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Review

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song the hand of a master is plain, and the accompaniment will interest a deft pianist. It should be added that the settings are most suitable to a soprano voice, and that each song is furnished with a German translation of the text by Olga L. Sturm.

Mr. Erb's songs are also intended for well-trained singers; but they are simple in design, and the words for the most part breathe homely sentiment. The original German text has in two instances been supplied by Charles Schmitt, and the remainder by Fr. Lienhard, and it has been neatly translated by Mr. Adrian Ross. The music indicates taste and sensibility.

Vocalists who incline to the modern Italian style may be recommended Signor Ricci's collection, which consists of five songs, severally named 'Dolce Morte' ('Sweet Death'), 'Domande' ('Wishes'), 'O Falce di Luna Calante' ('O Loveliest Moon'), 'Primo Amore' ('First Love'), and 'Per la tacita sera' ('In the silence of night'). The poetical nature of the text is reflected with suave grace in the music, which is no less grateful to sing than interesting to play.

Daybreak. Scena for voice with pianoforte or orchestra accompaniment. Poetry by Longfellow. Music by Clarisse Mallard.

An' thou wert my ain. Words by Allan Ramsay. Music by William F. Amies.

[Charles Woolhouse.]

THE talent for composition possessed by Miss Clarisse Mallard is shown very distinctly in her setting of Longfellow's poem 'Daybreak.' The words are not only arranged with careful regard to the rhythm of the lines, but also in a manner that permits of their effective delivery by the singer; the last-named merit being worthy of special commendation in these days. The harmonic scheme is rational and in consonance with the changes of sentiment of the text, and the accompaniment cleverly suggests what may be termed the atmosphere of the poem. The lines of Mr. Allan Ramsay express in simple language a theme which is always acceptable to the fair sex, and Mr. Amies has set them with an unaffectedness and truth of expression that intensify their sincerity. The song is designed for a baritone voice.

NEW EASTER ANTHEMS.

Awake, awake, with holy rapture sing. Words by the Rev. S. Childs Clarke. Composed by John E. West.

I am the Resurrection and the Life. Composed by Roland Rogers.

O Voice of the Beloved. Words by the Rev. Jackson Mason. Music by Henry John King.

(Novello's Octavo Anthems.)

[Novello and Company, Limited.]

THE value of the 'Octavo Anthems' series is certainly increased by Mr. West's contribution, which is an admirable example of modern church music. A pleasing feature of the composition is the effectiveness of the organ part, which, while supporting the voices, possesses an independence that greatly adds to the appropriate jubilant character of the music. There are several passages for bass solo, answered by the choristers, who sing 'Alleluia' to a musical phrase which forms a kind of motto to the whole. The vocal writing will present no difficulties to a fairly capable choir. The setting of 'I am the Resurrection and the Life,' by Dr. Rogers, opens with an impressive passage for solo or men's voices in unison, monotoned with inflections against changing harmonies from the organ. A 'verse' passage, for soprano, alto, tenor and bass, is followed by the entrance of the full choir. Subsequently the 'verse' portion is repeated, and then, after a short organ interlude, the choir begins a spirited chorus. This, with the exception of two simple imitative passages, is in solid harmony and diatonic in character. Mr. Henry John King, who, by the way, hails from Melbourne, has taken for the text of his anthem No. 500 in Hymns Ancient and Modern and set it in a manner that will appeal to lovers of novelty. The short interlude is built up with a figure of pastoral character which is subsequently used in the accompaniment. The vocal portion begins with a soprano solo, and this is succeeded by passages respectively for basses, tenors, and altos in unison, four-part harmony being reserved until

the third verse of the hymn. The following verse is set antiphonally between choir and organ, the former being unaccompanied. By these devices effective contrasts are obtained and the result is an interesting anthem.

MALE VOICE PART MUSIC.

It was an English Ladye bright. Words by Sir Walter Scott. Music by Charles Wood.

Life. Poetry by Sir George Samuel Measom. Music by William H. Cummings.

Morgenlied. Words by Von Canitz. Music by Charles W. Pearce.

Love's Philosophy. Words by H. Godwin Chance. Music by A. Herbert Brewer.

Hail, Sweet Peace. Words by Alfred D. Parker. Music by John B. Lott.

Thou art gone to the grave. Words by Bishop Heber. Music by C. Lee Williams.

[The Orpheus. Novello and Company, Limited.]

MR. CHARLES WOOD has set Albert Graeme's song for baritone solo and chorus for first and second tenors and first and second basses; the chorus commenting on the story as it is related by the soloist. The music faithfully reflects the romantic spirit of the text and the composition is stirring and could be made most effective.

Dr. Cummings's setting of 'Life' will certainly add to his reputation. The reflective mood of the words has been admirably caught, and the graceful melodiousness of the alto part and the flowing nature of the first and second tenor and bass voice portions show the hand of the experienced craftsman.

For the benefit of those to whom the name of Von Canitz is not familiar, it may be stated that he was an accomplished scholar who lived from 1654 to 1699. His 'Morgenlied' is of a devotional cast, but it is bright and confident in sentiment, as a morning song should be. These factors have manifestly been noted carefully by Dr. Pearce, for they are cleverly reflected in his flowing and genial music. 'Love's Philosophy' has attracted many composers, and Mr. Brewer's setting, for alto, tenor, and first and second basses, is certainly not the least artistic and sympathetic. The music, which merits the attention of all Orpheus choirs, was written by request for the Gloucester Orpheus Society, and it was first performed at the last Hereford Festival. The theme of 'Hail, Sweet Peace,' is consolation after affliction, and the quotation towards the close of the first phrase of Johann Crüger's chorale 'Nun danket' gives a solidity to the composition. It should be added that Mr. Lott's music is by no means of hymn-tune character, but possesses variety and effective contrasts. The part-song 'Thou art gone to the grave,' by Mr. C. Lee Williams, is 'In memoriam of South Africa, 1900,' and is laid out for first and second tenors and first and second basses. The music is simple but solemn, and the grief beyond tears seems to pulsate in the march of the chords.

Bach's Two and Three-part Inventions for Pianoforte. Analysed and revised by Ferruccio B. Busoni. Books I. and II. [Breitkopf and Härtel.]

THIS edition of Bach's 'Inventions' may be warmly recommended to teachers and students. The value of these studies in developing independence of the hands and fingers is too well-known to justify even cursory mention of the advantages to be derived from their practice. But the chief features of Signor Busoni's revision may be pointed out. They are the careful description of the form in which each piece is cast, the comparison and connection of phrases, the latest system of fingering, and the supplementary markings in English of the Italian terms of *tembo*, whereby a more precise meaning is conveyed. The analysis of the forms are specially commendable, for they are calculated to impart a new interest to the music, and to make the student think and understand, always most desirable and necessary objects. Bach lovers will agree also with Signor Busoni's remark that the true Bach style is 'characterised above all others by manliness, energy, breadth, and loftiness.' The exhaustive and subtle nature of Signor Busoni's comments in this revision go far to explain the reason of his being so pre-eminently fine a pianist.