

Review

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analysis will undoubtedly prove. In the "Allegretto" the same fault is observable, the demisiquavers frittering away the effect of the theme before the hearers have had time to understand it; but the "Minuetto e Trio" are excellent movements, the skip of the ninth in the "Minuetto," with the creeping upward bass to the subject, and the melodious theme of the "Trio" in the tonic major, being points deserving warm praise. The dashing last movement, in 12-8 rhythm, contains the best writing in the Sonata, and also appears the most spontaneous. There is a little patchiness in portions of this "Finale," but on the whole it is fresh and vigorous; and we cannot but think that were the composer to think more of a definite plan and continuity of design than of passage-writing he would be infinitely more successful. The "Bridal March" is a comparative trifle, but it is clearly written, and makes a most effective duet, not the least of its merits being that it in no respect resembles Mendelssohn's "Wedding March." The third piece on our list has an attractive theme; but, as in the Sonata, we fail to see that many of the brilliant passages are in character with the piece. In similar showy compositions of the standard writers it is instructive to see how rarely phrases are introduced which do not seem to fit in with the general design. As we have said, Mr. Jervis evinces a power of writing good piano-forte-music, and has mastered the grammar of his art; but he has something more to do, and what that something is we have endeavoured, in a kindly spirit, to indicate.

Supplementary Book of Exercises for the use of those learning to sing at sight. Compiled and arranged by Henry Gadsby. [Novello, Ewer and Co.]

As this work is dedicated to Dr. Hullah, it may be imagined that it enters not into the vexed question of the stationary or movable Do: indeed the author not only accepts the syllables so long used for the fixed sounds in Hullah's classes, but also those inflected ones expressive of the sharpened or flattened intervals, which he acknowledges to have found a valuable assistance to students. One innovation however we are extremely glad to see, and that is the discarding of the old-world plan of coupling the minor scale with that of the *relative* major; Mr. Gadsby decides this point by saying that "the practice of minor scales and exercises should be preceded by singing the scale of the corresponding major key; thus C minor should be preceded by singing the scale of C major, not that of E \flat major." The author tells us that the exercises are "written upon the theory that every interval beyond a second is derived from and forms part of a chord." There is much truth in this, and we have great faith in the value of the method of practising here given, for the ear becomes accustomed to the sound of intervals forming the important harmonies of the key. The difficulties of course increase when the pupil finds that the *Do, Re, Mi*, &c., only represent 1, 2, 3 in *one* major key; but this is not Mr. Gadsby's fault; he has written a very clever book, and if he have a firm belief that the *fixed Do* is the truth, we applaud him for so manfully upholding his theory, and warmly commend his work to those who teach on this system.

The Anglican Psalter and Canticles. The Psalms and Canticles newly adapted to Anglican Chants of ecclesiastical character. By Arthur Henry Brown.

[London: Thomas Bosworth.]

THIS is a carefully compiled Psalter, and the explanatory notes at the commencement will be found exceedingly useful to those who have the management of the musical parts of the service. The pointing is to a certain extent founded on the Gregorian or monosyllabic system, and the marks for showing the division of the chant are novel. Instead of bars the circumflex and accent are used; but, notwithstanding Mr. Brown's objection to the accepted bar system of pointing, we consider that a plan has yet to be invented which will be found to possess advantages above those of the old system. There are no less than four different sets of chants annexed to each psalm, two of which are selected with especial reference to the true spirit of the psalm, while the other two sets are adapted for festal or penitential seasons. In churches where both Gregorian and Anglican chants are used, we think this

will be found to be the most suitable Psalter yet published. The price too will probably assist in making this work acceptable.

O Praise the Lord with one consent. Sixth Chandos Anthem. Composed by G. F. Handel. The pianoforte arrangement from the score with additional accompaniments by E. Silas. [Novello, Ewer and Co.]

VICTOR SCHÆLCHER in his "Life of Handel" says, speaking of the Chandos Anthems, "Unhappily these great works are now neglected, and of all the musical Societies not one performs them. Even the promoters of the festivals which are held in the cathedrals seem to be unaware of their existence." There can be little doubt, however, that the day is fast approaching when, by the aid of popular editions, such as the one now before us, the people will become intimately acquainted with the hitherto neglected compositions of the great masters; and then will the concert-givers—rather as followers than as leaders of public taste—consent to unlock the many treasures which have been from time to time bequeathed to us. There is no need here to enlarge upon the manifold beauties of the Sixth Chandos Anthem. Suffice it to say that it is now accessible to all Handel-lovers in the well-known "Octavo Edition," that the music has been most carefully supervised, and that a pianoforte arrangement from the score by Mr. E. Silas is deserving of the warmest praise.

My Maggie. Song. Words by Eliza F. Morris. Music by Charles Henry Shepherd, Associate of the Royal Academy of Music. [Novello, Ewer and Co.]

IT is quite a relief amongst the trite vocal compositions of the day to find one so fresh and spontaneous as Mr. Shepherd has given us. We do not say that there is anything in it to startle by its excellence; but what is attempted is accomplished, and moreover it is the work of a carefully trained musician. The theme is extremely melodious and well adapted to the words, the semiquaver accompaniment being broken just in the right place. We especially like the change from F major to B flat minor; and another good effect is where the dominant seventh takes an interrupted resolution when the melody closes on B flat. We recommend vocalists who attempt this song to sing the high A, if possible; but the composer has foreseen the difficulty by suggesting a lower note.

Evening by the Sea. Reverie for the Pianoforte. Composed by Stephen S. Stratton.

[Novello, Ewer and Co.]

A GRACEFUL and melodious theme in F major—12-8 rhythm—appropriately expresses the feeling intended by the composer of this piece. With the exception of the passage in G minor, however, we have but little contrast throughout; yet as it has been truly said that the sea, although one of the most beautiful, is one of the most monotonous objects in creation, Mr. Stratton may have thought that variety was not necessary. As an unpretentious sketch for amateur performance, "By the Sea" will, we think, prove acceptable; for, notwithstanding its being somewhat conventional in treatment, the workmanship is thoroughly artistic. We see, by the way, that the sign for the "tie" introduced many years ago by Sir Stephen Bennett is used in this piece, an indication, let us hope, that its value is beginning to be appreciated.

Hymns and Litanies. By Rev. W. J. Dolan, Rev. Æ. Kirner, D.D., Rev. F. Stanfield, Florian Pascal, J. B. Waldeck, and George Child. [Joseph Williams.]

WE are unable to say that these compositions are successful from any point of view. If they are intended for congregational use the compass and general outline will frequently be found both too high and complicated, while, from a musician's point of view, many of the tunes must be pronounced unsatisfactory on account of faulty harmonies and, in many cases, excessively eccentric accent.

La Petite Espiègle (Kleiner Schalk), pour Piano, par Immanuel Liebich. [Wood and Co.]

THERE is nothing novel in this little sketch, but the theme is so attractive and its treatment so excessively graceful that we cordially recommend it to the notice of