

Review

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necessary to be observed in music intended for ordinary church use. Mr. Wood, however, has shown in this service what earnest musicianship can accomplish in the face of difficulty. His voice parts are studiously easy and straightforward; his accompaniment, though mostly independent of them, is never florid nor complex; and yet his music is marked by freshness and freedom of ideas, sufficient to stamp it as a noteworthy production of its kind. The composer writes with force and dignity, but as a nineteenth century musician. We therefore heartily recommend his Service to those who recognise the possibility of progress without revolution.

*Andante Cantabile in F; Zephyrs.* By John Cheshire. [A. Hammond and Co.]

THE composer of these pieces is well known as one of our leading harp players, and we are glad to welcome him in another domain of art. They are remarkably unpretentious examples of drawing-room pianoforte music, but none the less agreeable on that account. The *Andante* consists of a staid, semi-religious theme, subjected to some variations of the simplest character, the placid character of the opening being scarcely modified to the end. "*Zephyrs*," as its name indicates, is of a lighter character, a tuneful theme in 6-8 time being decked out with showy but by no means difficult *arpeggi*, chiefly for the right hand, an energetic peroration bringing the piece to an effective close.

*A Selection of Movements from Dvorák's Oratorio "St. Ludmila."* Arranged for the Organ by George C. Martin, Mus. Doc. [Novello, Ewer and Co.]

It need scarcely be said that the broad Handelian character of the music of Dvorák's Bohemian Oratorio renders it specially suitable for the purposes of organ transcription. In the present selection we have the beautiful soprano airs, "I long with childlike longing" and "O God, grant me," and the contralto air "Thy leading would I had not followed," together with the massive choruses "The gods are ever near" and "Mighty Lord." The name of Dr. Martin is sufficient guarantee for the excellence of the arrangements, and organists will find these pieces an extremely effective addition to their stock of voluntaries.

*Magnificat and Nunc dimittis, set to Music in the key of F.* By J. Baptiste Calkin. [Novello, Ewer and Co.]

MR. CALKIN always writes interesting vocal music. This setting of the Canticles used in the Evening Service of the Anglican Church is no less attractive and effective than his former contributions for a like purpose. The words are duly emphasised, the melodies and harmonies are dignified and noble, and the organ part designed with the skill of one who knows the power and capabilities of the instrument for which he writes. The music, though essentially modern in character, is not unworthy to rank with the choicest labours of the best Cathedral writers.

*Pianoforte Music.* By Louis H. Meyer. [Agate and Co.]

THE composer of these several pieces writes with a facile pen, and so invests his work with a certain charm for those to whom originality of melody is a secondary consideration in music. In "*Titania*," a *Scène de Ballet*; in "*La Belle Rosière*," a *Gavotte poétique*; and "*Les Beaux Soldats*," a *Marche Militaire*, the rhythms are clever and attractive, the passages are well laid out for the hand, and the pieces are good as lessons for school purposes. So far they may fulfil all the conditions of their being, but it will be necessary for the composer to exhibit more individuality and independence of thought to qualify himself for a high place among writers of music for the pianoforte, which should find a place out of the schoolroom.

*The King shall rejoice.* Anthem. By Sir Robert Stewart. [Novello, Ewer and Co.]

THIS anthem was composed especially for the Jubilee celebration, but it contains no reference to that event, and the words being taken from the Psalms and 1 Kings, it would be suitable for general use, and particularly for the annual recurrence of Accession Day. Formally it consists of a short bass solo, a melodious quartet, and a lengthy and well developed fugal chorus in the best style

of modern church music. It should be mentioned that the anthem opens with the first strain of the National Anthem, but this can of course be omitted if desired.

*Andante and Allegro Scherzoso.* Composed for the Pianoforte by Michael Watson. [E. Ascherberg and Co.]

THE composer of this piece has devoted so much of his time to writing what is called "teaching music" that we may expect him now to have fully gauged the taste of his patrons. The greater credit then is due to him for experimenting upon a somewhat higher class of composition; and we hope that he may give us more specimens of this style as good as the *Andante* and *Allegro Scherzoso* now before us.

*The Harvest truly is great.* Anthem. By W. W. Pearson. [Novello, Ewer and Co.]

ALTHOUGH quite suitable for Harvest Thanksgivings, this short, full anthem is equally intended for Ember days, mission services, &c. It is studiously simple, and has no special characteristics on which to dwell. The consecutive fifths between treble and bass near the end of the first section may be intentional, and, according to some modern theorists, are justifiable. The effect is unquestionably bold, but whether it is unpleasant must be a matter of opinion.

*Musical Directory, Annual, and Almanack for 1888.* [Rudall, Carte and Co.]

A WORD of commendation is due in favour of this, the oldest work of the kind still continuing its useful course. This is the thirty-sixth annual issue, and its value is recognised by the profession and others. There is a capital summary of the year's music, a list of patents taken out during the year, besides the customary matter expected in every well designed directory, annual, and almanack.

*Cavatina in F, for Violoncello, with Pianoforte Accompaniment.* Composed by Francesco Berger. [Novello, Ewer and Co.]

AMATEURS and professional players in search of a simple, effective, yet unpretentious piece, will be glad to make acquaintance with this *Cavatina*. It is well written, and exhibits many musicianly qualities, not the least of which is a feeling for graceful and tender melody, and the charms and powers of form. An arrangement for the violin is in course of publication.

*The Choral Instructor for Treble Voices.* By Charles Vincent, Mus. Doc. [Novello, Ewer and Co.]

THIS is a handy little work which will be found useful for the object for which it is written. It does not break new ground, but its brevity will commend it for general use. A few part-songs; "Merry June," a vocal polka; "The wind is sighing," "O birdie stay," unison songs; and "Blow, soft winds," a vocal valse by the same composer, may be used as supplements to the instruction book.

*The American Organ Journal.* Edited by J. Munro Coward. [Metzler and Co.]

THE thirteenth number of this serial publication contains several interesting and useful pieces arranged for the American organ, among others Jackson's *Te Deum* and *Jubilate*, beloved of congregations in times past and still in favour; besides compositions by H. M. Higgs, Arthur Sullivan, Glover, Létèbure-Wély, and Gounod, all well and skilfully adapted.

*In Grotto Cool.* By George J. Bennett. (Novello's Collection of Trios, Quartets, &c., for Female Voices, No. 207.) [Novello, Ewer and Co.]

THIS little trio for female voices is not only well designed, but is gracefully set out for the voices, and, with the pianoforte part, forms an elegant and pleasing work. It is altogether a favourable specimen of the musical mind of the author.

*When the lamp is shattered.* Song. Composed by Landon Ronald. [Metzler and Co.]

THIS pleasing little composition is confessedly the work of a very young composer, yet it exhibits considerable taste and expression, a reasonable reading of the words, and a close regard to the needs of the singer.