CHURCH MUSIC.

Te Deum in D. By Josiah Booth.
Te Deum and Jubilate in D. By F. J. Read.
Benedictus in G. By Herbert W. Wareing.
Magnificat and Nunc dimittis in B flat. By Healey Willan.
Behold, God is my Salvation. By John E. West.
Jesu, Thou sweetness. By Henry John King.
[Novello & Co., Ltd.]

Mr. Booth's setting of the great Eastern hymn is well suited for the majority of choirs. The music is diatonic in character, direct in expression, and the voice parts are doubled by the organ. The sentiment of the verses has been carefully followed, and judicious variety introduced into the vocal writing.

The Te Deum and Jubilate, by Dr. F. J. Read is even more simple than the foregoing work. A considerable portion of the music is written for voices in unison, but this is effectively contrasted by sections harmonized in four parts, and by passages which could be sung by solo voices. The organ accompaniment possesses some independence, being particularly free in the Gloria to the Jubilate.

Dr. Wareing's setting of the Benedictus will present no difficulties to ordinary choirs, as the music is laid out with studied simplicity for the voices, which are appropriately supported by the organ accompaniment. An effective point is made by the choir being unaccompanied in the last verses, which, sung *pianissimo*, precede a jubilant setting of the Gloria.

The music allied to the evening Canticles by Mr. Willan is modern in character, and would be suitable for a festival service. It demands a well-trained choir, but presents no exceptional difficulties. The setting of the Gloria is extremely effective, and the organ accompaniment bold and free.

The chief characteristic of Mr. West's anthem 'Behold, God is my Salvation,' is the number of effective entrances of the voices in imitation, which are made to emphasize the principal ideas of the text. So judiciously are they planned that they will not be found difficult to take up. The final section brings the composition to a dignified conclusion.

Mr. King's anthem is more complex than any of the above and requires a well-trained choir to do it justice. A soprano solo of sixteen bars is immediately followed by a suave four-part chorus, presently supplemented by the soprano vocalist. The *finale* possesses strength and dignity, but the threefold Amen, the central one sung *fortissimo* and the others softly, is somewhat sensational.

Correspondence.

HANDEL'S 'BORROWINGS.'

Sir,—I have read Mr. Sedley Taylor's book, 'The Indebtedness of Handel to Works by other Composers,' with much interest; but I cannot help thinking that in one respect it fails in the matter of justice.

Mr. Taylor more than once points to Handel's 'borrowings' and to Buononcini's theft of a madrigal by Lotti as if they were precisely parallel cases. This, it seems clear to me, they are not.

On moral grounds it may be claimed that as to take what is another man's is dishonest, no question of degree is admissible; but from an artistic point of view such a question is to be allowed. For instance, I suppose that every composer of note has written movements of his own on subjects by other composers, generally without taking the trouble to state his sources. By a hard and fast law of morality this is dishonest; but, artistically, the matter, beyond being one of interest, is insignificant.

Handel not only did this: he often appropriated whole movements by other composers, setting them, with little or no alteration beyond what was necessary in adapting them to new words, in works of his own; and it is this kind of plagiarism which Mr. Taylor compares with Buononcini's treatment of Lotti. But surely there is a difference.

Buononcini took a madrigal written by Lotti, and brought it before the English public as his own, not one note of it being of his own composition.

Handel, on the other hand, in 'Israel in Egypt,' for instance, first planned the scheme of the whole oratorio, adapting his Funeral Anthem as the first part of it, then writing the remainder and introducing at intervals, as he went on, such subjects or movements of his own previous composition, or of the composition of other men, as he found suitable to the verse he happened to be concerned with at the moment; composing or adapting the music to the words of the oratorio and, generally, fitting in the extraneous matter with his own scheme in a manner which, as Mr. Taylor says, shows nothing less than genius.

Whatever may be the moral aspect of Handel's method of procedure, it is by no means the mere robbery which Buononcini perpetrated on Lotti. There was not only the admiration which Buononcini may be presumed to have felt for Lotti's madrigal; there was artistic selection, and there was successful adaptation to be accomplished before the stolen matter could be offered to the public; and there was always the fact that, though part was stolen, the greater and better part of the music, besides the general scheme of the work, was Handel's own.

