

Review

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the public. He was assisted by Miss Teresa Blamey and Mdlle. Dufour; Messrs. Hirwen Jones, Harry Williams, Franklin Clive, and others, as vocalists; and by the members of the Fraser String Quintet as instrumentalists.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Saul" on the 17th ult., in Christ Church, Westminster Bridge Road. The soloists were Mrs. Edwardes, Miss Edith Tatham, Mr. John Probert, Mr. W. C. Gaze, Mr. James Blackney, and Mr. J. Winspeare McCarty. Dr. E. H. Turpin accompanied on the organ.

THE Chevalier d'Aulby is the successful winner of the "Grand Prix d'honneur de Paris." Amongst numerous other decorations he holds the Cross of Artistic Celebrities of France. He intends to give a series of Orchestral Concerts in London shortly. The Chevalier d'Aulby is by birth an Englishman.

A CONCERT, the proceeds of which have been devoted to the removal of a debt upon the Royal Female School of Art, was given at the Princes' Hall on the 9th ult. The arrangements were in the hands of Miss Louise Borowski, who provided an interesting programme, which was much appreciated.

ON Sunday evening, the 1st ult., Spohr's "Last Judgment" was sung by the Choir at St. Anne's, Poole's Park, Holloway. The Organist was Mr. Munro Davison, who played as voluntaries Andante in G (Smart) and "St. Ann's" Fugue (Bach).

MR. J. MAUDE CRAMENT has been elected Sub-Warden of the Guild of Organists. Mr. Crament is Organist of St. Paul's, Kensington, and is well-known as the popular Secretary of the People's Entertainment Society.

THE Archbishop of Canterbury has accepted the dedication of the second and future editions of Moreton Hand's little book "The Organist in his relations with the Clergy, Choir, and Congregation."

DR. VILLIERS STANFORD, of Cambridge, has accepted honorary membership of the Tonic Sol-fa College.

REVIEWS.

Missa ad quatuor Voces inæquales, auctore Gulielmo Byrd. Ediderunt Gulielmus Smyth Rockstro et Gulielmus Barclay Squire. [Novello, Ewer and Co.]

IN the interesting preface to this work written by the editors, a few facts relative to the history of the composition and its publication are given as far as they are known. The statements made concerning the date of the composition by Dr. Rimbault were doubted by Dr. Barrett in his "English Church Composers," and they have been conclusively refuted by Mr. W. Barclay Squire, one of the editors of the present work. As far as the evidence of the music itself is concerned, it would seem to belong to the more mature period in the life of the composer rather than to that of his early youth. Without entering upon any controversial points, it is enough to say that all who are interested in the early movements of English musical art will give a welcome to this example of the composition of the "father in musick," coupled with a grateful recognition of the service of the editors, who have discharged their self-imposed task most admirably. The modern look which the signature (four flats) presents to the eye is explained by the editors. They have transposed the whole work a tone lower than the original, because of the large extent of the compass of the several parts. The original signature (two flats) does not stand for a key as in modern music, but indicates the double transposition of the mode, in this case the Æolian and Hypæolian, a proceeding which was considered heterodox in the borders of the sixteenth and seventeenth centuries. The extent of the compass disposes of the statement that there was a considerable difference in pitch in use in the church and for chamber music. The church tone was higher than the secular tone, it is said, and when the Service by Orlando Gibbons, in F, which belongs to about the same period, is now as frequently sung in the key of G, it is supposed

to bring it nearer to the pitch in use in the time of the composer. There is no evidence that the Mass of Byrd was ever sung in church, and it is quite possible to believe that the composer may have written for exceptional voices—such as are required for the due performance of Beethoven's Choral Symphony. Like the noble work of more modern time, the Mass may be considered as marking an epoch in art. It abounds in daring innovations upon the rules and practice of the Flemish and Italian writers of the period, "and exhibits frequent instances of the strange false relations which form so prominent a feature in Byrd's compositions." Some of these experimental excursions into new realms of art are distinctly intolerable. Others are such as modern ears have become habituated to, even though their undesirability is not lessened from a scientific point of view. The simplicity of four-part writing, such as is found herein, occasionally intensifies the harshness of the clashings of certain of the discords to sensitive ears; whilst, at the same time, the use affords the admirers of such things an opportunity for descanting upon the extraordinary foresight of a composer who, 300 years ago, ventured to try effects which are still debateable. Notwithstanding such peculiarities, which the editors have carefully seen and pointed out, and, as far as possible, have provided against in a spirit which cannot but command admiration, there are some very beautiful effects in the old tonal harmonies of the Mass which will bring a great amount of pleasure to those who have a tender feeling for the expressive concords and sequences of the sixteenth century. The Mass, as it stands, is available in that ritual which permits of the employment of the Latin tongue, and, if set to English words, might be revived for use at certain services of the Anglican Church, while, for choral societies who do not disdain an occasional element of antiquarianism, the music may be studied with profit and pleasure.

