

Review

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audience. The first part of the programme consisted of selections from an Oratorio, entitled "The Prodigal's Return," composed by the Rev. H. F. Limpus (Minor Canon of St. George's Chapel Royal, Windsor). Mrs. R. Limpus gave a very effective reading of the air, "Rejoice, O young man in thy youth." Miss Jessie Giles's singing of "Let God arise," called forth loud plaudits from the audience, as did also the reading of the air, "I will arise," by Mr. Evison. The duets, chorals, quartetts, and choruses were admirably sung, the final chorus, "O Lord, our Governor," narrowly escaping an encore. Between the parts Miss C. Nash gave as a piano-forte solo, Thalberg's Fantasia, "Home, sweet home." The second part of the programme was miscellaneous. The glees, &c., by the choir were "Blow, blow, thou winter wind," the "Maiden of the Fleur-de-Lys," Tramp Chorus, and the National Anthem. Miss Fenton ably accompanied, and Mr. Limpus conducted.

THE Passion Services at the Church of St. Anne, Soho, are being repeated each Friday evening during Lent with increased effect upon the worshippers. The recital of the sufferings of our Lord—illustrated by the marvellous music of Bach, and declaimed with a power of expression rarely excelled—produces upon the large congregations an impression not easily described. To this we may add, that a small but effective orchestra, including harp and organ, an efficient chorus, and a hearty participation on the part of the congregation in the beautiful chorals with which this work abounds, combines to render the service exceptionally complete and impressive. The Princess Christian attended the service on Friday, the 20th ult. We are requested to state that the Passion Service on Good Friday will commence at four o'clock in the afternoon, instead of the usual hour.

IN continuance of the plan so successfully inaugurated last year, the Directors of the Royal Albert Hall Choral Society's Concerts are again giving a series of Oratorios, in the Royal Albert Hall, during Passion Week, commencing on Monday with the "Messiah," followed on Tuesday by Mendelssohn's "Hymn of Praise," and Rossini's "Stabat Mater." On the three succeeding days (Wednesday, Thursday, Friday) Bach's sublime Oratorio of the "Passion" (according to St. Matthew) will be given; and the series will conclude on Saturday with the "Messiah." The list of artists include Mme. Sherrington, Madame Otto-Alvsleben, Madame Patey, Mr. Sims Reeves, Mr. Cummings, Signori Urlo, Campobello, Giulio Perkin, and Agnesi; while Dr. Stainer, Mr. Hoyte, and Mr. W. T. Best will severally preside over the organ. The whole series will be conducted by Mr. Barnby.

WE understand that Mr. Rowland Mellor Winn, a youth of eighteen, has been appointed organist to the Parish Church, Harborne, near Birmingham, where there is a full choral service by a surpliced choir. Mr. Winn was some time ago elected pianist to the Birmingham Festival Choral Society, after a competition test with six candidates.

THE Motett, "Dixit Dominus," by Samuel Wesley, which was performed at Mr. Henry Leslie's Concert on the 24th ult., is in the press, and will be shortly published by Messrs. Novello, Ewer and Co. It was composed in the year 1800, and the MS. Score was presented in 1843 to the British Museum, by the late Vincent Novello.

WE are requested to state that a Committee has been formed for the purpose of placing a Memorial Brass in the Parish Church of St. Alphege, Greenwich, as a record of the interment of Thomas Tallis, and that the Rev. H. W. Miller, of Richmond Hill, S.W. (whose letter on the subject appeared in our last Number) is empowered to receive subscriptions towards this object.

THE anniversary services of the Sunday School in connection with the Craven Hill Congregational Church, took place on Sunday, the 8th ult. The Morning Service included *Tu Deum* (Hopkins) and G. W. Martin's "No shadows yonder," and in the evening, A. Sullivan's "Onward, Christian Soldiers," Hopkins's "Lift up your

heads," a Hymn, "Only gone before," and the *Magnificat* were sung. All the foregoing were well rendered by the teachers and scholars, under the direction of Mr. W. H. Lee Davies, the organist, to whom much credit is due, for his careful training of the singers. The sermons were preached by the Rev. A. McMillan and the Rev. Dr. Manning.

ON Wednesday, the 25th ult., a tea and concert was given at the Parker Street Schools, Drury Lane, to about 350 of the inhabitants of the neighbourhood. Among those who kindly contributed to the amusement of the evening, were Miss Antoinette Sterling, Madame Liebe Konss, Mr. Newton Baylis, and Mr. Frederick Oakland, their efforts being highly appreciated by the audience.

## REVIEWS.

NOVELLO, EWER AND CO.

"Ponder my words, O Lord." Anthem. By Henry Gadsby.

THERE is much poetical feeling in this composition, which stands distinctly under the head of "Short Anthems." As to its technical merit, there is more to admire in the purpose than in the means; that is to say, we should be disposed to dispute with the author the principle on which some of his harmonies are founded. One who has so much music in him as the piece evinces has, however, a right to an opinion, and he would doubtless contend for, if he could not establish, his ground against us; but the discussion would better suit a private meeting than a public review, and uninterested persons shall therefore not be wearied by a statement of the case. The anthem will find welcome with many a musician, and to every one there will be something charming in its effect.

"Rejoice greatly." An Anthem for Palm Sunday. Composed by Henry Gadsby.

NOTHING can be more unlike than is this anthem to Handel's setting of the same text from Zechariah; and yet, so perverse is the mind of man, it is impossible to hear Mr. Gadsby's work and not compare it with the grand outbreak of jubilant enthusiasm in the *Messiah*; and again, so strong is the prejudice founded on life-long associations, it is impossible but that the comparison must be in disfavour of the new composition. Most dangerous it is to reset passages, earlier music to which is universally familiar; and, because we like and always will like the song in question better than any other music that can go to the words, we find it difficult to render such justice to the piece before us, as we naturally should, had it other words. Like the last noticed, it is a short anthem, and like that, therefore, it will be acceptable on many occasions whence greater length might debar many a piece of equal merit. The effect of the voices will be brilliant, and this will be heightened by that of the organ, which is in accord with the truly joyful character at which the author successfully aims. This, also like the above, abounds in technical points that show the composer's views to differ from ours—not through the inadvertency of a careless writer, but results obviously of a fixed, although we feel ill-founded, principle. Not to be thought hypercritically querulous, we will break through the restraint we purposed, and adduce some instances:—the progression from the chord of the second of the key to the first inversion of the chord of the tonic (p. 1, score 2, bar 2), of which the effect is unsatisfactory, as the reason why it is so is clearly demonstrable; the progression (p. 2, score 1, bar 4), from a chord of seventh of A, to a common chord of G, an upper voice repeating the G while the bass proceeds A, G, and while the leading-note C $\sharp$  descends a whole tone; the employment of the second inversion of the chord of E minor, the key being D (p. 2, score 2, bar 1), a chord that is unavailable in that relationship, &c., &c., &c.

"O, how plentiful is Thy goodness." A short, full Anthem for four voices. Composed by T. Mee Pattison.

PRaise is due to this piece for its correctness, but praise with the qualification that there is not much more to