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Chapters on Church Music by R. B. Daniel

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a certain intellectual intolerance which leads the writer at times to indulge in such exaggerations as the statement that "there is no more melancholy spectacle of human infirmity than a so-called 'Ballad Concert' of the present day." And, again, Mr. Hadow's excessive fondness for literary parallels—often exceedingly felicitous—occasionally leads him into disputable comparisons, as, for example, when he calls Goldmark a musical Meredith. But such blemishes as these may be readily overlooked in view of the general sanity of his critical attitude, and the happy mixture of wide culture and special training which he invariably contrives to focus on the matter in hand. The amount of labour and research condensed into these pages is really remarkable. Thus the study of Dvorák is not only by far the most exhaustive account of the Bohemian composer and his works which has yet appeared in the English language, but includes the results of a pilgrimage to Prague, where Mr. Hadow consulted the scores of Dvorák's unpublished operas. Dvorák is treated not as an isolated figure, but in relation to his antecedents and environment, and in particular to the remarkable renaissance of art in Bohemia, of which Mr. Hadow gives a succinct but vivid historical sketch. In proof of Mr. Hadow's impartiality and immunity from partisan spirit, we can give no more striking instance than the way in which he deals with the burning question of the relations of Chopin with George Sand. His ardent sympathy with and admiration for Chopin as an artist never blinds him to his shortcomings as a man, and whether we agree with the view advanced in these pages or not, there can be no doubt as to the skill with which he collects and marshals his evidence to rebut the charges of callousness and heartlessness brought against the great novelist. By way of a general introduction Mr. Hadow prefixes to his biographical studies a preliminary section, in which he has added a superstructure to the essay on Musical Criticism in his former volume. After discussing the faculty of appreciation, and the three "main types of affection" under which the mode in which we are influenced by music may be classified, Mr. Hadow arrives at the conclusion that while Art "contains sensuous and emotional elements, the importance of which there is no need to undervalue, it is only artistic if it subordinate them to the paramount claims of reason. Even the purest and noblest emotions," he continues, "do not constitute a sufficient response. We are only in a position to criticise those when we have passed through the emotional stage and emerged into the intellectual region beyond. To judge a composition simply from the manner in which it works upon our feelings, is no better than judging a picture or poem merely from our sympathy with its subject." Into Mr. Hadow's elaborate and interesting analysis of formal beauty—in other words, of the intellectual laws on which artistic perfection ultimately depends, exigencies of space will not permit us to enter. But we may call special attention to the valuable sketch of the evolution of the complex organism of the sonata form. As regards the future, Mr. Hadow holds that while there will be new methods in the days to come, the principles of Art will remain unaltered. "No doubt," as he puts it, "there will be further modification of detail—some 'Shakespearian convention' abandoned, some scheme of artistic composition revised; but every step that brings greater freedom will bring greater responsibility, and will shift the issue from artificial laws to the great code of human intelligence." In the concluding pages on Function, Mr. Hadow pronounces unhesitatingly against the opinion that music has any *immediate* moral bearing. He is very happy in his condemnation of the quest of the recondite or of "musical euphuism," as he calls it, and he dwells with much force on the futility of that carping criticism which rejects a work because it is not great or flawless. To quote his words: "It is only conceit and dishonesty, and self-conscious artifice, that merit absolute and unqualified reprobation." In the essay on Chopin, apart from the question on which we have already adverted, we may note the sound sense which Mr. Hadow displays in dealing with the legendary treatment of Chopin's youth by his biographers; his spirited defence of Chopin in his character of the "exquisite" and carpet-knight; his happy explanation of Chopin's conflicting attitudes towards his work before and after it was in proof; and the very acute remarks on the effect on Chopin's style of the tonality of his native music.

