

Review

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third part—having no real connection with the work. This is the first of a complete edition of Schumann's works for the pianoforte to be published by Messrs. Novello, and Miss Zimmermann tells us in her preface that the only pieces which Schumann has fingered in detail are Op. 3 and 7. These are left precisely as they appeared in the original edition. In all the other works he has only occasionally supplied any fingering; but in some instances his method appears so difficult that an easier system has been indicated by the editress, who, however, has invariably separated her own from that of Schumann. We are glad to find that Messrs. Novello have decided in their publications henceforth to adopt what is termed the "foreign fingering," the present being the first English edition of pianoforte music in which this appears. As Miss Zimmermann truly says, "It cannot be expected that the mode recognised by a majority of countries will be altered to that which is used in England alone"; and it is certainly better, therefore, that we should yield gracefully and at once in this important matter. It is almost unnecessary to enlarge upon the many beauties to be found in the volume before us, for most of the pieces are well known to pianists. For juvenile performers the group of little gems, including "The Poor Orphan," the "Hunting Song," and "The Merry Peasant," must always be acceptable; and in the two other parts the compositions are so excellent for practice, as well as so attractive from their melodious character, that we can scarcely imagine a more valuable book for young students, or one that will be more highly prized. The German terms and directions have been carefully translated by Miss Zimmermann, who has also rendered into better English than we have yet seen Schumann's "Musical Rules for Home-Life and Art-Life," which are appropriately placed at the commencement of the volume.

*Zwei Clavierstücke. (a.) Walzer; (b.) Bourrée.* Componirt von Carl Reinecke. Op. 175.

*Schelmstückelein für Piano.* Componirt von Fritz Spindler. Op. 340.

*La Rose d'Espagne.* Valse Espagnole, pour le Piano. Par E. Paladilhe.

[Novello, Ewer and Co.]

HERR REINECKE'S two pieces, which head our list, are light in character, but instinct throughout with that artistic feeling so apparent in all he writes. The Waltz has a flowing subject, graceful, and lying well under the hand; but the Bourrée has a remarkable theme, the unusual skip of the seventh, so prominent through the movement, investing it with a piquancy which cannot fail to arrest the attention of the listener. The second subject too, with the murmuring accompaniment, affords an excellent contrast, and is an agreeable relief before the recurrence of the principal motive. Both these compositions are inscribed to "Fräulein Agnes Zimmermann." Herr Spindler's name is sufficiently well known as a writer of "drawing-room music" to ensure a welcome for any addition to his already large store of compositions of this character; and certainly the piece before us will take rank amongst the best of these. It is melodious, popular in character, and contains no passages to perplex even an ordinary amateur. "La Rose d'Espagne" is a piece thoroughly national in feeling. The Waltz, in A minor, is tuneful enough to catch the ears even of those who cannot appreciate the many other merits of the composition, and the changes of key give much life to a piece which from its nature might otherwise prove monotonous. This is one of the best of the many sketches we have yet seen from this composer.

*The Morning and Evening Service, with the Communion Office, in G.* By Gerard F. Cobb.

[Novello, Ewer and Co.]

THE composer of this setting of the sacred offices is one from whom we should naturally look not only for musicianly but scholarly work, and it may be said at once that Mr. Cobb's service is worthy of attention by all who are interested in the history of the English Prayer Book. The first point for notice is the inclusion of the word "Holy" in the clause concerning the Church in the Nicene Creed, the omission of which in our prayer book version Mr.

Cobb believes to be due, in the first instance, to a mere printer's error. He also calls attention to the redundant section in the "Gloria in excelsis," which does not appear in Tallis's Service, nor in any of the early versions of the hymn. The composer sets forth the evidence in his favour on these and other points in an interesting preface which is well worth perusal by church musicians. A careful examination of the Service reveals other matters in which the ecclesiastical learning of the author has impressed itself on the music; such for instance as the stress placed on the word "one" in the clause "Being of one substance," and the correct division of the sentence, "The Lord, and giver of life." Enough has now been said to indicate the importance of Mr. Cobb's contribution to liturgical music, and it only remains to consider it in an abstract musical sense. In general the style is simple, homophonic and tuneful. There are no elaborate contrapuntal episodes, and though the harmonic progressions, like the melodic phrases, are essentially modern, they are never complex or difficult to sing in just intonation by an ordinarily well-trained choir. The idea of unity is imparted to the morning canticles by an oft-recurring figure which the composer has occasionally some difficulty in fitting to the words, as in the verse "Day by day," where the accent occurs on the last syllable of the word "magnify." In the Jubilate the "Old Hundredth" tune is introduced, first antiphonally with the melody afore-mentioned, and then as a *canto fermo*. The association of the tune with the canticle justifies this method of treatment. The Benedictus is set in free unisonal chant form, and most of the Communion Office is also in unison. The evening canticles are the most elaborate portion of the Service, the voices being frequently divided into six parts. We cordially recommend Mr. Cobb's thoughtful and effective Service to the notice of preceptors and choirmasters.

*Original Tunes to Popular Hymns, for use in Church and Home.* Composed by Joseph Barnby. Vol. II.

[Novello, Ewer and Co.]

THE spread of well-defined Anglican principles in church matters during the past quarter of a century has not only given an enormous impetus to hymnology, but has led to conspicuous reforms in the musical department of congregational worship. Earnest musicians began to take advantage of the reaction against the florid barbarisms of the eighteenth century, and by example rather than precept proved the applicability of modern art to the hymn tune without any sacrifice of that simplicity which is the chief essential in metrical sacred song. Among those to whom the thanks of churchmen are especially due for their labours in this field, Mr. Joseph Barnby occupies a foremost place. There is always danger of excess in reforming zeal, and it would be easy to point to instances of popular hymn tunes in which the composers have sacrificed devotional feeling to mere secular prettiness. Such an accusation cannot be brought against Mr. Barnby. While thoroughly modern in spirit, his lyrics never err on the side of secularity. The best of them are fresh in melody yet never trivial; expressive to the utmost of the words to which they are set, but chastened by religious sentiment and the requirements of congregational singing. In the first volume of his "Original Tunes" Mr. Barnby adopted certain changes from the ordinary method of notation, discarding the use of double bars between the lines, and making the crochet instead of the minim the unit of time measurement. The arguments in favour of these reforms must be irresistible, except to those ultra-conservative minds to whom the old is synonymous with the good. It was notorious that the double bar favoured the introduction of a pause at the end of every line, irrespective of metre or sense. For example, in the refrain of Hymn No. 15 of the present collection we should have had under the old system "Yet, Father, in the multitude—(pause)—of Thy compassions, hear," and similar absurdities in almost every example. In his preface the composer tells us that some of the tunes were written for the "Hymnary," "Church Hymns," the "Church Psalter," "Carols new and old," and the "Methodist Sunday-School Hymn Book." As the book purports to be a collected edition of his contributions to hymnology, it was only right to include every composition of importance since the issue of his first volume, nearly fourteen years ago, irrespective