Review

Source: *The Musical Times and Singing Class Circular*, Vol. 39, No. 664 (Jun. 1, 1898), p. 402

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3365480>

Accessed: 27-02-2016 04:41 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

of which are entirely devoted to works by British composers, are facts at once significant and gratifying. They are especially gratifying when, as in the present instance, a really representative selection is offered and meets with such genuine and thorough appreciation. We refer to the concert given on April 24 by the Società del Quartetto, of Bologna, under the able direction of Signor Martucci, at the Teatro Communale, before a very numerous audience. The programme on this occasion included Sir Arthur Sullivan's "Tempest" music, Dr. Villiers Stanford's "Irish" Symphony, Sir Hubert Parry's Symphonic Variations, the *Intermezzo* from Sir A. C. Mackenzie's "Rose of Sharon," and Mr. Cowen's "In Fairyland." The reception accorded to these works was without exception a most favourable one, and the press organs are unanimous in their acknowledgment of the musicianlike workmanship, melodic charm, and marked individuality characterising them. The various local journals publish an extensive critical appreciation of the concert. One writer refers to it as a "magnificent success," and speaks of the impression created as a "revelation," thereby disproving the current notion in Italy that England is an "unmusical nation." The very able account given in the *Gazzetta Musicale*, of Milan, is equally laudatory. The last-named journal, after a brief historical sketch of the progress of music in England and an allusion to the fact of modern English composers gradually becoming better known outside their native country, welcomes the opportunity afforded to an Italian audience on the present occasion, and is glad to add that "the five English composers, selected with great artistic judgment by Signor Martucci, have met with a veritable triumph at Bologna, where their works, and indeed the existence of a modern English school, had been previously quite unknown."

Referring to the *Prelude* and *Intermezzi* from the "Tempest" music, the writer considers them "fully appropriate to their subject, with the poetic and descriptive elements predominating." Dr. Stanford's Symphony comes in for a considerable share of the critic's praise, more particularly its second and final movements. No less appreciative are his remarks with reference to Sir Hubert's Symphonic Variations, "a veritable symphony, indeed, of a lofty classical style, abounding in variety of colour and intricacy of combinations." "Sir Alexander Mackenzie's *Intermezzo* from the first part of the oratorio 'The Rose of Sharon,' the critic goes on to say, "is a most charming little piece, a sweet and graceful *fantasia*, scored almost exclusively for stringed instruments, the effect produced by which is of the most tender, penetrating order. . . . This truly memorable concert terminated with the performance of two dances, Nos. 5 and 6, from Mr. Frederic Cowen's ballet 'In Fairyland,' which thoroughly delighted the audience on account of the originality and gracefulness displayed in them. Both between the different numbers in the programme and at the conclusion of the performance, Signor Martucci and his valiant orchestra were the recipients of prolonged and enthusiastic plaudits." There can be no doubt that a considerable share of the brilliant success achieved by this first production of English music in so important a musical centre as Bologna must be accorded to the ability of the conductor and of the forces under his command, and it is a pleasure to acknowledge our national indebtedness to this extent to Signor Martucci, who has furnished so excellent a practical demonstration of the interest which, it is well known, he has long taken in the works of contemporary English composers.

A HIGHLY interesting musical exhibition was inaugurated at the Mess Palast, Berlin, on the 7th ult., and will remain open until August 12. Contributions have been sent from all parts of Germany, Austria-Hungary, and other countries, the section of musical instruments being particularly rich in exhibits of special interest. Amongst these may be instanced the clavier used by the great Leipzig cantor, the travelling pianofortes of Frederick the Great and Mozart, and the grand pianofortes of Weber and Mendelssohn, all of them forming part of the Royal collection. Dr. Oscar Fleischer, the custodian of the latter, will deliver periodical lectures in the instrumental department.

REVIEWS.

Te Deum Laudamus and *Benedictus* in D. By Hamilton Robinson.

Magnificat and *Nunc dimittis* in F. By C. J. B. Meacham.

Magnificat and *Nunc dimittis* in D. By J. E. Adkins.
[Novello and Company, Limited.]

DR. HAMILTON ROBINSON'S setting of the *Te Deum* may be warmly recommended to choirmasters who have a well-trained body of vocalists, for the music is dignified and impressive to a remarkable degree, and the accentuation of the text is excellent. Four soloists are required as well as the usual four-part chorus, and the imitative entrances will require to be sung with precision to do justice to the music; but any extra practice that may be found necessary will be well repaid by the effectiveness of the writing. The setting is admirably suited for festivals, for which orchestral accompaniments may be obtained.

The setting of the *Magnificat* and *Nunc dimittis*, by Mr. Meacham, follows conventional lines, but is melodious, and its simplicity renders it available to the majority of church choirs.

The service by Mr. J. E. Adkins is also easy to sing, and the music flows with facility and grace. Passages for the several voices in unison considerably add to the effectiveness of the composition, which is calculated to interest a choir.

Four Characteristic Waltzes (Op. 22). Arranged for pianoforte solo, and violin and pianoforte, by the Composer, S. Coleridge-Taylor. [Novello and Company, Limited.]

THE adjective "characteristic" is not seldom applied to pieces which virtually possess no character save that of conventionality, but in Mr. Coleridge-Taylor's waltzes its use is thoroughly justified. It is very rare to find such marked individuality in conception and treatment in so young a composer, and pianists and violinists in search of fresh and original music may be warmly recommended these waltzes. They were originally designed for orchestra, but they are very effective as pianoforte pieces, and still more so when the assistance of a violin is secured. The first, in E minor, is headed "*Allegro ma non troppo*," and opens with a flowing melody which possesses great *entrain*, and is admirably contrasted with a second subject that has much in common with the sentiment of lands where the sun blazes fiercely. The second waltz is in A, and, although less distinctive, possesses no less individuality. Number three is directed to be played *Andante con sentimento*, and its chief melody might be that of the song of an ardent lover, so expressive and impassioned is its burden. If this be taken as its sentiment, the final waltz, *Allegro furioso*, might with equal justification be said to suggest the mental whirlwind of his subsequent jealousy—a jealousy that brooks no control and burns like fire. The distinction of this music does not merely pertain to the themes, it is no less apparent in the harmonic scheme and command of rhythm. Indubitable conviction seems to rush into utterance with the blind confidence of instinct. Chords having little or nothing in common are welded together as with a blow, and the parlour pathos of the conventional waltz is consumed by a virile spirit that converts its usual monotonous beat into heart-throbs.

Interludes. By the late Henry Charles Banister.
[George Bell and Sons.]

The Harmonising of Melodies. A text-book for students and teachers. By Henry C. Banister.
[Office of "Music," Wardour Street, Soho.]

THE late Henry Charles Banister was one of those thoughtful-minded musicians whose utterances command respectful attention. He is widely known as the author of a text-book on harmony, first issued many years ago, his other contributions to musical literature including: "Lectures on Musical Analysis" and a very exhaustive "Life" of his friend the late Sir George Macfarren. The first of the posthumous volumes now before us gives ample evidence of that wide reading, ripe judgment, and earnestness of purpose which were highly characteristic