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Britannia's Call by W. F. Baughan; Charles E. Baughan; Once Only at the Garden Gate. I Will Make You Brooches by Robert Louis Stevenson; Katharine M. Ramsay; A Song of the March Wind. Song by Maud J. Vyse; Hermann Löhr; In the Merry Month of May by Nicholas Breton; Cuthbert Harris

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that clearness of outline and due regard to the resourcefulness of the organ for which Mr. Lemare is so well known. To the foregoing, and coming within the same commendation, must be added Tschaiikowsky's popular 'Chanson triste' and five excerpts from Heinrich Hofmann's set of pianoforte pieces entitled 'The Trumpeter of Säkkingen'—viz., The Trumpeter's Greeting, Duet, Farewell, In Rome, and Wedding March. All these Transcriptions have merits which claim the favourable consideration of recitalists in particular and organists in general.

Intermezzo in B flat; Andante Cantabile in F; and Meditation in D flat. By Edwin H. Lemare.

Romance. By A. Wheeldon. *Concert Rondo in B flat.* By Alfred Hollins. *Fantasia in F.* By John E. West. (*The Recital Series of Original Compositions for the Organ.* Edited by Edwin H. Lemare.)

Offertoire in F. By Hamilton Clarke. *Légende; Chanson Pastorale.* By H. M. Higgs. *Intermezzo.* By Alfred Hollins. (*Original Compositions for the Organ.*)

[Novello and Company, Limited.]

THESE ten original compositions for the organ furnish much variety to players upon the king of instruments. Of the trio of pieces by Mr. Lemare, the Intermezzo in B flat is of peculiar interest, being 'an improvisation originally recorded in the phonograph'; the *Andante Cantabile*, a flowing theme imitatively treated, is in its composer's characteristic style; and the Meditation, a solo for the voice celèstes and vox humana, contains an episode which furnishes a study in double pedalling—the left leg holding down the low A for seven bars, while its colleague plays the other notes, with their skips, in as legato a style as it can, single footed.

The Romance by Mr. Wheeldon is of a pastoral nature, the main theme (solo) leading to a tranquil chordal episode in the subdominant key. 'A trifle nasty to play, but seek and ye shall find,' wrote Mendelssohn to his sister Fanny in referring to one of his compositions. This may be said of Mr. Hollins's sprightly Concert Rondo, which has all the elements of vigorous animation in its semiquaver impetuosity. The second subject is thoroughly Hollinsish in its melodic charm, and the whole piece would make an attractive feature at a recital in any Town or other public hall. Mr. John E. West's Fantasia is laid out on a large scale. The material of the opening section mainly consists of majestic triplet chords, relieved by rapid arpeggi on the swell, and a melodious *Andante con moto* of a flowing triplet character. To this succeeds a bustling *Allegretto scherzando*, fugally, but freely treated, of which the joke may consist of the skip of the octave in its opening theme. In the course of the development the *Andante* and *Allegretto* themes are ingeniously combined. The stately chords, heard at the beginning, prepare the way for the recapitulation, which is as brilliant as it is brief and to the point. The musicianship of this Fantasia is on a level with its effectiveness, and the work will add to its composer's reputation, which is saying a great deal.

Melodiousness and executive facility go hand in hand in Mr. Hamilton Clarke's Offertoire in F, the composition of an experienced writer. Mr. H. M. Higgs always writes pleasing music, and his *Légende* and *Chanson Pastorale* maintain the standard that is expected of him. The main theme of the Intermezzo by Mr. Alfred Hollins is accompanied by semiquaver arpeggios, to which succeeds a tranquil and melodious second subject in G flat. The name of the composer is a sufficient guarantee for artistic excellence in writing for the instrument upon which he is so masterly a performer.

SONGS.

Six Songs. By Henry Bickford Pasmore.

Six Songs. By Bertram Shapleigh.
[Breitkopf and Härtel.]

MR. PASMORE is manifestly a disciple of Mendelssohn, and his six songs, all short and unpretentious, will, in consequence, prove acceptable to many singers. The vocal part is flowing and grateful to sing, and the accompaniments have manifestly been written with chief regard to affording the voice solid and effective harmonic support.

