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Arioso für Violine und Clavier by J. D. Dabis

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of the 'Passion,' long years before, in Boston, but without success, was entirely successful in Bethlehem, where so many of the beautiful old Lutheran hymns were familiar as household words to a large element of the community. The enterprise was conducted with modesty and decorum, and its artistic significance was set down by the visiting critics from New York and Philadelphia in words of enthusiastic praise. Nothing finer has ever been done to develop a Bach cult in America.

H. E. KREHBIEL.

## REVIEWS.

### HARVEST ANTHEMS.

*There shall be an heap of corn in the earth.* By Cuthbert Harris.

*Father of mercies, full of love.* By John E. West.

*I will give you rain in due season.* By Herbert W. Wareing.

*And the Lord said.* By the Rev. T. W. Stephenson.

*The earth is the Lord's.* By J. Hopkins.

(Novello's *Octavo Anthems*.)

[Novello and Company, Limited.]

It may be said that the various requirements of church choirs are all met in the above collection of harvest anthems. That by Dr. Cuthbert Harris provides short solos for soprano and tenor voices, and a section that could be sung as a quartet, in addition to stirring opening and closing choruses. Mr. West's anthem is eminently devotional in character, the text being a setting of the words forming Hymn No. 388 in 'Hymns Ancient and Modern.' The first six words are allied to a musical phrase which is used as a motto theme, and this, given out by a soprano soloist, imparts to the music artistic unity. The choral writing is simple, but so deftly designed that admirable variety and contrast are attained. The example by Dr. Wareing opens with a solo of some extent, suitable for tenor or soprano voice. The succeeding chorus is melodious and pastoral in character, and the anthem closes with the imposing hymn tune 'Nun danket alle Gott.' Mr. Stephenson's music makes small demands on the vocal and musical abilities of its exponents; but it is very bright and effective, and will doubtless be acceptable to many choirmasters. 'The earth is the Lord's,' composed by the late organist of Rochester Cathedral, and a brother of the late Dr. E. J. Hopkins, is a good example of English Church music. It commences with a solidly written chorus in four parts. This is succeeded by a bass solo, which leads into a section that would form an admirable quartet. The concluding chorus is flowing in character and contains some well designed contrapuntal passages.

### EVENING SERVICES.

*Magnificat and Nunc Dimittis in E and F*, by Edwin H. Lemare. *In E*, by Arthur Henry Brown. *In C*, by H. Walford Davies. *In A*, by George H. Westbury. *In C*, by J. Christopher Marks, Junr.

(Novello's *Parish Choir Book*.)

[Novello and Company, Limited.]

THE setting of the evening canticles in the key of E, by Mr. Lemare, is laid out for solo voices, chorus, orchestra, and organ, and possesses considerable musical importance. The Magnificat contains a tenor solo extending over thirty-four bars, and a 'verse' portion, the effectiveness of which would be increased if it were sung as a quartet. The choral writing demands a well-trained choir, and although the harmonic scheme is bold, no exceptional difficulties are presented, and, well rendered, the music would be very impressive. The other setting, in F, is, for the greater part, for voices in unison, supported by an effective organ accompaniment, but sundry transitions into vocal harmony are deftly managed, and produce excellent effects. Choirs stronger in men than in boys will find this service admirably suited to their means.

Mr. Brown's music is stated to be 'for use on festival days,' but it is by no means of an elaborate description, practically consisting of a series of richly harmonised chants. Dr. Walford Davies has written at some length, his music covering sixteen octavo pages. The composition includes short solo passages for soprano and tenor, and some of the entrances of the voices demand precision of attack, but the intervals will not be found difficult to read by average choristers. The work is most suitable to large choirs. Mr. Westbury writes with a keen sense of effect, especially with regard to the organ part, which, without being at all difficult or disturbing to the voices, greatly enhances the interest of the music. The example under notice is an excellent specimen of his talent and skill. The setting by Mr. Marks, Junr., is bright and melodious, and will be found admirably suited to choirs of limited means.

### VIOLIN MUSIC.

*Ballade for Violin and Pianoforte.* By W. Handel Thorley. [Novello and Company, Limited.]

A PIECE of some merit. The middle section is strongly suggestive of the influence of Brahms. There are beautiful points in it, but the interest is not well maintained.

*Arioso für Violine und Clavier.* Composit von J. D. Dabis. [Amsterdam: De Nieuwe Muzickhandel.]

A CLEVERLY written and effective solo piece.

*Irish Romance for Violin and Pianoforte.* By Ralph H. Bellairs. [Alfred Lengnick.]

AN Irish Rhapsody on two tunes, a lovely minor melody and a jig that will make an Irishman foot it at a pretty pace; these are skilfully wrought, and the whole is a stirring piece that will find many admirers.

*Böhmische Tänze und Weisen für Violine mit Begleitung des Pianoforte.* Op. 10. Four books. By Otakar Sevcik. [Leipzig: Gebrüder Hug and Co.]

ONLY a violinist of the first rank could hope to deal with these exceedingly difficult works in public. They are dedicated to his pupil Jan Kubelik, who will doubtless include some of them in the *répertoire* of his recitals.

*Bridal Song.* Words by Shakespeare and

*Graceful Dance.* Pianoforte Solo. By Paul A. Rubens. [Metzler and Co.]

THE above music has acquired some distinction by being heard in Mr. Beerholm Tree's recent production of Shakespeare's 'Twelfth Night' at Her Majesty's Theatre. The song and the dance are both very simple, but they possess melodic charm and, moreover, they are neatly written.

### THE PHILHARMONIC SOCIETY.

DR. COWEN'S Symphony, No. 6, in E ('The Idyllic'), was the chief feature in the programme of the fifth concert, on May 23. The work, originally produced at a Richter concert in 1897, was then noticed in these columns, and we have only to add that under the composer's direction it was ably performed and well received. A new song cycle by Mr. Landon Ronald pleased greatly; the music is melodious and the scoring effective; the various numbers (Daybreak, Morning, Evening, and Night) follow one another without break, or, we should rather say, are connected by means of short interludes having thematic significance. Herr Jan Kubelik displayed his fine technique in Paganini's Concerto in D, but afterwards he showed by his interpretation of Bach's 'Chaconne' that he aspires to higher things.

At the sixth concert, on the 6th ult., Madame Carreño played Grieg's Pianoforte Concerto, and her rendering of this romantic work was excellent; she entered thoroughly into the spirit of the music—music which counts for little unless technical skill is allied with sympathetic feeling. The