Wandernde Melodien. Eine Musikalische Studie von Wilhelm Tappert. [Leipzig: Liste und Warcke.]

THE interesting character of this work may be inferred from the fact that the author has taken some of the most popular melodies of Germany and elsewhere, has traced them to their earliest available sources, and has shown how composers, great and small, have employed the themes, and have been insensibly, as it were, influenced by them. The design of the work is almost identical with the pursuit of the enquiry concerning "Thematic Coincidences" in the pages of THE MUSICAL TIMES. In the present work the enquiry has been arranged upon a determined basis and upon scientific principles. Herr Tappert, in adverting to the theory of evolution as propounded by Darwin, holds "that there is possibly an evolution in music as in Nature. He seeks in music of all periods, places, and nations, that he has as yet been able to get together, the red thread of connection, which is often indistinct, sometimes clear, but which always exists, and on which may be strung all phenomena from the first experiment to the modern perfection. Wandering melodies are the indefatigable tourists of the earth. They traverse foaming torrents, cross the Alps, dive into the ocean, and wander in the desert, everywhere meeting others which are taking the opposite way. From the natural human interest in all foreign things, many a tuneful Cinderella, far from its fatherland, attains to high honour, becomes perhaps the patriotic song, the national hymn, whose strains infallibly inflame. Often the vagrant returns, more or less changed, and lives a new and brilliant life in the old home as 'Imported airs.' Apart from the world connection there is also an inner relation to observe and indicate. The melodious companions are always travelling, from the workshop to the country road, with the youths of the inns, in the farthest towns, in the smallest village. From the dancing-room come the nursery ditties, from the Concert-room they escape and mingle with the reapers in the field, keep company with the hunter in the wood, or shorten the hours for the soldier on the watch. From the theatre and from the salon they make their way into the churches, and round again. Many a melody is like the wandering Jew, never resting, never dying. The reason given for such vitality and tenacity is that its existence is nearly as old as our era. Many which bloomed already in poetic

'Minnelied,' in the Schools of the Meistersingers, rest now in the holy aisles of the Church. A great number followed the progress and crowd of the Wittemberg Reformer, and took refuge from the incense and mystic gloom of the Catholic Cathedral in the clear, bright abode of the Protestant Church. He who travels and mixes much with people, undergoes more or less change, assumes here and there something of speech and custom, and may be taken in a foreign land for a native and in his own home for a stranger. Exactly so is it with our wandering tunes. They never, or very rarely, remain what and how they were. The metamorphosis has no end. Their forms are ever varied and new, but yet they preserve sufficient of their recognisable features to show their origin. They are the common property of the world, and never lose their individuality, even though they be manipulated by such masters in the craft of music as Handel, Haydn, Mozart, Beethoven, or Mendelssohn."

The Naiads. A Cantata for female voices. Written by Edward Oxenford. Music composed by Oliver King. Op. 56. [Novello, Ewer and Co.]

ALTHOUGH the author of the words advances no new idea for his Cantata, and the kind of story upon which he bases his subject has been employed in various forms over and over again, by himself as well as others, his lines are smooth and have been associated with some elegant and graceful music by Mr. Oliver King, so that the work has only to become known to secure a wide popularity. The construction is ingenious and the effect is full, though the choruses are only in two-part harmony. The accompaniments are brilliant and interesting, and add no little to the charm of the Cantata. In the twelve numbers of which it is composed, there are some melodious airs for soprano and contralto soli, besides some elegantly-written duets for the same voices, with accompanying and separate choruses. The Intermezzo, "Dance of the Naiads," would alone make the success of the Cantata in performance, even if the rest of the work was of inferior quality; but, as a whole, it is worthy to be counted among the happiest efforts of the composer, and also as one of the best works of its kind available for teaching, for study, or for pleasure.

Beethoven. By H. A. Rudall. Great Musician Series. [Sampson, Low and Co.]

