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Six Easy Settings of the Kyrie Eleison by Frederick Iliffe; Magnificat and Nunc dimittis in D by Frank L. Moir; Te Deum, Benedictus, Jubilate Deo, and Magnificat and Nunc dimittis in F by S. Coleridge-Taylor

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Five-part Harmony. By Francis Edward Gladstone. (No. 60 of Novello's Primers and Educational Series, edited by Sir John Stainer and Sir C. Hubert H. Parry.)

[Novello and Company, Limited.]

THE majority of treatises on harmony do not treat of five-part writing to any great extent. But as this higher grade, so to speak, of harmony is compulsory for the degree of Bachelor of Music at the principal Universities, candidates are often in need of some help in their five-part harmony preparation. This Dr. Gladstone supplies in a very clear and satisfactory manner in "this little book," as he modestly calls it. He says, and that truly: "The plan of this work is arranged in such a manner that anyone who is already well instructed in harmony may advance without the aid of a teacher." Dr. Gladstone tells the student what to do, how to do it, and what not to do, in language that is to the point and free from ambiguity. In each chapter he gives a problem for the student to work and furnishes a solution in the Appendix. This Primer is undoubtedly the handiwork of an expert who is fully qualified to write upon the subject of which it treats.

CHURCH MUSIC.

Six Easy Settings of the Kyrie Eleison. By Frederick Iliffe.

Magnificat and Nunc dimittis in D. By Frank L. Moir. *Te Deum, Benedictus, Jubilate Deo, and Magnificat and Nunc dimittis in F.* By S. Coleridge-Taylor.

(Novello's Parish Choir Book. Nos. 414 to 419.)

[Novello and Company, Limited.]

DR. ILIFFE'S setting of the Responses to the Commandments contains more variety and possibility than are usually found in such arrangements. The first three are simple in design and character, and should give little trouble to any choir. The melody of the fourth, in D minor, is provided with an alternative harmonization to be used after the fifth, seventh, and ninth commandments. The fifth setting is distinguished by the effectiveness of the organ accompaniment, the passage for the flute at the close being in particular a happy thought. The last of the series would necessitate some practice to secure unanimity, as the music to be sung after the second, fourth, sixth, and eighth commandments is in seven parts. The greatly increased richness in the volume of tone will, however, well repay any extra time devoted to its rehearsal.

The music to the Magnificat and Nunc dimittis composed by Mr. Frank L. Moir combines simplicity and effectiveness in a notable degree. The portions in solid harmony are relieved by some clever entrances in imitation and passages in unison for sections of the choir, and the voices are admirably sustained by the organ accompaniment.

Mr. Coleridge-Taylor's music is so distinctive that unusual interest is attached to his settings of the Church canticles. It may be premised that each bears the stamp of strong individuality. In precisely what this individuality consists it would be difficult to say. Technically, there is a subtle intermixture of the major and minor modes, frequent use of chromatic harmonies, and brief excursions into unrelated keys, while the accompaniment is frequently made to comment, as it were, on the text. But this description does not convey an idea of the freshness and singular attractiveness of the music, which holds the attention while it accentuates with peculiar force the meaning of the words. The vocal parts will be found easy to sing, for the harmonic changes are well approached, and the composer has manifestly avoided contrapuntal complexities. Notable points in the *Te Deum* are the words "Holy, Holy, Holy, Lord God of Sabaoth" being delivered *forte*; the bold enharmonic change at the sentence "Thou didst open the Kingdom of Heaven"; and the impressive effect of the unaccompanied seven-part writing at the passage "We therefore pray Thee." The *Benedictus* contains a section of fourteen bars for the sopranos in unison, which might, when desired, be sung as a solo. The music is less intense in expression than that of the *Te Deum*, but otherwise it has much in common with the setting of the great Easter hymn. The *Jubilate* starts in four parts unaccompanied, save for a pedal C, in genuine jubilant strain which, at the entry of the organ, is intensified by the repetition of a figure in the accompaniment. The Gloria

is very stirring. There is an expression of chastened rejoicing in the music to the Magnificat, which is in most happy consonance with the text. The passage "And His mercy is on them that fear Him" is set for the sopranos in two parts, and the portion beginning "He rememb'ring" is intended to be sung without assistance from the organ, except for an occasional chord to maintain the pitch. The strains accompanying the *Nunc dimittis* are beautiful in their unaffectedness and tranquillity.

PIANOFORTE MUSIC.

Vier Klavierstücke. Op. 17.

Vier Lyrische Stücke. Op. 28.

Vier Stimmungsbilder. Op. 37.

For Pianoforte solo. By Alexander von Fielitz.

[Breitkopf and Härtel.]

THE above pieces form part of Messrs. Breitkopf and Härtel's admirable series "The Pianist's Library." The "Klavierstücke" are severally named "Ritornelle," "Consolation," "Romanze," and "Novelette," titles which are appropriate to the music they respectively head. The "Ritornelle" is particularly pleasing, "Consolation" contains much that is satisfying to the ear, the "Romanze" is short but expressive, and the "Novelette" suggests the modern story full of stirring incident.

The four "Lyrical pieces" bear no names, but the music contains pleasing fancies. The second piece in particular is a charming composition of poetic and tranquil character.

The "Tone-pictures" are similar in character. The first, entitled "Idylle," is an expressive little piece in G minor. This is followed by an "Entr'acte" of graceful nature, a movement of some dignity entitled "Hymnus," and a vivacious "Capriccioso," which demands an agile left hand.

SONGS.

Starlight. With Violin obbligato. By May Pettifer.

The Troubadour's Serenade. Words by Thomas Moore. Music by May Pettifer.

[Hammond and Co.]

INASMUCH as Miss Pettifer has succeeded in obtaining the diploma of Associateship from the Royal College of Organists, she may be accounted a well-trained musician, and indications of this are plentiful in these songs. Originality and distinction they do not possess, but they are well laid out for the voice, and the music is pleasing by reason of its good workmanship. "Starlight" is furnished with Italian as well as English words, and is best suited to a contralto voice. To those thus gifted it may be recommended as affording a change of sentiment from the expressions of unrequited love which contraltos are usually asked by composers to interpret, the theme of "Starlight" being love of one's native country.

"The Troubadour's Serenade" is a good setting of Moore's impassioned words, the singer being afforded opportunities for impressing their significance and the harmonic scheme being rich and well varied.

PART-SONGS.

The Merry Bells of Yule. Words by Tennyson. Music by E. W. Naylor.

The Song of the Zetland Fisherman. Words by Sir Walter Scott. Music by Sir George Elvey.

A Fortunate Island. Words by Norman Gale. Music by Basil Johnson.

When first I came to court. Words by Austin Dobson. Music by C. H. Lloyd.

The Silent Land. Words by Longfellow. Music by Harold R. White.

(Novello's Part-Song Book. Nos. 813 and 814, 816 to 818.)

[Novello and Company, Limited.]

MR. NAYLOR has chosen for his text Cantos 28 and 30 of "In Memoriam." The part-writing is in four, five, and eight parts, some of which cleverly suggest the pealing of the "Merry Bells of Yule." Other devices employed to secure variety are also very ingenious, and the part-song will be found to well repay any extra practice it may require to do it full justice.

It is doubtful if Zetland fishermen ever sang in the style of Sir George Elvey's music to Scott's lines, but the composition is a very pleasing four-part song, which will present no difficulties to fairly trained choirs.