To take an illustration from a sister art, let us suppose that a painter, A, copies in every detail a one-figure picture by some other painter, and exhibits it in his own name; another painter, B, composes a picture containing fifty figures, and paints it, introducing, say, fifteen or twenty figures from other pictures which he has seen, but introducing them in such a way that the whole is harmonious and in perfect taste—the remaining thirty or thirty-five figures, as well as the general scheme of the picture, being quite his own. Is the fraud of B the same in character or degree as that of A? Of course it is not; indeed, while that of A was necessarily unmitigated and intentional as fraud, it is open to question whether that of B is to be called by so hard a name at all. He had painted many a figure better than those he borrowed for his picture; but these happened to suit his purpose and he used them; in this very picture the principal figures were his own and finer than any he had borrowed; did not this almost give him a right to borrow for his background?

This brings us to the practical question of morality: Is Handel remembered by his own, or by his borrowed movements? Unquestionably by his own. If among a mass of respectable mediocrity we had found gems of which all or most proved to have been extracted from the works of other composers; if, in other words, Handel's reputation as a composer had been made, or even enhanced, by the use he made of other men's music, then we should have known him to be the impostor which some of his critics would have us think him.

The reverse is the truth: his strong situations are his own; the episodes which lead up to them are in some cases the work of other men. Of more than this no impartial critic can accuse him.

There is such a process, I am told, as making mountains of molehills; is not that process too often employed in writing on this subject?

Yours faithfully,
T. W. Bourne.

Sir,—Mr. Bourne thinks that I have 'failed in the matter of justice' by pointing to Handel's borrowings and Buononcini's theft of a madrigal by Lotti 'as if they were precisely parallel cases.' I have, however, nowhere asserted that Handel had reproduced any composition by another master without the alteration of a single note—which alone could constitute a 'precisely parallel case' to Buononcini's theft of Lotti's madrigal. Indeed, I guarded myself, as I thought, on this point by describing (p. 187) two extreme instances of appropriation as 'going to the very verge of the Buononcini procedure'—not as absolutely identical with it. I certainly maintain, however, that cases of appropriation where the changes made are insignificant compared with the matter taken over, ought to be regarded as substantially parallel to that of Buononcini.

In regard to Mr. Bourne's attempt to relieve Handel of all serious blame, I will only suggest that, when property has been unlawfully taken possession of, excellence in the use subsequently made of it is not usually accepted as atoning for the illegality of its acquisition. The charges of

representing Handel as an 'impostor,' which Mr. Bourne hurls at 'certain critics,' and of 'making mountains of molehills,' which he fires into space, are too impersonal to call for disavowal or reply. There is, however, one point of fact raised by him on which I ought perhaps to express an opinion.

Mr. Bourne affirms that it is by Handel's own, not by his borrowed, movements that he will be remembered—that his strong situations are his own, and the episodes that lead up to them in some cases the work of other men. This statement is, I consider, made too generally. In the 'Messiah,' by which Handel is predominantly remembered, research has not, so far as I know, detected any non-Handelian materials. But in his other masterpiece, 'Israel in Egypt,' some of the numbers most indissolubly bound up with his memory, including some of their strongest situations, depend on music assigned to other composers. The evidence collected in my book proves this, I think, quite conclusively. I heartily wish that it did not.

Yours truly,
Sedley Taylor.

A COINCIDENCE.

Sir,—The coincidence I am about to mention must be my apology for addressing you. Last evening I was reading an old number of the *Spectator* (1712) when I came across a letter or proposal of Mr. Renatus Harris, organ builder, for erecting an organ over the west door of St. Paul's Cathedral. To-day in the Camberwell Library I picked up by chance The Musical Times, and read your interesting article on the organ of St. Paul's Cathedral. I do not think I have ever read The Musical Times before, hence the coincidence.

Although I do not know a note of music, I love it, and I have more than once thought, when I have stood near the west door of St. Paul's and heard the organ from the nave, what a splendid position that would be for an organ. After reading Renatus Harris's letter, and your article, my sympathies are with him.

Yours, &c.,
Henry Johnson.

March 7, 1907.

Obituary.

MR. OTTO GOLDSCHMIDT.

A familiar figure has been removed from the musical life of London by the death of Mr. Otto Goldschmidt, which event, we are sorry to place on record, occurred at his residence, 1, Moreton Gardens, South Kensington, on February 24, in his seventy-eighth year.

Like Mendelssohn and Brahms, Otto Goldschmidt was born at Hamburg, in which city he drew his first breath on August 29, 1829. His earliest teachers of pianoforte and harmony were two Hamburg musicians, F. W. Grund and Jakob Schmitt, the latter the composer of an opera on the subject of 'Alfred the Great.' At the age of fourteen Goldschmidt became one of the earliest students at the Leipzig Conservatorium, in the same year (1843) that it was founded by Mendelssohn. One of his fellow-students was an Englishman named W. S. Rackstraw, afterwards better known as W. S. Rockstro. At the Conservatoire he studied under Mendelssohn (pianoforte and composition), Plaidy and Schumann; he also took some private pianoforte lessons from Madame Schumann.