THE fact that nothing new has been discovered about Beethoven is demonstrated in the pages of this new addition to the many existing biographies of him. The charm of Mr. Rudall's version of the History of the Life of Beethoven consists in the clear, lucid, and graphic manner in which the story is told. With a due amount of enthusiasm for his theme, the writer carries the reader from page to page in the pleasant converse of one who is relating a personal story. The book is not a mere list of artistic productions, or a detailed record of their origin. The author has wisely only mentioned those which had a particular bearing upon the composer's career. The consequence is that the narrative is unbroken by needless statements which may testify to the desire for accuracy on the part of the author, even though they materially hinder the interest in the subject. There is an appendix containing a catalogue of works, based upon Nottebohm and the Dictionary of Music and Musicians, and this suffices for all needs and makes the little book complete within its own covers as far as possible.

Vocal Duets (including those from his larger works). Composed by Robert Schumann. [Novello, Ewer and Co.]

A NEW, beautifully-printed, and cheap edition of Schumann's vocal duets such as the present will be gladly welcomed by the many admirers of the composer and his labours. It would be quite possible to occupy much space in speaking of these productions in detail. This task is needless as the majority of the duets are well known and even familiar. It is, however, a great advantage to be able to have them in one collection such as the present, where the original words by various German poets are accompanied by careful and even poetical versions in English by Lady Macfarren, Miss Vance, and John Oxenford. There are thirty-five in all, including the duets from "The pilgrimage of the rose," the "Minnespiel," the "Spanische

Liebeslieder," separate duets with words by Burns, Grün, Ruckert, Kulmann, and others, the whole forming a complete and elegant collection such as can scarcely fail to create a large measure of delight for the opportunity it affords for the study of one of the most acceptable phases of the genius of the composer.

Serenata for two Violoncellos and Pianoforte. Composed by Alfred Piatti. [Novello, Ewer and Co.]

THOSE who have heard the composer as a player will find in this ably-written work much of the grace and elegance of thought which may be considered as parallel to his unequalled performance. The masterly style in which the ideas are expressed display a perfect knowledge of the violoncello and its characteristic qualities, and a happy method of conveying that knowledge in writing. There is a charm of spontaneity in the manner in which the ideas are set down, so that the whole appears to be the result of an unprompted and even an inspired effort. The effects are gained by the most simple yet legitimate means, while the art and ability of the composer is apparent in every bar. As might be expected, the chief interest in the *Serenata* is centred in the passages given to the two chief instruments, the part for the pianoforte being of the most modest character. As a Concert piece it would be very effective, and as a medium for study and practice it should not fail to prove valuable.

Wright and Round's Amateur Band Teacher's Guide and Bandsman's Adviser.

[Liverpool: Wright and Round.]

THIS is an excellent, compact, and common-sense collection of precepts which will be found of the utmost value as a guide to those who desire to form a brass band, and to keep the members together. It gives hints how to commence the formation of a band. It instructs the tyros how to blow; tells the conductor how to arrange hymn tunes for a young band; how to manage the practices from the initial lesson to the highest point of artistic playing, and all in the clearest and most comprehensive manner. It is written in a genial and pleasant style; there is nothing redundant or superfluous, every word is of weight and value, and the Band Teacher's Guide, which is published at a very small rate, deserves to be popular with bands formed or forming, prospected or established, and to be read by all interested in the cause of music, whether they be bandmen or not.

Complete Works for the Pianoforte. Composed by Robert Schumann. Edited and fingered by Agnes Zimmermann. Vol. I. Octavo. [Novello, Ewer and Co.]

A FEW words of commendation will be sufficient to call the attention of all who are interested in the music of Schumann to this instalment of a new edition of his pianoforte works. It is in all respects the same as the folio edition that has been already favourably noticed in these columns. The only difference is in the size, the octavo form—so acceptable to many—having been selected for this present publication. Miss Zimmermann's preface and biography of the composer are prefixed to this first volume, and each piece has the advantage of her careful editing and fingering of the passages, so that it is one of the most elegant in appearance, accurate in form, and easily accessible as far as price is concerned.

Sérénade Napolitaine. For Violin, with accompaniment for Pianoforte. By G. Saint-George.

[Charles Woolhouse.]

MR. G. SAINT-GEORGE has already shown himself possessed of a large fund of melody, combined with much ability for the treatment of his themes. The present example evinces no falling off of that power. If the "Sérénade Napolitaine" contains more technical difficulties than any other of his previous pieces, the effect gained will compensate the young violinist for his effort in conquering them. The demands upon the skill of the player are in no way great; but they have the result of making the composition excellent for public performance, and so it is one which should receive the attention of all players who desire to become acquainted with something new.