Review

Source: *The Musical Times and Singing Class Circular*, Vol. 40, No. 674 (Apr. 1, 1899), p. 255

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

Stable URL: <http://www.jstor.org/stable/3367278>

Accessed: 03-01-2016 07:26 UTC

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season, when presumably they have acquired a greater knowledge of life. No. 806 is a "Rhapsody," and a pleasing one, which is more than can be said of many rhapsodical effusions. The precise meaning of the text is not always clear, which, however, is a proof of the justice of the title, and where the words fail to satisfy the music steps in with gentle and persuasive harmonies. No. 807 is entitled "Rhineland." The poet begins by declaring "My heart's on the Rhine," and the composer's would seem to be there also, judging by the manner in which he has wedded the words to his music. There are excellent opportunities for effective choral singing in this part-song. "The peace of God," No. 808, is a smoothly written *Adagio* of expressive nature. No. 809, "The last prayer," is similar in design and character. An unpretentious but suggestive part-song will be found in No. 810, entitled "The flower that smiles to-day," the words by Shelley, the music by H. Elliot Button. Special interest is attached to No. 811, "Let Erin remember the days of old," by T. Moore and Leopold Dix, as it gained the prize offered by the Feis Ceoil of last year for the best original part-song. The strains to which the patriotic words have been allied are vigorous and also characteristic of the music of the "distressful country," and there is a decidedly dramatic, if somewhat melodramatic, ring in the concluding bars. "To Sylvia," No. 812, provided by Francis Thompson and Gustav von Holst, is a cleverly written glee, such as practised singers will enjoy exercising their skill upon. "The merry bells of Yule," No. 813, is a setting of somewhat ambitious nature, by E. W. Naylor, of cantos 29 and 30 of Tennyson's "In Memoriam." The opening is impressive, and at the words "Peace and good-will" each of the four voice parts are divided, and some rich and fine effects are subsequently secured in eight-part harmony. The line "Rise, happy morn, rise, holy morn," is set in a triumphant and grandiose manner that forms a most effective conclusion.

Music and Manners, from Pergolesi to Beethoven. Essays by Henry Edward Krehbiel.

[Archibald Constable and Co.]

MR. KREHBIEL is one of those writers on music who is always readable and therefore he is interesting. This, his latest book (dedicated to Sir George Grove), has five main divisions—viz., (1) A poet's music; (2) Haydn in London; (3) A Mozart centenary; (4) Beethoven and his biographer; (5) Reflections at Weimar. By the way, the title on the cover of the book is "Music and Manners in the Classical Period," and thus it differs from that on the title-page. The opening chapters pleasantly treat of the manuscript music collected by Thomas Gray, the poet and author of the "Elegy written in a country churchyard." This collection is contained in nine volumes that are now the property of Mr. Krehbiel. It is interesting to find that thirteen of the Italian composers whose music Gray caused to be copied are not to be found in Grove's "Dictionary." The extracts from Haydn's diaries during his visits to London (1791 and 1794) are tolerably well known, though they are none the less interesting on that account. The letters from the old Papa's lady-love, Mrs. Schroeter, printed in full in this volume, speak more for her heart than her head. Mr. Krehbiel makes a slight mistake in saying that Mozart was *seven* years old when he visited London. The master-child had really reached the age of eight when he arrived in the Metropolis in 1764 and bought that package of "The Genuine Court Plaister, London." A very interesting chapter, by reason of its fresh information gathered by the author from documentary evidence in New York, is that relating to Lorenzo Da Ponte, the Italian poet, who was Mozart's friend and collaborator with him in three operas—"Le Nozze di Figaro," "Don Giovanni," and "Così fan Tutte." Da Ponte, who had experienced a varied and chequered career, died in New York, August 17, 1838.

