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at variance with usual practice, in reading the prayer for inclination to keep each law—surely not *this* more than the others. There is nothing remarkable in the music to the interpolated words to be sung before and after the Gospel, which words slightly differ, of course, from those used in the two settings by the Rev. H. Woodward, noticed above, and Mr. J. J. Monk noticed in our last number. The chord of  $\frac{11}{9}$  has a really fine effect on the first syllable of “Amen” after the Sanctus, and it takes us not a little by surprise in a composition of the character of the present. Did the author mean this for a display of erudition, or has he written A instead of G bass, by mistake?

*An Evening Service.* By the Rev. Edward Young, M.A.

THIS is described, in the course of the publication, as “the complement” of the Morning Service noticed in our last number. The principle enunciated in what we may regard as the earlier portion of the work, the principle of non-connection between the several pieces in the Church Service, is here abrogated; for not only are the Cantate and Deus both in the same key of A, and so connected by tonal identity, but the employment of the same music for the “Glory” in both pieces, establishes a still more generally obvious connection of purpose between the two; and in the former Canticle the repetition of the same music that is at first fitted to it, when the verse recurs, “Let the people praise Thee,” makes the words and the notes throw light upon each other, and thus have a common share in the musical design. Simplicity is the main strength of the music, the hardest thing to which a composer can attain, and the most valuable for good effect when reached. The author seems, however, to have small regard for any melody save that of the top part, wherein complexity of intervals would be less difficult to the singers than in any of the others. Let him look, for instance, to the melody of the bass on the words “have seen the salvation,” which begins with the descent of a major seventh, and has presently the ascent of an augmented fourth. We would gladly that the preface were not included in this, any more than in its companion publication. It speaks much of “Liturgical music,” a subject fairly open for discussion; but it seems to imply that the true character of the class of composition is presented, and only presented, in the work before us. Let us give the writer full credit for the earnestness of his views and their sincerity; let us commend him, also, for the merit of his music; but we must still aver that other works are extant, written quite as much as these from the heart of the musician, and having at least as great merit as the pieces before us, in respect of melody and harmony, musical design, and devotional spirit. Oh authors, beware of prefaces! If the purpose of a publication will not explain itself, an essay on the subject can make it but little clearer, while it may render the author liable to remarks that would be unworthy of his lofty aim.

*The Organist's Quarterly Journal*, Part 19 for July 1873, edited by Wm. Spark, Mus. Doc.

THIS is not the best number that has been issued of a work whose circulation is constantly on the increase, and whose interest is attested better by the world's acceptance than by the critic's censure. Still, there is merit enough in some of its contents to satisfy any reasonable purchaser. *A Solemn March*, by Mr. C. E. Horsley, is earnest in manner and substantial in matter, and it pleasantly reminds us of a composer who won many laurels before he left his native land, and of whose subsequent productions we in England know far too little. Dr. C. G. Verrinder contributes an *Introductory Voluntary*. There follows a *Postlude* by Mr. Berthold Tours, which, call it what you will, is veritably a March with a Trio, a Da Capo, and a Coda; it is decidedly tuneful, though its phrases are not of the most refined character, and it has about it much spirit and animation springing from its strong accent—yes, accent, even for the organ, a consequence of its very clearly marked rhythm. Next comes a *Romance* by Mr. R. F. Brion, of which the first phrase is the least meritorious part; it is cleverly continuous, melodious throughout, and nicely disposed for the instrument. Then we have an avowed

*March* by Mr. J. H. Wallis. After this is an *Andante Pastorale* by Mr. Jas. Tomlinson, which we prefer above all the other pieces in the collection; the rhythm in the fourth bar (and at the recurrence of the strain) is confused by the use of a second inversion on an unaccented note, which is followed by another chord with the same bass on the next stronger accent. Composers are not always sufficiently careful about the delicate niceties of rhythm. Lastly there is yet another *March*, and this the production of Mr. J. Pattinson.

*Theme with variations*, for the Organ, by Francis Edward Gladstone.

MR. F. E. GLADSTONE is a prolific composer, and his productions prove his devotion to the instrument on which he is an esteemed executant, and to the Service he has, in his capacity of Cathedral organist, to direct and accompany. The present piece shows his ability in writing for the organ. The theme which is his own, is not so attractive as its after treatment is interesting and musicianly. It has four Variations, the third being in a minor key, and the last being prolonged into a Coda, which includes the recurrence of the first phrase in the simple form of the melody. The pedal part is particularly easy throughout, but adds essentially to the effect of the whole, while it identifies the music with the instrument for which it is designed.

*Chanson du Chaudronnier* (Song of the Blacksmith). Morceau Caractéristique; pour Piano, par Jules Egghard.

AT last we have a “Morceau Caractéristique” which thoroughly fulfils its title. There is a rough jollity about the opening theme, in G minor, which cannot fail to make itself felt by every listener; and it will lose none of its effect when placed at the top of the semiquaver accompaniment, provided the performer can manage to stretch the 11th without disturbing the melody. The second subject, in E flat major, played with the left hand and accompanied with the right, is a good, honest song without words, which would gladden the heart of a bass vocalist like the late Mr. Weiss, whose “Village Blacksmith” was a happy specimen of English composition and English singing. We conscientiously recommend this sketch to all admirers of music with a hearty tune, to which young and old would nod their heads; and have only to warn those who attempt its execution that if the 11th already mentioned (which repeatedly occurs) is in the slightest degree jerked, the effect of the piece will be marred.

*Les Etincelles*. Capriccioso for the Pianoforte. Composed by Willem Coenen.

A LIGHT finger and delicate touch are imperatively demanded for the due rendering of this spirited little piece, which is certainly one of the most graceful and melodious of the many compositions by this writer which have come before us. The introduction well shadows forth the character of the principal theme; and the second subject, in the subdominant, consisting of *legato* arpeggio, and scale passages, forms a good contrast with the opening melody. After the return to the first subject, we have a brilliant coda which, not being lengthened out for mere display, and, moreover, being in strict keeping with the nature of the piece, has not that effect of patchiness which so often disfigures this kind of music. We have rarely seen a mere “drawing-room” composition upon which we can bestow such unqualified praise, for it aspires to no more than is thoroughly accomplished.

*Warinka*. Polka de Concert, pour le Piano.

*Galop Brillant*, pour le Piano.

Par C. Baronius.

WE are glad that this writer, whose name is new to us, has had the courage to declare that he has composed dance music, for he may be assured that in so doing he has many eminent men to keep him in countenance. Gavottes, Sarabandes, Bourrées, &c., if they are worth anything, live long after the dances for which they are written have passed away; and there can be no reason therefore why Galops, Polkas and Quadrilles should not have the same vitality. We cannot say that we think this likely to be the case with the two before us; but they are