

Review

Source: *The Musical Times*, Vol. 52, No. 824 (Oct. 1, 1911), p. 656

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/906531>

Accessed: 27-06-2016 05:37 UTC

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Mr. Charles Gray, St. John's Church, Invercargill, N.Z.—Grand Chœur in D (alla Handel), *Guilmant*.
 Mr. Gatty Sellars, Wisbech United Methodist Church—Third Sonata in A, *Mendelssohn*.
 Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Grand Chœur in B flat, *Purcell Mansfield*.
 Mr. Harry Coleman, Century Lesser Concert Room, Manchester—First movement of Sonata, *Elgar*.
 Mr. Herbert Walton, St. Peter's Church, Harrogate—Toccata and Fugue in D minor, *Bach*.
 Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh—Sonata in A minor, *Rheinberger*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Dr. G. P. Allen, organist and choirmaster, the Parish Church, Mansfield.
 Mr. Fred. W. Brock, organist and choirmaster of All Saints', Rotherhithe.
 Mr. W. A. Gunner, organist and choirmaster, North Curry, Somerset.
 Laurence J. G. Marsh, organist and choirmaster, the Parish Church, Whitton, Hounslow.

Reviews.

Te Deum Laudamus, set to music in the key of D major.
 By Sir C. Hubert H. Parry.

Te Deum Laudamus, set to music in the key of B flat. By Sir George C. Martin.

[Novello & Co., Ltd.]

When setting the noble words of the *Te Deum* for the great Coronation service, Sir Hubert Parry evidently realised the unusual conditions under which his music would be heard, while the historic nature of the occasion suggested to him the appropriateness of taking old Church melodies as his principal themes. Breadth, dignity and variety of treatment were demanded by the large space and the entirely adequate body of singers and players upon whom devolved the great duty and honour of its interpretation. That these three attributes were in the highest degree materialised in the hands of so fine a workman goes without saying, and to our mind the *Te Deum* is worthy to rank with anything of the kind yet written.

The work is built upon three distinct themes, viz.: St. Ann's tune, the Old Hundredth, and the Intonation to the Credo. Of the first two, great use is made throughout, while the Intonation is introduced with excellent and logical effect at the words 'The Holy Church' and again after 'to all believers.' The first phrase of the introduction consists of the first four notes of St. Ann, and frequent allusion is made to this and the other sections of the tune. The opening section of the Old Hundredth appears in diminution at the words 'all the earth' and again, in a minor key, before the phrase 'Heaven and earth,' while at 'we worship Thy Name' a truly colossal effect is obtained by the introduction of the first section in longer notes and in strict modal harmony *ff*. But the trained ear will discover the various fragments of the two tunes in unsuspected places. A point of great effect occurs immediately after the words 'let me never be confounded,' when, as if in answer to the cry, one hears (*moderato e tranquillo*) the sturdy first phrase of 'O God our help.'

The setting is throughout characteristic of the broad, healthy method of its author, and proved entirely worthy of the great occasion which called it forth. We were glad to find it included in the scheme for the Worcester Festival, and though it must not be considered as service music, there will no doubt be many occasions when its performance will be appropriate. It is certainly worthy of the highest use, and should at least be known by all who appreciate the traditions of English sacred music.

It is interesting to study the change of style exhibited in Sir George Martin's setting, and yet to note the equality he shows with Sir Hubert Parry in dignity and breadth of treatment. Written for an occasion second only to the Coronation in its importance, viz., the Thanksgiving Service

of their Majesties at St. Paul's Cathedral, the setting is in every possible way appropriate. Brief without seeming so, interesting in melodic, choral and rhythmic matter, and containing fine climaxes, it must always be remembered by those who heard it as a fitting expression in musical terms of the thanks of our King and Queen. Several sections stand out for their beauty, among which we may mention the diatonic phrase, 'Heaven and earth,' which appears twice later. The enharmonic change introducing the words, 'Holy, Holy, Holy,' is finely managed, and the treatment of those words *ff* is majestic in its effect. We welcome the use of the fortissimo, for do not the angels cry *aloud*? Another fine point occurs at 'Thou art the King of Glory,' where effective use is again made of enharmonic change, while the thrice-repeated phrase grows each time in intensity by successively reaching a higher note. The setting seems to us to weld together the old and new methods in a marked degree, and could only have been written by one who has been through the refining schools of our church music, without allowing his invention to run in one groove, which is the great danger of the organ loft. We are confident that the work will be heard at many a Church Festival, and as the accompaniment has been arranged for various groups of instruments, or for organ alone, there can be no difficulty in this respect.

PIANOFORTE MUSIC.

Modern British Album for the pianoforte. Pieces by various composers.

Over the prairie. Two 'Impressions' for the pianoforte. *Valse Caprice.* By Cyril Scott.

Romance. By Arthur Hinton.

Sous bois. By Edgar Barratt.

German Village scenes. By R. Kreutzlin.

It serves a good purpose to collect a few of the light and airy trifles of our living composers within one cover in the manner of this 'Modern British Album,' especially when, as in the present instance, the result has the right sequence of contrasted numbers, all on the same refined artistic plane, homogeneous in spirit, and entirely within average technical limits. Another advantage is a great saving to the purse. The numbers in this volume are 'Asphodel,' by Mr. Cyril Scott, 'A Memory,' by Mr. Norman O'Neill, 'To a village maiden,' by Mr. Ernest Halsey, 'Waggoner's song' by Mr. G. H. Clutsam, and 'Valse gracieuse' (which is more akin to a Mazurka), by Miss Ethel Barns.

Mr. Cyril Scott's two 'Impressions,' which are an Andante and an Allegretto under the collective title 'Over the prairie,' are typical examples of his delicate painting in half-tones, and when interpreted and judged with sympathy towards their pictorial aims, will be found to contain some charming and individual effects. The *Valse Caprice* is absolute music and more superficial, but just as individual.

The graceful sentimentality of Mr. Hinton's *Romance*, with its fervent, if somewhat sugary, climax and subsequent fading away into sweet nothingness will attract many, especially of the fair sex, on the look-out for an effective drawing-room piece. 'Sous bois,' a Forest Idyll, by Mr. E. Barratt, appeals to the same audience, particularly those members whose affections are rooted to the Victorian past, the age of Sidney Smith and his pretty pianistic ornamentations.

Mr. Kreutzlin in his 'German Village Scenes' aims solely at writing music for little hands and young brains, and he succeeds very well.

Franz Liszt and his music. By Arthur Hervey. With a portrait.

[John Lane, The Bodley Head.]

This is a short and readable account of the great Hungarian musician's life and works, by a writer who is an enthusiastic admirer of Liszt's genius. At the moment when the centenary of the birth of the composer-pianist is being widely noticed, the volume should be welcomed by many of the present generation of music students who are often only dimly aware that Liszt was something more than the greatest virtuoso pianist the world has ever seen. Mr. Hervey declares that the creator of the Symphonic Poem was one of the greatest, sincerest, and most original musical thinkers of the 19th century.

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