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"God from on High", Verse Anthem; "Sweet Saviour", Full Anthem; "And the Lord Said", Anthem for Harvest Festivals by G. W. Torrance

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voluntary. The *Finale* commences with a somewhat vague and discursive *Maestoso* leading to a fugue based on an expressive subject and developed with a considerable amount of ingenuity. Near the close an old choral "Beata nobis gaudia," taken from a Psalter printed at Mayence in or about the year 1500, is introduced, and the Sonata is brought to an end with grandiose effect. Organists who give Recitals will be glad to make acquaintance with Mr. Harwood's Sonata.

God from on high, Verse Anthem; *Sweet Saviour*, Full Anthem; *And the Lord said*, Anthem for Harvest Festivals. By the Rev. G. W. Torrance, M.A., Mus. Doc. [Novello, Ewer and Co.]

THE first of these Anthems opens with flowing 6-8 measures, interrupted by an impressive passage in *alla breve* time, after which they are resumed, the composition ending with a dignified chorale. The passages for solo voices are simple, and the Anthem, generally, may be described as pleasing and unaffected. The next is very brief, consisting of an impressive *Adagio* in A flat, and is suitable for Lent or any specially solemn occasion. The harmonies are rich, and reflect the style of Spohr. Dr. Torrance's Harvest Anthem is in several short sections which, however, are so deftly united that the music does not appear disjointed or fragmentary. It is unpretentious but agreeable, and is worked up to an effective climax.

The Congregational Sunday-School Hymnal, or Book of Praise for the Young. Edited by George S. Barrett, the Harmonies revised by Joseph Barnby. [Congregational Union.]

THE character of the words selected for this collection is of a nature which will tend greatly to realise the hope expressed in the preface—namely, "that this new Hymn-Book for Children may be found serviceable in promoting, both in families and in Sunday Schools, an earnest and healthy Christian life among the young." The arrangement of the book is most commendable, and the tunes (some of which are apparently new), revised by the skilled hand of Mr. Barnby, comprise in their list nearly all that have won their way into the hearts of all lovers of Psalmody by their intrinsic merits or by honoured associations.

Bayerischen Ordonnanz Märsche und Signale, für das pianoforte bearbeitet. Von Carl Hünne. [Munich: Chr. Werner.]

THIS is a collection of the regulation "Calls" and "Signals" in use in the Bavarian army since 1782, with pianoforte accompaniments. The airs are particularly interesting as showing the ingenuity with which the limited resources of the fife, drum, and trumpet can be made to possess variety in the production of melody. The capabilities for harmony are chiefly limited to tonic and dominant. The trumpet-calls for barrack and other duties offer a considerable study in themselves to those to whom such matters appeal with force. The English reader will look upon them chiefly from the point of view afforded by curiosity.

Eight Pieces. By Ethel M. Boyce. Albums for Violin and Pianoforte, No. 26. [Novello, Ewer and Co.]

THE freshness and originality of the melodies of these pieces make them peculiarly attractive as well for players as for hearers. The titles indicate their character, and the character of each is well borne out in the construction. The whole Album consists of eight pieces—namely, 1. Berceuse, 2. Valse Caprice, 3. Adieu, 4. Aubade, 5. Mazurka, 6. Musette, 7. Reverie, and 8. Alla Burla. They are each and all cleverly designed so as to enable the players to gain the greatest amount of effect with the smallest expenditure of trouble to conquer the technical difficulties, which are few and easily surmountable.

De fideculis Bibliographia. Part I., section 5. By Edward Heron-Allen. [Griffith, Farran, Okeden and Welsh.]

WITH this fifth part, the first section of the work, dealing with books and pamphlets referring to the violin family in theory and practice, ends. The list has been carefully compiled and will prove a most valuable addition to the

literature of the subject when the whole is completed. This section, it may be mentioned, is practically complete in itself and forms a bibliography of works technically and exclusively relating to the violin. The author hopes to be able to complete the remaining sections in the course of about eighteen months.

Soft Voluntaries for the Organ. Book 13. By George Calkin. [Novello, Ewer and Co.]

MR. CALKIN'S prolific pen has not failed him in this set of six little pieces, the standard of merit being quite as high as in any of the previous numbers of the series. Indeed, evidence is afforded in at least four of the sketches to deviate slightly from the beaten track, the melody and harmony being noteworthy for freshness and unconventionality, though the dignity which should always characterise music intended for church use is carefully maintained. Book 13 of "Short Voluntaries" is likely to become one of the most popular of the set.

Polonaise (D dur). Für Violine und Klavier. Composit von Paul Hoppe (Op. 18). [Berlin: Carl Simon.]

VIOLINISTS in search of an effective but by no means difficult piece of music will doubtless be glad to add this Polonaise to their *répertoires*. It is good as a concert piece, and would be found most valuable for teaching purposes. The pianoforte part is ably written, and forms with the violin part something more than a mere technical exercise to those who care to develop the undercurrent of artistic intention which may be found in the composition.

Missa de Sancto Albano. By B. Agutter. [Novello, Ewer and Co.]

THIS is an elaborate and most effective setting of the Service for the Holy Communion, set to the English version of the Prayer Book, and having an extended Kyrie, a Benedictus and Agnus Dei. As a musical composition it is worthy of high commendation. The devotional feeling which characterises the setting of the words will not pass without notice. It is especially adapted for use at festal seasons.

Take, oh take those lips away. Madrigal for S.A.T.B. Words by Shakespeare. Music by Edward Lees. [Novello, Ewer and Co.]

THE composer of this has apparently studied the old forms of vocal composition to good effect. His work is pleasing though it is short. It is madrigalian in sentiment rather than of the true madrigal style.

He hath made the Earth. Harvest Anthem. By William Johnson. [Novello, Ewer and Co.]

IN a few weeks Harvest Thanksgiving Services will be general throughout the country, and new compositions suitable for occasions of this nature are of course already in request. Mr. Johnson's Anthem is, generally speaking, bold and solid in character, and appropriately cheerful though thoroughly churchlike. It is written for full choir throughout, and presents no difficulties either to singers or organist.

Lord, who hast made home-love to be. Words by W. Boyd Carpenter, Lord Bishop of Ripon. Music by Walter Parratt, Organist of St. George's Chapel, Windsor. [Skeffington and Son.]

THIS beautiful and original setting of admirable words was written for and was sung at the wedding of H.R.H. the Princess Louise of Schleswig-Holstein and Prince Aribert of Anhalt. The first and last verses are in one measure, and are set in the key of E major. The intermediate verses of different rhythm are set in chant form in the key of G major; the effect is very striking and dignified.

Magnificat and Nunc dimittis in F. By Frederick Karn. [Weekes and Co.]

THIS setting of the Canticles for the Evening Service is arranged upon a simple yet effective basis, as well with regard to the voice parts as the accompaniment, so that it will be found useful for choirs of moderate ambition.