Here is an excellent summary of the weaknesses of Chopin: "When he is at his strongest, we miss that sense of reserve power, that quiet irresistible force, 'too full for sound and foam,' which characterises the dignity of the noblest art. He can be passionate, vehement, impetuous, but he expends himself in the effort. He can express agitation, challenge, defiance, but he lacks the royal magnanimity that will never stoop to defy." The biographical sketch of Dvorák is not only full, but enlivened by much interesting and even diverting matter. The only disappointing thing about it is that Mr. Hadow should have treated the events of the last five years so perfunctorily, and shirked the burning question involved in the use of the negro melodies by Dvorák in his last Symphony and Quartet. The "appreciation" which concludes the chapter is admirably done. "He is always," writes Mr. Hadow, after some searching remarks on Dvorák's melody and rhythm, "rather hampered than aided by the collaboration of the poet; his chromatic style is better suited to strings and wind than to the peculiar limitations of the human voice; his vigorous rhythms are in some degree impeded by the slower articulation of the words; his sense of form finds its most natural expression in symphonic and concerted music." As in the case of Dvorák, Mr. Hadow has spared no pains in the compilation of the purely biographical part of his sketch of Brahms. We may cite, in illustration of the ingenuity of Mr. Hadow's literary analogues, his comment on the episode at Leipzig, when, at a performance of Brahms's E minor Symphony, the audience trooped out after the third movement and left the *Finale* to be played to empty benches: "It may be remembered that the subscribers to *Fraser's Magazine* once threatened to withdraw their patronage unless the editor discontinued a farrago of exasperating nonsense called by the unmeaning name of 'Sartor Resartus.'" In regard to the gradual growth of an appreciation of Brahms's works in this country—we may incidentally observe that Madame Schumann was the first to play one of his works in public in England, in the year 1856, on the occasion of her first visit—Mr. Hadow does well to recognise the services of Sir George Macfarren in his "admirable essay on the 'German Requiem.'" His view of Brahms is summed up in the sentence in which he observes that "he has completed, for present purposes, the emancipation of musical form, not by the false freedom of anarchy, but by the true freedom of a rational code"; and in answer to the possible objection that Brahms's music is circumscribed in its range of feeling and wanting in gaiety, he points out that "it is merely a relic of primitive barbarism that makes us look upon music as an adjunct to conviviality, as a pleasant emotional stimulus designed for the amusement of an idle hour. Music is an art of at least the same dignity as poetry or painting, it admits of similar distinctions, it appeals to similar faculties, and in it, also, the highest field is that occupied with the most serious issues." *Res severa est verum gaudium*, in short, is Mr. Hadow's motto, and his whole book testifies to the truth of the adage. It is the outcome of much earnest study and thought and cannot fail to refresh and stimulate any right-minded reader.

Chapters on Church Music. By the Rev. R. B. Daniel.
[Elliot Stock.]

"THE present volume is an attempt to treat Church music as considered not only from an artistic, but also from a devotional and a practical point of view." Such is the opening sentence of the preface of a thoughtful series of essays that will be read with profit by all, although the subject is one upon which there is little likelihood of there being common agreement. The author is well qualified to speak on this matter "as one having authority," for he is not only a clergyman of the Established Church, but has served as organist of the Parish Churches of St. Mary Bredin and St. Mary Bredman, Canterbury, and, moreover, has listened to the musical services of the Greek, Roman, and Lutheran churches. Very many of his remarks will meet with common acceptance; others, however, will excite protest. With regard to hymns, every thoughtful worshipper will agree "that words and music that do not come up to a high standard of excellence are unworthy to be used in divine service." Mr. Daniel's opinion on congregations participating in the rendering of the church service will,

however, meet with less general approval. To him "the choral service seems unsatisfactory . . . silence is not praise, and listening to singing, and thinking how beautiful it is, is not prayer." The choral communion he "cannot away with," and he bluntly denies that music can increase the solemnity of this service, although he admits there is rubrical authority for singing the "Creed, Ter Sanctus, and Gloria in Excelsis." Other statements are still more open to question, as that "Ave Marias are often sung" in some of our Protestant churches. His attitude towards Gregorian melodies may be gathered from the following: "Their great age is an insufficient reason for preferring these feeble beginnings of Church music to the tunes of modern music, and affirming them to be the best music for use in public worship." All organists may read with profit the remarks on the responsibilities and requirements of their office; and all clergymen, especially those whose parishes are in the country, will find food for thought in the chapters on "Women and boys in church choirs," although Mr. Daniel takes a somewhat narrow view in his objections to the employment of boys as choristers. He totally ignores the salutary moral influence thus brought to bear on thousands of boys, and seems to be ignorant of the excellence of the singing of our little lads in the majority of our churches. The respective duties of the clergyman and the organist are admirably defined; and, as coming from one of themselves, it may be hoped that the former will be duly impressed with the truth of the statement that "in almost every case clergymen, by troubling themselves about the music, defeat their own purposes. Unquestionably they would ensure having good music by securing the services of good and reliable organists, and then leaving the choir and the direction of the music in their hands."

Novello's School Music. [Novello, Ewer and Co.]

