

Review

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Reviews.

NEW SETTINGS OF THE 'TE DEUM.'

Te Deum in G. By Alan Gray.

Te Deum in B flat. By Haydn Keeton.

Te Deum in B flat. By John Pointer.

[Novello & Co., Ltd.]

Dr. Alan Gray's setting of the great Eastern hymn is laid out in accordance with the view of the Rev. Dr. Burn that the ancient hymn proper consists of three parts. The first ending with the *Ter Sanctus*, is the praise of creation; the second, ending with the line 'We believe that Thou shalt come to be our Judge,' is the praise universal; and the third, concluding with the prayer for salvation, is the praise of the congregation. Here the original hymn ends, the subsequent verses being a series of versicles and responses taken, with one exception, from the Psalms, the exception being 'Vouchsafe, O Lord,' which is found in the service of Compline and also as an antiphon to the *Gloria in Excelsis*. Dr. Gray has indicated these divisions by short interludes for the organ and also by a certain distinction of style for the different sections. The result is clearness and significance. Four-part choral writing has been chiefly adopted until the antiphon 'O Lord, save Thy people,' which is written for a bass solo, the choir answering with the words 'Govern them, and lift them up for ever.' This method is pursued until the close, the bass soloist having the words 'O Lord, in Thee have I trusted,' and being answered by the choir with 'Let me never be confounded,' the latter sentence being directed to be sung *forte*, a somewhat unusual proceeding at the present day. The general character of Dr. Gray's music will be surmised when it is said that considerable use is made of the third Gregorian tone.

A jubilant expression characterizes Dr. Keeton's music, and the setting would be specially suitable for a festival service. The composer adopts the idea that the choirs of heaven and earth join in praise in singing the words 'Holy, Holy, Holy, Lord God of Sabaoth,' which are directed to be delivered *fortissimo e marcato*. The verse 'When Thou tookest' is set contrapuntally, and a *fortissimo* outburst comes with the words 'Thou didst open the kingdom of heaven to all believers.' The music allied to 'We believe that Thou shalt come' is impressive, and the remainder of the work contains some very effective part-writing. Dr. Keeton has also set the *Jubilate* in the same key, but in a simpler style.

The music by Mr. John Pointer makes less demands on the capabilities of the choir than either of the preceding settings, and will be found well adapted for ordinary use. The composer indulges in points of imitation, but not of a complex kind. The 'Holy, Holy, Holy' is set in massive *fortissimo* chords against slow scale passages in the organ accompaniment, and the three verses beginning 'The glorious company' are severally set for the basses, tenors and sopranos in unison. A good effect is made by the organ being silent while the choir sings (in four parts) 'When Thou tookest,' a climax being subsequently worked up from the words 'Thou didst open.' The tempo and tonal force are diminished in the last verse, which ends devotionally.

Alfred Bruneau. By Arthur Hervey. Living Masters of Music Series. [John Lane.]

Himself a critic and a composer, it is natural that Mr. Arthur Hervey should write upon so eminent a critic and composer as M. Bruneau; moreover, his well-known sympathies with French music, as evidenced by the two valuable volumes on the subject from his pen, qualify Mr. Hervey in no narrow degree for this congenial task. If there is any fault to find with Mr. Hervey's readable monograph, it is in the comparatively small space he allots to the strictly biographical portion of his subject, only sixteen pages of the eighty-six which form the book. One would like to know a little more of the early years and the struggles—if he had any—of Louis Charles Bonaventure Alfred Bruneau, to give his full name. If considerations of space prevented the amplification of M. Bruneau's life-story, a few pages of the critical matter, excellent though it be, might have been spared for this purpose. But Mr. Hervey has done his work well.

The chapter on 'The artist and his methods' will be perused with special interest, and the operas 'Le Rêve,' 'L'attaque du Moulin,' 'L'enfant roi,' and others, are commented upon in a thoroughly able and judicial manner. The chapter on 'The musical critic' gives an all too brief account of M. Bruneau as a distinguished music critic. In this connection Mr. Hervey says: 'His criticisms impress one as eminently sincere, logical, and well thought out, besides which they are remarkable for excellence of literary style.' This attractive volume is prefaced with an excellent present-day portrait of M. Bruneau, and contains seven other illustrations; it is sure to be widely read. We may mention, by the way, that the date of M. Bruneau's birth as here given—March 3, 1857—does not agree with that of March 2 in Grove's 'Dictionary of Music and Musicians' (new edition); and there is a discrepancy in the dates of the production of the opera 'Kerim,' Mr. Hervey giving 'June 9, 1887,' and the Dictionary 'May' of that year.

ANTHEMS BY OLD COMPOSERS.

Holy, Lord God Almighty. By Thomas Bateson. Edited by James Fitzgerald.

Teach me Thy way, O Lord. By Edmund Hooper.

Sing we merrily unto God. By Adrian Batten.

Let my complaint come before Thee, O Lord. By Adrian Batten.

Save me, O God. By Dr. William Boyce.

Look upon mine adversity. By Dr. John Blow.

[Novello & Co., Ltd.]

The first of the above anthems is an extremely interesting example of 17th century church music. It is believed to have been written as the composer's 'Exercise' for his degree of Bachelor of Music, which he took at Trinity College, Dublin, about the year 1615. The anthem was included in one of the volumes of the Musical Antiquarian Society, and Mr. Fitzgerald has adopted the text from this edition; he has also added a condensed version of the choral score for the purposes of practice, but the work is intended to be sung unaccompanied. For this a well-trained choir is necessary, and sufficiently numerous to sing in seven parts, the sopranos, altos and tenors being divided. Given an intelligent and capable choir, this anthem would be very impressive.

The remaining anthems in the above list have been edited by Mr. John E. West, and with his usual insight concerning the needs and average abilities of church choirs. The anthem by Edmund Hooper, organist of Westminster Abbey from 1606 to 1621, is a good example of the diatonic style of the period. The music is of course contrapuntal in style, but it will be found easy to read. Adrian Batten's anthems are similar in character to that by Edmund Hooper, and to them the same criticism may be applied.

'Save me, O God,' by Dr. Boyce, is deeply devotional in character, the part-writing is flowing and dignified, and the conclusion most impressive. Dr. John Blow's setting of 'Look upon mine adversity' is also extremely reverent, and the part-writing is sure to interest the singers.

BOOKS RECEIVED.

L'esthétique de Jean-Sébastien Bach. By André Pirro. Pp. 539. (Paris: Librairie Fischbacher.)

Studies in Music Graces. By Ernest Fowles. Pp. 164; 3s. (The Vincent Music Company, Ltd.)

The Violin: Its History and Construction. Translated from the German of Abele and Niederheitmann by John Broadhouse. Pp. viii. and 207. (William Reeves.)

The Choir Psalter. Arranged by Francis H. D. Smythe. Pp. 270. (Novello & Co., Ltd.)

The Free Rhythm Psalter. Edited by Francis Pott and (in respect of the music) by Arthur Henry Brown. Choir and people's edition, revised. Pp. 424; 3s. (Henry Frowde.)

Songs from the Ravel. (Opus 30.) By Ernest Austin. Pp. 119. (William Reeves.)

Notes on Conductors and Conducting. Third edition revised and enlarged. By T. R. Croger. Pp. 76; 1s. (William Reeves.)

Lohengrin (Wagner) and *The Bohemian Girl (Balfe)*. The great opera series, edited by J. Cuthbert Hadden, with coloured illustrations by Byam Shaw. 1s. each. (T. C. & E. C. Jack.)