The chapters on the late Alexander Wheelock Thayer are full of interest and rich in Beethoveniana. Mr. Krehbiel has had access to Thayer's note-books, from whence he has extracted many plums of a very tasteful flavour. Thayer was a ceaseless and enthusiastic collector of facts, sayings, and reminiscences of Beethoven from original sources, and the many extracts here given from his (Thayer's) diaries

are of genuine and often of highly amusing interest. For instance, in 1860, Frau Salis informed Thayer that her father had often told her that Beethoven was "visibly in love with the beautiful songstress (Wilmann), and offered her his hand; but she refused him, he (unlike his C minor Symphony) being 'ugly and half crazy'!" Herr Mähler, who knew Beethoven, told Thayer (also in 1860) that "at the grand rehearsal of 'Fidelio' the third fagott (bassoon) was absent, that Beethoven fussed and fidgeted about it, but that Lobkowitz treated the matter lightly—two fagotts were there, and a third could make little difference, &c. Whereat Beethoven was enraged, and after the rehearsal, on his way to his lodgings in the city, as he passed over Lobkowitz-Platz, he could not resist going to the great door and calling out, '*Lobkowitzcher Esel!*' (Lobkowitzian ass)."

We give a cordial welcome to this companionable and pleasantly written book by the distinguished musical critic of the *New York Tribune*, which we feel sure will be read on this side of the Atlantic with keen enjoyment and not a little profit.

The Orpheus. (New Series.) Nos. 313, 318-323.
[Novello and Company, Limited.]

"LIGHTLIER move the minutes fledged with music," sang the late poet Laureate, and certainly the moments devoted to "The Orpheus" series of part-songs will not linger. Recent additions comprise No. 313, a graceful setting by C. Lee Williams of Sir Philip Sidney's familiar lines "My true love hath my heart"; but to choose this poem for male voices seems to demand a change of the gender of the personal pronoun of "My true love." In No. 318 Mr. Herbert W. Wareing has provided vivacious music in four parts for the Clown's Song from Shakespeare's "Twelfth Night." It requires nimble singing, but effect will repay the effort. Longfellow's arch little poem "Beware" has tempted one more composer to wed it to music, in this instance Mr. John E. West, who, in No. 319, has set it in a piquant and humorous manner. Well sung, only an audience of mummies would be content with hearing it once. The words of Nos. 320, 321, and 322 are respectively Browning's three cavalier songs, "Marching along," "Give a Rouse" and "Boot and Saddle," and they have been allied to most stirring and excellent music by Mr. Granville Bantock. No male-voice choir can be accounted up to date unless these fine and virile part-songs are in its repertory. In strong contrast to the foregoing is No. 323, an arrangement for male voices, by Sir H. S. Oakeley, of Mendelssohn's Volkslied "Partings," a fine example of how much may be accomplished by simple means.

Lili-Tsô. A Japanese tale in one act. By Wolfgang Kirchbach. Music by Franz Curti.

[Breitkopf and Härtel.]

THIS is a little operetta apparently designed for the use of amateurs, but which makes considerable demands upon the vocal abilities of its exponents and also, for its effective presentation, on scenic arrangements. The author has based his libretto on the supposition that the inhabitants of a certain Japanese village have never seen a mirror, although the period of the play permits the presence of an English tourist and the ubiquitous Baedeker. This being accepted, however, the consequences can be met with resignation, and there is some humour in the heroine abusing the reflection of her own face, thinking it to be the portrait of a hated rival. The work requires six principal characters, comprising a soprano, two mezzo-sopranos, a tenor, a baritone, and a bass, and a chorus which is written for in four, five, and, in the *Finale*, six parts. It should be added that the orchestral portion has been effectively arranged for the pianoforte by Herr Hugo Röhr, and that, owing to its independent nature, it possesses considerable musical interest.

Novello's Parish Choir Book. Nos. 375 to 380.

[Novello and Company, Limited.]

THERE is no diminution of interest observable in the numbers of this popular series now before us. In No. 375 choirmasters will find a somewhat festive, but by no means difficult setting of the *Te Deum*, by Boyton Smith. For the most part the music is