The songs are severally named 'Welcome to Spring,' 'The Summer Wind,' 'The Miller's Daughter,' 'In the Wood,' 'Sing soft, my Heart,' and 'Harmony.' Of these we prefer the fourth and fifth, but they each possess artistic merit. They all require a vocalist who can sing with ease the upper F sharp or G.

Mr. Shapleigh's songs are also short, but they are more modern in conception and treatment than the set by Mr. Pasmore, particularly with regard to their harmonic theme. The poems, by Gustave Kastrop, Karl Kaspar, and F. H. Schneider—admirable English translations of which are provided by Mrs. Bertram Shapleigh—are for the most part introspective in character, and the music strives and struggles to follow their inner meaning, often with happy results. The titles of the songs, which indicate their character, are 'Absence,' 'The Dawning,' 'The Gate of Dreams,' 'Her Troth,' 'The Vigil,' and 'Ave Maria.' The first of these is the most important, and although the tonality is somewhat restless, the composition is one that will appeal to cultured vocalists. Such will also appreciate the original and suggestive ending of the 'Ave Maria.'

Britannia's call. Words by W. F. Baughan. Music by Charles E. Baughan.

Once only at the garden gate. I will make you brooches. Poems by Robert Louis Stevenson. Music by Katharine M. Ramsay.

A Song of the March Wind. Song. Words by Maud J. Vyse. Music by Hermann Löhr.

In the merry month of May. Words by Nicholas Breton. Music by Cuthbert Harris.

[Forsyth Brothers.]

THE lines of Mr. W. F. Baughan, entitled 'Britannia's call,' are stirring, and set forth the best claims for union and patriotism. Mr. Charles E. Baughan is a young musician who has in several songs, notably in those in his Greek opera 'The Maid of Artemis,' shown talent dominated by artistic intuition, and these qualities are pleasantly noticeable in the song before us. The refrain, 'Men, arm! arm! proclaim our right,' is allied with a spirited martial strain. The song is one that should meet with wide acceptance. 'Once only at the garden gate' tells of a gallant lover who leaves his lands and sweetheart to seek his 'Odyssey of battle.' The music cleverly follows the sentiments of Mr. Stevenson's lines, and, delivered with firmness and conviction, the song could be made very effective. 'I will make you brooches' might be sung by the same gallant after the accomplishment of his 'Odyssey.' The music, as in the preceding song by the same composer, shows decided talent for composition, and is thoroughly in accord with modern ideas.

Mr. Hermann Löhr's 'Song of the March Wind' is obviously intended to go 'With a rush and a whirl, and a madd'ning swirl,' but an admirable contrast is provided by the relation of the gentle influence of Spring. Baritones possessing dramatic perception will find in this song a legitimate outlet for their vociferations.

Light sopranos will find a congenial song in the pastoral ditty of Dr. Cuthbert Harris, 'In the merry month of May.' Its theme is a pretty little love story, piquantly told, and the music is melodious and light-hearted.

Third Set of Six Songs. By Frederic H. Cowen.

Six Songs. By M. G. Erb. English and German words.

Pastelli Musicali. Italian words by A. Orvieto, translated into English by L. E. Lithgow. Music by Vittorio Ricci.
[Joseph Williams.]

THE lyrics chosen by Dr. Cowen for his third set of six songs are 'Peace be around thee,' by Thomas Moore; 'O skylark! for thy wing,' by Mrs. Hemans; 'Adieu' and 'Golden glories,' respectively by Dante Gabriel and Christina Rossetti; and 'The Nautch Girl's Song' and 'Zarroubo's Song,' by Sir Edwin Arnold. Here we have not only an admirable selection, but one embracing many styles and sentiments. In common with the preceding numbers of this series, the composer has manifestly addressed himself to cultured vocalists, and such will find much that will appeal to their tastes and musical feelings. The most characteristic are the settings of Sir Edwin Arnold's poems, but in each