the Cathedral. Though different in design to that work, the composition now under notice exhibits the same freedom of writing and genuine appreciation of the full meaning of the words. The voice parts are by no means difficult, yet are full of melody; the organ part is well written and most effective. By the publication of this Service, one more is added to the list of excellent canticles for Festival use which Choral Associations are instrumental in producing. We shall be very much surprised if Mr. Martin does not take a high position as a Church composer; the evidences of his ability are indubitable.

*It is a good thing to give thanks.* Anthem composed for the Festival of the Sion College Choral Union, by Joseph Barnby, Precentor of Eton.

[Novello, Ewer and Co.]

A SUCCESSFUL rendering of this anthem will require a considerable amount of individual strength and independence of the voice parts, especially in the last movement. But, nevertheless, the work is well within the reach of Choral Unions, and no doubt will be highly appreciated by them. The opening movement is very bright and joyful; the second portion, "The righteous shall flourish," is smooth and most melodious, and stands out in good contrast to what has gone before. The final chorus opens with a very original subject, cleverly treated in the fugue style; this is followed by some very bold transitions, after which a fine pedal-point of sixteen bars leads admirably into a choral set to a doxology. By the introduction of breath-marks, Mr. Barnby has saved much labour at rehearsals, for which choirmasters will be grateful. There can be no doubt that this latest work of Mr. Barnby will do more than sustain his high reputation.

*Alexander Balus.* An Oratorio, composed in the year 1747, by G. F. Handel. Edited, and the Pianoforte accompaniment revised from that of the German Handel Society, by Ebenezer Prout. [Novello, Ewer and Co.]

THE place of the English "Handel Society," by the exertions of which, many years ago, some of the most popular works of this composer were issued, seems likely to be supplied by Messrs. Novello; for, rather to create a taste than to supply a desire for his lesser known compositions, we are constantly receiving from this firm Oratorios which, although thoroughly representative of the style of

Handel, have scarcely ever been heard of by the present generation. "Alexander Balus" was first performed at Covent Garden in 1748, and it is recorded that it was given three times; but the genius of the composer was so prolific that "Joshua," which was written in a month, was also played during the same season, so that it becomes difficult to say what amount of success was achieved on the production of many of his works. Dr. Chrysander mentions that after the first representation of "Alexander Balus," Handel made several alterations in the music; but Mr. Ebenezer Prout, in his preface to the edition before us, says that as these alterations seem to have been chiefly for the convenience of the singers, it has been thought advisable to give the work as far as possible in its original shape. The music in this Oratorio will surprise those who were previously unacquainted with the composition; for not only are many of the choruses extremely fine, but several of the solos are remarkable for purity of melody and applicability to the words. It is almost needless to say that the work is well edited and clearly printed.

*The Flying Dutchman.* A Romantic Opera, in Three Acts, composed by Richard Wagner. Edited by Berthold Tours. The English version by the Rev. J. Troutbeck. [Novello, Ewer and Co.]

BUT a very short time ago it would have been hazardous to predict that "Der fliegende Holländer"—a work which was known to shadow forth what was absurdly termed the "music of the future"—would ever become popular in England. A certain amount of curiosity was felt by the few people who were present at the first representation of the Opera in this country at Drury Lane Theatre, when Mdlle. Ilma di Murska played *Senta* and Mr. Santley the Dutchman, but the public had been well warned against admitting the theories of the revolutionary Wagner, and it was not likely that the fashionable frequenters of the Italian Opera would come and judge for themselves. When, however, Mr. Carl Rosa presented the "Flying Dutchman," translated into English, to a mixed audience, the attraction of the work was so great that seats were booked in advance for each performance, and money was actually turned from the doors nightly. From this time the music has been gradually making its way; and, notwithstanding the fact that Operas embodying the more matured theories of Wagner have been constantly played, the "Flying Dutchman" still maintains its position in public estimation. That this position will be materially strengthened by the issue of the excellent edition of the work now before us there can be no doubt; for the care and judgment which have been brought to bear upon the minutest details, by the translator of the words and the editor of the music, are apparent throughout. The indications of the score are so numerous as to convey a very good idea of the principal points of the instrumentation; and in every respect, both as a handbook at the Opera-house and an edition for the drawing-room, it will prove invaluable.

*Music in the House.* By John Hullah, LL.D. [Macmillan and Co.]

CERTAINLY the author of this elegant little volume has done a great deal to spread a knowledge of music both in and out of "the house;" and in continuation of this "Art at home" Series no person could have been better selected therefore to treat of the most intellectual and refining of those arts especially adaptable to the domestic circle. Dr. Hullah says that "for a hearing of the Oratorio, the Opera, the Orchestral Symphony, the out-of-door search is inevitable. Few even of our noblest dwellings have rooms wherein the executants of such works could be accommodated, or the perfect execution of them appreciated. But, given competent performers, the instrumental concerted piece, the pianoforte solo, the song not requiring orchestral accompaniment, can be better heard and is likely to be better understood in a drawing-room of average capacity than in a modern 'hall' calculated to give effect to the combined efforts of three or four hundred performers." This is of course very true; but to those