

Review

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T. C. Edwards, and a well harmonised version for male voices, by W. M. Roberts, of Wrexham, of "The banks of Allan Water." The melody of this, by the way, is erroneously attributed to C. E. Horn; it was stated to be composed by "a lady" on the original copy, with pianoforte accompaniment by C. E. Horn. There is also a spirited "Cavalier's Song," with English and Welsh words by W. M. Roberts, and music by J. T. Prichard, which will doubtless command many admirers.

*Six Songs for Baritone or Mezzo-Soprano.* Composed by Arthur W. Marchant. [E. Ascherberg and Co.]

THESE songs are highly favourable specimens of the composer's talent; indeed, they are so uniformly well written, melodious, and sympathetic with the poetry, that we should find it difficult to select any for special praise. No. 1, "The music of the sea," words by J. B. Doveton, and No. 2, "While she lies sleeping," words from the "Golden Treasury," have florid independent accompaniments, which will demand a good pianist for their due effect. No. 3, "After," words by J. B. Doveton, is wedded to a placid subject, charmingly accompanied; No. 4, "The stars are with the voyager," to the well-known words of Tom Hood, whilst steering clear of former settings of the poetry is expressive and owes a great portion of its effect to an obstinate syncopated accompaniment. Much of the interest of No. 5, "I will not follow the swallow," words by J. B. Doveton, is dependent upon the pianoforte part, to which, indeed, the voice is often a mere accompaniment. The song, however, is effective, and will certainly be welcomed where a sympathetic pianist and a trained vocalist are united in its interpretation. No. 6, "Bereft," words by J. E. C., is as simple in the music as in the poetry; but much true feeling is shown in the expression of the words, and the harmonies are unexceptionable throughout. We look forward with pleasurable anticipation to some works of more importance from Mr. Marchant's pen.

*The Gleaner's Harvest.* Cantata for Female Voices. Composed by Charles Harford Lloyd.

[Novello, Ewer and Co.]

In the "Gleaner's Harvest" the authoress of the words, Jetty Vogel, has in the ten numbers of her work contrived to make a most interesting libretto partly paraphrased from scriptural texts and partly original. The words are good, and the music, by its thoughtfulness of design, crystallises, as it were, the moral teaching intended to be conveyed by means of music which cannot fail to make a lasting impression upon the minds of those who study it. For the purpose of variety it is set for two sopranos and a contralto, each voice having airs or recitatives of considerable interest, and there is a chorus for three and four parts, as occasion requires. Melodiousness is the chief aim of the composer, coupled with proper expression. There is not, however, any lack of scientific contrivance in the arrangements of the parts; one of the choruses, "He blest and brake the loaves of barley bread," is set as a canon 2 in 1 at the fourth below, but this contracted contrivance does not interfere with the charm the music possesses. In its several numbers there are many beauties and the whole is not only an interesting but is a beautiful work.

*Compositions* by J. C. Beazley.

MR. BEAZLEY writes well and fluently whether for voices or for instruments. His song "The White Gondola" [Adams, Birmingham] is a capital song of the Barcarole type, and his little sketches called "Evening thoughts" show most favourably his power of writing engaging music for the pianoforte. In his music for the violin or violoncello he is even more happy. His "Trois morceaux" for violoncello and pianoforte [Ransford and Son] are exceeding graceful and by no means difficult pieces. They will be eagerly sought after by those who have conquered the rudimentary difficulties of the instrument, but who are most at home in the first position. He has also published, with Messrs. Augener and Co., a little book of six pieces for the violin, for the use of players who for the present prefer the first position, which are of distinct value. Of a more ambitious character and yet not overloaded with difficulties, is the *Sonatina* in D minor. In the

second movement necessary to the form there is a considerable variety of characteristic work for both instruments, and especially for the violin, so that it is fitted to supply one part at least of the needs of students.

*Antiphons, or Short Anthems.* By Joseph Barnby, &c. [Metzler and Co.]

THE two samples out of a series of six are capital specimens of simple yet effective writing. They are intended to occupy a place midway between the anthem and the hymn-tune. The setting of the familiar words "As now the Sun's declining rays" and "My God, I thank Thee," amply fulfil their avowed conditions. Mr. Jekyll's anthem, "Go forth, ye daughters of Zion," written for the Queen's Jubilee, is a musicianly and effective work; and "Thou wilt keep him in perfect peace," though less elaborate, is well and devotionally written. Hamilton Clarke's Christmas anthem, "How beautiful upon the Mountains," is an admirable piece of original musical thought. Mr. Oliver King's Offertory Sentences, in unison, will minister to a distinct need. Mr. Barnby's anthem, "Praise, O praise our God and King," and his Benedictus in C, are well written and effective. The last-named are printed in octavo form, and if imitation be the sincerest form of flattery, then Messrs. Novello's famous Octavo Anthems have formed the basis of this form of sincerity.

*To Myra.* Song. Words by Lord Lansdowne.

*Friend Sorrow.* Song. Words by Adelaide Anne Procter.

*The Mad Lover's Song.* Words by Charles Dibdin.

*Love's Memories.* Song. Words by T. K. Hervey.

Composed by A. Wellesley Batson, Mus. Bac., Oxon.

[Novello, Ewer and Co.]

THESE songs are unequal in merit, but good musicianship is shown in all; and without displaying any undue ambition, they evidence a laudable desire to escape the commonplace. No. 1 ("To Myra") is perhaps the least effective of the set; No. 2 ("Friend Sorrow") has a graceful melody unaffectedly accompanied; No. 3 ("The Mad Lover's Song"), although in its nature justifying some little eccentricity, never oversteps the bounds of musical discretion; and No. 4 ("Love's Memories") forms an appropriate climax to a group of compositions which, although not remarkable for originality of thought, should ensure at least a polite welcome, even in this over-productive age.

*Fifty-five single and double Chants.* By John M. W. Young. [Novello, Ewer and Co.]

CHANTS are now produced in such overwhelming numbers that a collection must possess some remarkable feature in order to secure any attention. Mr. Young's examples are not in themselves extraordinary; they are the work of a good musician and possess high average merit. But the author is dissatisfied with the inflexibility of the Anglican Chant, which often produces awkward effects in very long and very short verses, and also when the sentiment of the words frequently changes as it does in some of the Psalms. He would omit one or more bars in short verses, choosing, of course, such chants as permitted these curtailments, and to give the utmost expression to the words he would alter the melody or the harmony—in certain Psalms at every verse. With well trained choirs this could of course be easily done, but Mr. Young does not tell us how his system would work with congregations.

*Prospero.* Concert-Overture by F. Corder. Arranged for Pianoforte solo.

[Brighton: J. & W. Chester; London: Novello, Ewer & Co.]

THIS work was produced at the Crystal Palace Concerts in October, 1885, and was immediately hailed as an advance on anything the composer had previously done as regards symmetry and clearness of outline, while the freshness of the ideas won the approval of musicians who have a wholesome dread of *ad captandum* and commonplace compositions. The pianoforte transcription has been skilfully carried out by Mr. Corder himself, and may have the effect of calling attention to the work in its original form, and so rescuing it from the undeserved neglect into which it has fallen.