After spending two years playing and teaching in his native city, Mr. Goldschmidt went, in 1848, to Paris in order to study under Chopin, but the Revolution placed a barrier to that project; however, he was present at the last Paris concert given by the pianist-composer, of whose wonderful playing he always retained most vivid recollections. From Paris he came to London and made his first appearance in England at a concert given by Jenny Lind on July 31, 1848 (not in 1849, as stated in Grove's 'Dictionary of Music and Musicians'), in aid of the Brompton Hospital for Consumption—a concert which realized the handsome sum of £1,800 for that deserving charity. His solos on that occasion were Liszt's 'Reminiscences di Lucia' and two of Mendelssohn's 'Songs without words.' On March 27, 1849, he appeared at one of John Ella's Musical Union concerts. At Hamburg he gave an orchestral concert at which Jenny Lind sang. We read in the 'Memoir of Madame Jenny Lind-Goldschmidt' that 'They did much music together. He played and she sang; the memory of Mendelssohn was a common bond between them. He began to persuade her to sing again those songs of Mendelssohn which, for two years (since his death in 1847) she had found it impossible for her to touch.' Thus a bond of union was formed between singer and pianist which ripened into life-long affection.

It was in May, 1851, that Jenny Lind invited him to America, where she was in the height of a triumphant tour, in order to fill the post of accompanist to her, vacated by Benedict, who had returned to England. On February 5, 1852, at Boston, Otto Goldschmidt and Jenny Lind were married. They afterwards settled at Dresden, and during the next few years they sang and played at many concerts in Europe, including the British Isles. From 1858 they lived permanently in England. About that time Mr. Goldschmidt was organist of two churches in the neighbourhood of Wimbledon, where he resided, one of these being St. John's Church, Putney. A more permanent result of his interest in church music is furnished by 'The Chorale Book for England' (Preface dated November, 1862), a useful collection of hymn-tunes which he and Sterndale Bennett jointly edited.

In 1863 and 1866 Mr. Goldschmidt conducted the Lower Rhine Musical Festival; in 1863 he became a professor of the pianoforte at the Royal Academy of Music, and he was Vice-Principal of that institution from 1866 to 1868. Between 1864 and 1869 he had much to do with organizing the music at Rugby School, then under Dr. Temple's headmastership. The Royal order of Wasa Vasa of Sweden (Madame Goldschmidt's native country) was conferred upon him, also the rare honour of the great medal for Art and Literature, with 'Commander Ribbon of the Polar Star,' and he was a member of the Swedish Royal Academy of Music. In England he held several official appointments: Member of the Council of the Royal College of Music from the commencement; honorary member of the Royal Academy of Music; honorary member of the Royal College of Organists; member (and formerly Director) of the Philharmonic Society; vice-president of the Madrigal Society; vice-president of the Musical Association; member of the Worshipful Company of Musicians. His last appearance in public was at a court dinner of the company on July 10, 1906, when, in commemoration of the fiftieth anniversary of Schumann's death, he played, at the age of seventy-seven, the composer's beautiful Andante Variations in B flat for two pianofortes, with remarkable verve and artistic insight, his colleague being Mrs. Cooper, wife of the Master of that year. As chairman of the Mendelssohn Scholarship Committee, Mr. Goldschmidt held a rightful place, as his illustrious wife laid the foundation of that much-coveted prize by a performance of 'Elijah' which she gave in Exeter Hall on December 15, 1848, a year after the composer's death.

He composed the oratorio of 'Ruth,' produced at the Hereford Musical Festival of 1867, and subsequently performed in London (Exeter Hall, November 17, 1869), and at Hamburg and Düsseldorf. His other works include 'Music,' a choral song for soprano solo and female voices (Leeds Festival, 1898); a Pianoforte trio; 'Zwölf grosse Etuden' for pianoforte; two duets for two pianofortes; songs, part-songs, &c.

One of the most important events of Mr. Goldschmidt's artistic life was his conductorship of the Bach Choir for nine years, 1876 to 1885. It was in 1875 that Mr. Arthur Duke Coleridge got together a number of amateurs with a view of performing Bach's B minor Mass, with the result that it was given complete for the first time in England, at St. James's Hall, on April 26, 1876, and under Mr. Goldschmidt's direction. Into the preparation of this colossal work he threw his whole heart and soul, not a little stimulated by the artistic fervour of his gifted wife, who herself sang in the chorus on that eventful occasion and at subsequent concerts of the Society. In spite of a certain reserve of manner, Mr. Goldschmidt