THE MUSICAL TIMES.—APRIL 1, 1900. 243

Mention must be made of the opening chapter, "Siegfried’s Death," written in 1848, and of two of the posthumous contributions—the draft (unused) of "The Saracen Woman," an opera in five acts, and "Jesus of Nazareth," a draft, one of the unrealised drama dreams of Wagner.

We can only repeat previous commendations of the manner in which Mr. Ashton Ellis has discharged his duty. Therefore, her summary and index are models. "A general chronological table of the contents of the eight volumes" is another of those instances which testifies to the thoroughness of Richard Wagner’s English translator.


The reader who takes up this book in the expectation of finding in this a biography per se of the greatest of pianoforte composers will probably be disappointed; but this by no means implies that it is not a book to be read. As a matter of fact, the volume before us throws a hardly less interesting light upon the personality of its illustrious author than upon the master musician who forms its theme. In an interesting letter dated "Lemar, Feb. 1851," to M. J. Escudier, the Parisian music publisher and manager of La France Musicales, Liszt refers to "the proofs of the first two articles of my biographical study of Chopin" (the italics are Overs) "by the way, first appeared in the above-named journal in detached numbers, beginning on February 9, 1851." Liszt adds: "Both on account of the reverence of my friendship for Chopin, and my desire to devote the utmost care to my present and subsequent instalments, it is most important that this work should make its appearance as free from defects as possible, and I earnestly request you to give most conscientious attention to the revision of the last proofs."

Nearly fifty years have passed since Liszt’s "biographical study," or "appreciation"—that is its best designation—of Chopin appeared in book form, yet it only now makes its appearance in an English version, "translated in full for the first time," as the title-page informs us. Although Liszt’s "appreciation" is more or less in the nature of a rhapsodical panegyric upon his friend, there are many interesting touches of a personal nature that are of distinct value. For instance, in regard to Chopin’s pianoforte performances, Liszt says: "By his peculiar style of playing, Chopin imparted with most fascinating effect a certain rocking, making the melody undulate to an extent like a skiff driven over the bosom of tossing waves. This manner of execution, which set peculiar seal upon his own style of performance, was first indicated by the words Tempo rubato, affecting those broken, altered chords, unessential notes, and pedals. But the goal is not yet. The last three chapters of the course treat of harmonising for string-quartet—containing most useful hints on bowing and phrasing, three-part writing, and five-part writing. And then, finally, there is an Appendix, entitled "Hints on the training of the ear and the eye in harmony," the importance of which goes without saying. There is also a complete index.

So much for the outline of the subject-matter of this treatise. It is quite impossible within the limits of our space to give a detailed exposition of its development. This cannot be more thoroughly grasped than by the reader himself with the book in his hands. But one special feature may be pointed out. In regard to the exercises, the figured basses that are given are not like belated hymn-tunes, but they embrace a variety of rhythms and styles. Moreover, a marked excellence of this exercise department consists of the melodies that are given to be harmonised. Old English songs, such as "Sally in our school," and "London Lay," and so on, are laid under contribution. Thus the student’s harmonic faculties are developed up and down—instead of "up" only, as is the method of many manuals. Moreover, his interest is thereby awakened and sustained; and thus he is gently and safely led along the road which lebeth to the creative state of his harmonic existence.

As the book is the outcome of a request made by the Council of the Royal College of Music, Sir Frederick Bridge that he should "prepare a Manual of Harmony for use in the College," it may be assumed to bear the "hall
compiled treatises having that object in view will assuredly
credit for the courage of his convictions. A specially useful
passing notes, &c. Thus it will be seen that Dr. Vincent
chapters on progression of parts, adding a treble part to a
paper." But until we all become Sterndale Bennetts
and commended. And therefore both these thoughtfully
given bass, adding inner parts, sequences, suspensions,
XIII. Previous to that '4 unlucky number " there are
meet with the attention they deserve. We think it was
being convinced that this is the only consistent theory
whereby modern combinations can be explained.

Teachers will be struck with the novelty of the arrange-
ment of the book. For instance, Chapter II. treats of
"writing a bass part," and the consideration of first inver-
sions is suspended—to use a harmonic word—till Chapter
XIII. Previous to that "unlucky number" there are
chapters on progression of parts, adding a treble part to a
given bass, adding inner parts, sequences, suspensions,
passing notes, &c. Thus it will be seen that Dr. Vincent
does not follow the traditional methods of stating his case.
It is quite possible that a jury of harmony experts would
not arrive upon a verdict, but they would certainly give
credit for the courage of his convictions. A specially useful
chapter is that on "accents, rhythm, cadences, and elemen-
tary form." Anything that will help to remove the study of
harmony from the region of mere dry mathematicalities
into the purer atmosphere of real music is to be encour-
ged and commended. And therefore both these thoughtfully
compiled treatises having that object in view will assuredly
meet with the attention they deserve. We think it was
Sterndale Bennett who remarked that "all the harmony one
needed to know could be written upon half a sheet of note-
paper." But until we all become Sterndale Bennetts,
harmony books will continue to be a necessity.

CHURCH MUSIC.

