

# THE Musical Times

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Review

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Ludwig and Wagner, the reader is referred to a volume which will be read with interest, especially for its musical associations. The book is prefaced by a coloured portrait of the king who, in August, 1865, prophetically wrote to Wagner: 'When we two are no more, our work will serve as a shining model for posterity. It will delight centuries: and our hearts will glow with enthusiasm for the art which is from God, and is everlasting.'

## NEW PART-SONGS.

- On Himalay.* Words by Shelley. Music by Granville Bantock.  
*To Zante.* Words by Edgar Allan Poe. Music by Joseph Holbrooke.  
*Thro' groves sequestered.* Words by Dr. Hawke. Music by Joseph Holbrooke.  
*The battle of the Baltic.* Words by Thomas Campbell. Music by C. H. Lloyd.  
*Now the golden morn.* Words by Thomas Gray. Music by John E. West.  
*The Counsel.* Words by Alexander Brome. Music by Harold Fraser Simson.  
*The mother's lamentation.* *The Keel row.* Folk-songs arranged by Thomas F. Dunhill.  
*Who rides for the King?* Words by Harold Bolton. Music by Reginald Somerville.

[Novello &amp; Co., Ltd.]

The above compositions present variety in style and sentiment calculated to meet the most divergent tastes. Mr. Granville Bantock demands for his part-song 'On Himalay' a well-drilled choir who will bring brains as well as voices to their task. These conditions being fulfilled, satisfactory results will follow. Mr. Holbrooke also requires well-trained singers to do justice to his 'Zante' and 'Thro' groves sequestered.' The former is written for first and second sopranos, and first and second contraltos, and is described as a 'dramatic choral song,' which is justified by the text and the music. The second example from his pen is for first and second sopranos, contralto, tenor and bass, and is intended to be sung unaccompanied. Being written in five parts the richness of the harmonic effects is thereby increased, and this, combined with the grace of the music, makes the way 'Thro' groves sequestered,' attractive.

The patriotic ring in Campbell's well-known 'Battle of the Baltic' has inspired Dr. Lloyd to write music that, if well rendered, would stir the pulses of singers and listeners. The dramatic points have been turned to good account by the composer, and the conclusion is impressive. 'Now the golden morn' is allied to flowing strains by Mr. John E. West, and there is a genial freshness about the music that is very pleasing. The humorous spirit pervading the advice given by the 17th century poet Brome, has been happily caught by Mr. Simson, and 'The Counsel' may be recommended as a healthy antidote to despairing lovers.

'The mother's lamentation' is an arrangement of an Irish folk-song of pathetic character, in which Mr. Dunhill does not hesitate to employ diminished sevenths and other modern harmonic devices calculated to please modern ears, although they may startle upholders of antiquarian consistency. The same indulgence is noticeable in the setting of the old Border folk-song 'The keel row,' although not to the extent of the previous example. 'Who rides for the King?' is a stirring part-song that would be appropriate for a social evening of the new 'Territorialists,' to whom we recommend Mr. Somerville's ditty.

*Great Musicians.* By Ernest Oldmeadow.  
 [E. Grant Richards.]

The title of this book *per se* is a little misleading, because certain giants of the art, Beethoven to wit, are excluded in the survey. Not that Mr. Oldmeadow's master-musicians are small men, but as the last of them was born in 1685 it would have been better to have added a qualifying word to the designation of this very readable book. Beginning with 'The great unknown,' and followed by a chapter on 'The unceasing chant' (Plainsong), the author lucidly treats, in successive chapters, of Orlando Lassus, Palestrina, Monteverde, Lully, Rameau, Purcell, Handel (the year of

whose death by a slip of the pen is given as 1859) and Bach. In his preface Mr. Oldmeadow lays stress on the fact that he writes for 'general readers' and not primarily for 'well-instructed musicians'; but even the latter may peruse his pages without hurting their well-instructedness. Not the least attractive features of a welcome addition to musical literature are the thirty-two illustrations scattered throughout the volume. One of these is a reduced facsimile of the title-page of Palestrina's 'Missarum, Liber Primus,' photographed from the 1572 edition of that work in the British Museum. It would have been a little more satisfactory if the size of the original had been stated (it is 16×10 inches); and there is no index to the book.

## CHURCH MUSIC.

- Te Deum, Benedictus, Magnificat and Nunc dimittis in the Key of E flat.* By W. A. C. Cruickshank.  
*Office for the Holy Communion, and Magnificat and Nunc dimittis in the Key of E flat.* By George J. Bennett.  
 [Novello & Co., Ltd.]

Mr. Cruickshank's setting of the canticles is for men's voices—alto, first and second tenor, and bass—and was composed, by request, for the choir of St. Paul's Cathedral. The music is direct in expression, and the harmonic scheme is diatonic. In the *Te Deum* a somewhat novel procedure has been adopted in the setting of the lines 'Thou art the King of Glory: O Christ. Thou art the everlasting Son: of the Father,' and this, combined with the subsequent passage for basses alone, is a distinguishing feature of the setting. There are also short tenor and bass solos. The close is impressive.

The *Benedictus* is written in chant form, but variety is obtained by skilful treatment which includes a transition from the tonality of E flat to that of five sharps at the words 'And Thou, Child, shalt be called the Prophet of the Highest.'

The music allied to the *Magnificat* is extremely graceful. It includes two tenor solos and a somewhat elaborate *Amen*. Considerable freshness marks the arrangement of the *Nunc dimittis*, which begins with a bass solo and concludes with the *Gloria* of the *Magnificat*.

Dr. Bennett's music to the Holy Communion is conceived in that devotional and human spirit which distinguishes the best modern church music. It is direct in expression, and although the part-writing demands a well-trained choir, it presents no exceptional difficulties. The music is in four parts throughout, with the exception of the *Benedictus*, which opens with a short tenor solo.

The setting of the evening canticles, by the same composer, is similar in character; albeit Dr. Bennett has allowed himself more freedom in his harmonic scheme and greater variety of effects in the treatment of the voices. The strains allied to the *Nunc dimittis* are exceedingly graceful, and a fourfold *Amen* sets its seal on the impressiveness and the musical interest of a welcome addition to church music.

## BOOKS RECEIVED.

*Life of Richard Wagner.* By William Ashton Ellis. Vol. vi., 1855 to 1859. Pp. x. + 472; 16s. net. (Kegan Paul, Trench, Trübner & Co., Ltd.)

*Garcia the centenarian and his times.* By M. Sterling Mackinlay. With illustrations. Pp. xii. + 335; 15s. net. (William Blackwood & Sons.)

*Moussorgsky.* By M. - D. Calvocoressi. Pp. 245; 3fr. 50c. (Paris: Félix Alcan.)

*Richard Wagner's Photographische Bildnisse.* Mit einem Vorwort von A. Vanselow. 34 photographs; 3 Marks. (Munich: F. Bruckmann A.-G.)

*The true method of tone production: a new and complete course of voice training.* By J. van Broekhoven. Pp. 122; \$1.50. (New York: The H. W. Gray Co.)

*Dr. Collisson in and on Ireland.* Pp. x. + 152; 3s. net. (Robert Sutton.)

*Thoughts on music, psychology, and Christianity.* By G. H. Cox. Pp. 43; 2s. (Wolverhampton: Whitehead Bros.)

*Music without tears.* By M. E. Marshall. Reprinted from the *Queen* newspaper. Pp. 30; 1s. (Offices of the *Queen*.)