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Review

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of a country life in a manner commonly expressed by those who live in towns. The music is in four neatly written vocal parts and is as direct in expression as the words they illustrate.

"Love is enough" (No. 801), by William Morris and Gustav von Holst, calls for a well-trained body of capable singers to do it justice. But such will be interested in the music, and those who have some knowledge of composition will scarcely fail to admire the ingenuity shown by the composer in setting the text and echoing its spirit.

The music of Nos. 802 to 809, inclusive, is by Josef Rheinberger, the series forming Opus 186 of this prolific composer. The first is entitled "All Souls' Day," the words translated from the German of August Ganther by the Rev. Dr. Troutbeck, who has also provided the English text of the other seven part-songs. The music, as befits the subject, is solemn and moving, richly and solidly harmonised, and could easily be made impressive in performance. "Sunday Morning" (No. 803) is somewhat similar in style, but is brighter in spirit. Some of the harmonic effects are fascinating. "St. Mary's Chapel" (No. 804) tells in direct tones the peace that goes out to the weary and distressed from a certain chapel in which the Virgin manifests her presence. "Messengers of Spring" (No. 805), strikes a brighter note. The gladness which this season invariably brings is expressed in the music, which, crisply sung, could not fail to tell its tale in exhilarating fashion to its listeners. "Rhapsody" (No. 806) is an expressive *Adagio* in A flat. It demands a good choir, although it will not be found difficult to read. Well sung it would be very charming. "Rhineland" (No. 807) described as a "Rheinisches Tanzlied," is as gay and vigorous as such a song should be. Rendered with spirit it would be difficult to keep the feet still, and those who may listen to this part-song will be assuredly persuaded that the poet had good reason for the declaration, "My heart's on the Rhine." "The Peace of God" (No. 808) may be described as a meditation on the familiar and unfathomable "blessing," and the solemn lines have inspired the composer to write music of a flowing and expressive character. "The Last Prayer" (No. 809) is a solemn petition to the Creator in the hour of death. There is a firmness and confidence in the music that admirably reflect the spirit of the text and the part-song possesses decided distinctiveness and could be made most impressive.

A Noon-day Melody. Song. Words by John MacDonald. Music by William Nicholl.

Dorothy Doone. Words by E. Nesbit. Music by Stanley Hawley.

To Sunalini. Words by Sarojini Chattopādhyāy. Music by Cuthbert Kelly.

[Leonard and Co.]

THE words of "A Noon-day Melody" might be taken as an argument in favour of suicide, but they have a poetical ring, and the vocal part is most gratefully laid out for the voice—two good recommendations.

"Dorothy Doone" is a damsel who seems to have stolen two hearts, and as she has only one to give in return, the swain who receives no compensation is in a sorry plight. It behoves a tenor vocalist to adequately set forth this tragedy, which is allied to melodious and singable music.

"To Semalini" is a very pleasing and tasteful "song of sleep," and the maiden to whom it is sung should have happy dreams. It is published in two keys, respectively suitable for a baritone or tenor voice.

My Study Window. Words by Henry Kirke White. Music by Arthur Fox.

Take, O take those lips away. Words by Shakespeare. Music by Arthur Fox.

[Charles Woolhouse.]

BOTH these songs merit the attention of amateur vocalists. The music echoes the words in a pleasant manner, and the accompaniments are simply and fluently written. The first ditty demands a tenor voice, but the second could be efficiently sung by a baritone.

Air de Ballet with Intermezzo. For Pianoforte. Op. 11. By Theophil Wendt. [Novello and Company, Limited.]

THERE is plenty of character, spirit, and "go" about this piece, at least about the first part. When Mr. Wendt sets himself to write a simple melody and to stick to it, he is charming. The *Intermezzo*, in this respect, is not equal to the first subject; but, on the other hand, it is a rare thing to find two subjects of equal interest—it denotes a very masterly hand when such is the case, and the average composer makes one pinch of salt serve for the two. There are sufficient indications in the piece before us that the composer has plenty of material at hand—age and experience will sort it out. Meanwhile he has given us, in his *Air de Ballet*, a piquant, melodious, and tasteful piece of average difficulty, which should meet with much popularity.

You'll love me yet! The poem written by Robert Browning.

Canoe Song. The words written by Isabella Crawford.

A blood-red ring hung round the moon. The poem written by Barry Dane.

Sweet evenings come and go, love. The words written by George Eliot.

As the moon's soft splendour. The poem written by Shelley.

Eléanore. The poem written by Eric Mackay.

The music composed by S. Coleridge-Taylor (Op. 37, Nos. 1—6.)

[Novello and Company, Limited.]

IT is always pleasurable to review Mr. Coleridge-Taylor's music, for it invariably possesses a freshness, boldness, and protest against conventionalism, and frequently a beauty of expression, as fascinating as it is exhilarating. All these estimable and attractive qualities are found in this series of six songs, which form Opus 37 of the young and singularly gifted composer. Before describing the songs in detail, mention should be made of the discrimination that has been shown in the choice of the words. This is a matter of the greatest importance to composers, and it is most satisfactory to find that Mr. Taylor possesses this faculty of appreciation in such estimable degree, for too often want of this critical perception has led to regrettable failure.

"You'll love me yet!" is one of the most lucid, and it may be added most charming, of Robert Browning's poems; its alternate diffidence, hope, and confidence are echoed with delightful truthfulness in Mr. Taylor's music. This song has already been noticed in our July number; it may, however, be added that the song is now published in two keys and would be equally suitable to a tenor or baritone voice.

The "Canoe Song" is decidedly original in conception and treatment. The 6-8 measure commonly associated with such lyrics is forsaken for duple time and a reiterated figure in the accompaniment of simple but most suggestive character. The words pleasingly clothe a poetic fancy and the pianoforte part seems to have been inspired by the glint of the moon and the stars on the dancing water. This song is also published in two keys, in D flat and F, the vocal compass of the former extending from B flat below the treble stave to the E flat an octave and a fourth above.

Contralto vocalists who possess dramatic perception should make early acquaintance with "A blood-red ring." The text tells a tragic story with forcible directness and terseness, and Mr. Taylor, who is never more happy than when treating barbaric subjects, has introduced into his setting a weirdness and gruesomeness that is positively harrowing. Some striking and very effective harmonic transitions will prove attractive to musicians, notably at the double-bars.

"Sweet evenings come and go, love," is a pathetic ditty, but possessing a tranquil beauty that is as restful as sleep to tired eyes. The voice part is remarkably grateful to sing and instinct with the tenderness and resignation of the words. The song is intended for a contralto or baritone.