Story of the Cross. By J. Varley Roberts.
How great is the loving kindness. By John E. West.
Create in me a clean heart. By Percy J. Fry.
Turn ye ever to Me. By A. E. Godfrey.
Estound the house. By Henry Gadsby.
Nearer, my God, to Thee. By Thomas Adams.
Behold now, praise the Lord. By Frederick Iliffe.

This excellence of this important series is fully maintained
in recent numbers. A setting of the Rev. E. Monro's popular "Story of the Cross," by Dr. J. Varley Roberts,
comes appropriately for the Lenten season and may be recommended by reason of its simplicity combined with its
devo- tionally and musicianly character.

"How great is the loving kindness," by Mr. John E. West, is an anthem for Sexagesima for general use. The
music is remarkable for greater than ordinary character and
richness of harmony. It is in four parts throughout, but
contains several effective points of imitation. The voices
are admirably supported by the organ accompaniment.

"My God, I thank Thee," is an anthem which would be
especially appropriate at weddings. The music, set by Mr. Edwin H. Lemare to Miss Adelaide Procter's words,
possesses a tranquil beauty which renders it very impressive.
The setting for a baritone voice, but the
remainder of the work is in four vocal parts which will
present no difficulty to average choirs.

Create in me a clean heart; an anthem for treble or
tenor solo and chorus, by Mr. Percy J. Fry. The
opening solo occupies two pages. The chorus which follows
is Mendelssohniain character, easy to read, and flowing
and harmonically effective.

"Turn ye ever to Me," by Mr. A. E. Godfrey, also
opens with a solo, for a baritone or tenor voice, of some
length. In this anthem, however, the solo voice continues
after the choir has entered. Well sung, the work would be
impressive.

"Except the Lord build the house," was written by
Mr. Henry Gadsby for the jubilee of Queen's College,
London, and the music is appropriately bright and
festyive in character. It begins with a chorus in four
parts, in which occur some effective imitative passages.
This is succeeded by a solo, for two sopranos (or semi-
chorus), who are subsequently joined by an alto soloist.
A return to the allegro portion of the opening chorus
effectively concludes an interesting composition.

Mrs. Sarah Adams's favourite hymn, "Nearer, my God,
to Thee," has had many settings. In this, by Mr. Thomas
Adams, the music is laid out for soprano and tenor soloists
and four-part chorus. Its expression is not only sincere,
but manifest care has been taken to secure the proper
accentuation of the lines. Some bold and striking har-
monic transitions at the close have a beautiful effect.

"Behold now, praise the Lord," by Dr. Frederick
Iliffe, is well described as "a short and easy full anthem
for parish choirs." Much appreciation is shown by the
composer of contrast, and some excellent effects are pro-
duced by simple means.

Lord, teach us to number our days. By C. H. Lloyd.
Almighty and everlasting God. By Francis Edward
Gladstone.

(Novello's Services and Anthems for Men's voices. 43, 44.) [Novello and Company, Limited.]

DR. LLOYD'S anthem is well laid out for two altos, two
tenors, and two basses, and may be sung by soloists or
choirs. The words are taken from the 90th Psalm, and
their devotional spirit is admirably reflected in the music.
The vocal parts possess considerable independence and
will interest cultured singers. An accentuation of the lines
is provided; but the work is so closely knit that, provided
capable vocalists are available, it might be dispensed with
and thus gain in impressiveness.

More simple in character is the setting by Dr. Gladstone
of the Collect for the Twelfth Sunday after Trinity, which
has been allied with music of flowing and appropriately
prayerful spirit. It is designed for solo tenor and chorus of
alto, tenor, and bass, the chorus echoing and supporting the
soloist in an effective manner. Dr. Gladstone's skill and
expression are specially shown in the organ accompani-
ment: it is remarkably slight, but every note tells, as
might be expected from a pupil of S. S. Wesley.

SONGS.

Come, then. My Love. Music by Ethel Barns.
Arabic Love Song. Words by Shelley. Music by S. Liddle.
Españolita. Words by Charles H. Taylor. Music by
Arthur Desmond.
My Love Nell. By C. Milligan Fox. [Forsyth Bros.]

MADAME ETHEL BARNs writes in an unpretentious
manner, but with a simple and direct sympathy with her
text that imparts to her music much charm. Of the two
settings, "Come, then," and "My Love," the second is the second
better; but singers of limited capacities will find in each a
grateful vocal part and music that can easily be made
effective in performance.

An "Arabic Love Song" should be entitled an "Arabian
Love Song," since Shelley's lines are in English; but with
this exception no fault is to be found with the song. Mr.
Liddle has made use of a favourite scale, a
characteristic feature of which is that the keynote is
followed, ascending, by a semitone and a minor third, and
he has used these intervals with great deftness to suggest
the Eastern sentiment of the text. As the song has
already been favourably received in our chief concert
rooms, there is no need to enlarge upon its merits.

Vocalists who incline to songs of conventional Spanish
type will find a pleasing example in Mr. Desmond's
"Españolita," in which the praises are sung of "Juanita,
sweet as Spanish skies are blue."