

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 25, No. 495 (May 1, 1884), p. 288

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3356450>

Accessed: 24-02-2016 05:46 UTC

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artist as Mr. Gadsby, who has certainly earned the right to speak on the subject and to be listened to with respect; for were we to state, for example, that the chord of the eleventh on the dominant—in which he thoroughly believes—is utterly repudiated by the Professor at the University of Oxford, it would seem, without our prefatory remarks, that instead of merely putting forward his own views upon what ought to be taught, he wishes to be accepted as a radical reformer. Let us at once say, however, that one or two features in his book strike us as being at least worthy of debate. In the first place, at page thirty-six, he gives a sequence of what are usually termed "Secondary sevenths," prepared and resolved according to the received rules; but, at page sixty-one, he says "All the foregoing chords containing dissonants may be sounded without the preparation of the dissonant note." This may or may not be an oversight; but as we see nothing in any part of the work about the preparation of any discords except those of suspension, we presume that the assertion is intentional. Then we are told that the title "Neapolitan Sixth" is arbitrarily given to a chord of the sixth formed on the subdominant of a major or minor key; and that "it contains the intervals of a minor third and minor sixth." If the derivation of other chromatic chords were not fully entered into, we might consider that the author—like many theorists of the olden time—believed this to be all that was necessary to be said upon the matter; but seeing that even the double-rooted chord of the augmented sixth on the minor sixth of the scale is fully explained, we cannot understand why the student should be permitted either to think it immaterial to know what is the origin of the Neapolitan sixth, or to be left to find out the root for himself. Passing from the consideration of these and some similar points to the manner in which the several subjects are arranged and explained, we have nothing but unqualified praise to award. The dominant discords are most clearly and logically set forth, and some very useful exercises are given for the student to work. The Harmonisation of Unfigured Basses and of Given Melodies form most important features of the volume; and some excellent and highly valuable hints on the invention of a melody are also to be found, amongst which the rule that "no melody should ever be written without the proper harmony of every note being present in the mind of the writer" may be especially recommended to young composers. In our review upon Mr. Gadsby's work we have not been tempted into saying where our opinions upon the classification of chords do not accord with his. Some day, we hope, these differences of opinion may be reconciled and a recognised system established; but that day has not yet arrived; and meanwhile we cordially welcome this latest contribution to our rapidly-increasing stock of theoretical text-books.

*Church Songs.* By the Rev. S. Baring Gould and the Rev. H. Fleetwood Sheppard. [W. Skeffington and Sons.]

THE compilers of this book are careful to insist upon the aim they have had in view. They feel that the Church of England needs to take more advantage than she has hitherto done of the power of song, especially as certain heretical movements have gained much of their influence over the masses by recognising this power, and employing it with freedom. To use their own words, the collection is "intended to be to the Church of England what the songs of the Salvation Army and Messrs. Moody and Sankey are to their respective adherents, combining, it is hoped, their popularity and singableness without any trace of vulgarity or irreverence." The words, we are further informed, are intended to convey definite ideas of sound Catholic doctrines, which are pre-supposed, rather than insisted upon, in our hymnals. The songs are to be made "a vehicle for impressing some facts necessary to salvation on the minds of those who sing them." This is not the place in which to enter on a disquisition respecting religious dogmas; and it will therefore be sufficient to say that the literary portion of the volume embodies such teaching as only church people can accept, though with one or two exceptions the doctrines of the advanced section are not brought into prominence. With regard to the music the editors have been almost as liberal—may we say as eclectic—as the "heretics" whose procedure they condemn. There

is an adaptation from "Il Trovatore," though so altered as to be almost unrecognisable, and several from Tyrolean and other national sources. On the whole, we do not recognise its great superiority to that which the editors condemn. It is the same in kind, though the vulgar element is certainly less pronounced; and as it may be necessary to fight schism with its own weapons, the book may fulfil a useful purpose. It should be explained, to prevent misconception, that the songs are not intended for ordinary church services, but for special purposes, mission meetings, gatherings of children, working-men, teachers, and like occasions.

*Original Compositions for the Organ.* No. 28, Introduction and Fugue; No. 29, Allegretto. By F. E. Gladstone, Mus. Doc. [Novello, Ewer and Co.]

DR. GLADSTONE'S contributions to the present series of pieces deserve to be received with favour. The first of them opens with much brightness and vigour, and the fugue subject, which commences at the twenty-third bar, is a well-marked and easily recognisable theme. It is not developed at any great length, and a coda, built chiefly on the introductory matter, brings the composition to an effective conclusion. The Allegretto is a suave flowing movement in G, 3-4 time, but rather discursive in the middle, and modern in feeling. The musicianly character of these pieces will recommend them to favourable consideration by organists.

*The Offertory Sentences.* Composed by J. F. Bridge, Mus. Doc. [Novello, Ewer and Co.]

As this setting is in use in Westminster Abbey, it may already be said to have received the stamp of approval by high authority. Dr. Bridge is so good a musician that criticism of such trifling efforts from his pen can scarcely be considered needful. Still, there is a difficulty in setting words not intended for, and in some instances not suitable for, musical illustration. The composer has made skilful use of such opportunities as exist, and has avoided all sense of incongruity in the most awkward sentences. Simplicity is the main characteristic of them all, but they vary in musical effectiveness, among the best being No. 2, "Lay not up for yourselves"; No. 9, "He that soweth little"; and No. 13, "Charge them that are rich." There are no solo passages, the whole being written for voices in ordinary four-part harmony.

*Hymns and Chants for Female Voices.* Compiled and set to music for three treble voices, for the use of the Ipswich High School. Under the musical editorship of Edward Nunn. [Novello, Ewer and Co.]

THE Head Mistress of the Ipswich High School tells us in her preface to the words that the absence of a sufficient number of Hymns suitable for a school in any one collection has induced her to compile this Hymn-book; and certainly the musical portion of the work could not have been entrusted to abler hands than those of Mr. Nunn, who is professor of singing at the school. In his task he has been assisted by several eminent composers, who have contributed some valuable pieces to the volume, which we can scarcely doubt will be most extensively used now that singing forms so important an item in all good educational establishments.

*A Series of Organ Pieces in Various Styles.* By Edwin M. Lott. Nos. 7 to 12. [Edwin Ashdown.]

MR. LOTT is evidently a victim to the prevailing mania for pieces in the old dance forms associated with the Suite. Thus No. 9 is a Sarabande and No. 10 a Galliard, the former being quite unsuitable as a voluntary, though meritorious in its way, as is also the latter to a greater extent. No. 7, two Andantes, and No. 8, Andante piacevole, are pleasing, and so in an eminent degree is the opening of No. 12, Scène Pastorale ("The Storm") though the movement depicting the tempest is poor enough. No. 11, Prelude and Fugue in D, is not remarkable for scientific treatment. There is no regular second subject nor anything like elaboration of device. On the whole, the composer is best in his simplest mood.