THE fact that the title we have given to the present brief review should be possible speaks much for the advance in musical education as regards young people. Very recently we noticed a considerable quantity of music intended specially, if not exclusively, for school purposes; but more is to hand, showing clearly a distinct demand. Mr. Hamilton Clarke provides the vocal scores of two juvenile operettas, "Pepin, the Pippin" (words by Mr. Joseph Despicht), and "The Missing Duke" (words and music both by Mr. Hamilton Clarke). It need scarcely be said that the music in both works is at once bright, piquant, and simple, for the composer possesses the rare secret of being able to write without elaboration and yet with effect. The vocal scores of the cantatas have Staff and Tonic Sol-fa notations, and musicians who have the conduct of juvenile classes will find it well worth their while to make acquaintance with "Pepin, the Pippin," and "The Missing Duke." A similar composition is "Red Riding-Hood's Reception," also described as an operetta, with libretto by Edward Oxenford and music by Thomas Facer. This will employ a number of young people of both sexes, and elaborate stage directions are given. The music is full of tune and artistic touches, though certainly not too difficult for juvenile performers. Books 48 and 49 of "Novello's Two-Part School Songs" contain together a dozen compositions and transcriptions by various writers, including Handel, Schumann, Rubinstein, Abt, Pinsuti, Myles B. Foster, and Battison Haynes. Books 50 and 51 each consists of half-a-dozen bright and, as to the words, humorous songs for schoolboys, verses and music by the Rev. W. J. Foxell. Differing from these is a book of twenty-five "Songs for the Little Ones," by W. W. Pearson, intended for nursery and infant school. They are mainly elementary and tuneful settings of time-honoured nursery rhymes. Book 5 of "Part-Songs for Treble Voices," edited by Mrs. Carey Brock and Miss A. Sidebotham, is meant for children of somewhat larger growth, its contents being five compositions and arrangements in two and three parts. With the exception of the last two books, the whole of the above are printed in both the accepted notations.

The Miller and his Wife. Song. Words by R. S. Hichens. Music by J. M. Capel. [Robert Cocks and Co.]

A MERRY little song, with which a vocalist with a sense of humour might make a good effect at a ballad concert.

Scots Minstrelsie. A National Monument of Scottish Song. Edited and arranged by John Greig. With original coloured illustrations by J. Michael Brown. Vols. 4, 5, 6. [Edinburgh: T. C. and E. C. Jack.]

ABOUT a year ago we dealt with the claims of this interesting collection as exemplified in the first three volumes. The completion of the work shows that the praise we were then able to give to half is deserved equally by the whole. The number of beautiful Scottish melodies is so great that Mr. Greig has found it easy to maintain in the later volumes the level of interest and beauty established in the earlier ones; and, for the rest, his accompaniments have been modelled on the plan laid down from the first, and the historical, biographical, and critical notes are as full of information as could reasonably be expected in a work intended for popular use rather than for reference or antiquarian study. Vol. 6 contains a glossary and a general index, both of which bear evidence of thought and care.

Original Compositions for the Organ. Nos. 223-227. [Novello, Ewer and Co.]

In the first of these pieces we have an Intermezzo in D minor, by C. Charlton Palmer, marked *Andante quasi allegretto*, but rather sad and plaintive in character, with scarcely varying rhythm of two quavers in the second and fourth beats of every bar, 4-4 time. But the effect is not monotonous, and the writing is at once musicianly and easy. No. 224 is a Grand March by Hamilton Clarke, bright in character, melodious, and easy to play. The other compositions are by Mr. E. Bossi, and consist of an Andante con moto, an "Aspiration," and a "Grand Chœur," being Op. 97, Nos. 1, 2, and 3. The first is a piquant and melodious movement, discursive and rather elaborate, but not difficult as regards the work for the pedals. The close is exquisitely peaceful. The next curiously named piece is an Allegretto in A flat, and resembles the former in two respects, in that it has an agitated middle section and comes to a very quiet ending. The Grand Chœur may possibly recall the well-known work with the same title by M. Guilmant, the key, D major, and the time measure, 3-4, being identical. It opens and concludes in grandiose fashion with full chords, and towards the middle there are some effective *fugato* passages, but the whole cannot be regarded as difficult.

Cremona. An Account of the Italian Violin Makers and their Instruments. By Friedrich Niederheitmann. Translated from the original, with Notes and an Appendix, by W. H. Quarrell, M.A. [Robert Cocks and Co.]

THIS little volume contains a large amount of valuable information. Within the space of less than a hundred pages it deals with the origin of the violin; the six schools of violin making—Brescia, Cremona, Naples, Florence, Venice, and the Tyrol; the development and perfection of violin making and the old Italian varnish; discusses labels, deceptions, forgeries and other subjects of interest to lovers of instruments played with a bow; gives an account of the collector, Luigi Tarisio, who did so much to make known the now famous Italian makers of violins, and whose enthusiasm was so great that it is said of him, "When once he had sold a masterpiece he never lost sight of it, and only waited for a favourable opportunity to get it once more into his possession"; and furnishes an exhaustive list of names of the Italian violin makers (with characteristics of their works), and of minor makers, manufacturers of lutes, &c.

Nearer, my God, to Thee. Sacred Song. Music by Thomas Adams.

Angel Voices. Song. Words by Hubi Newcombe. Music by Clement Locknane.

[Novello, Ewer and Co.]

THE first of these is furnished with a pianoforte and *ad libitum* violin accompaniment, and is an unpretentious but effective setting of the well-known hymn.

The second is a more conventional addition to what is commonly regarded as appropriate for Sundays at home, but is melodious and grateful to sing. Both songs are suitable to a mezzo-soprano or a baritone voice.