Review

Source: *The Musical Times*, Vol. 50, No. 795 (May 1, 1909), pp. 317-318

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/906608>

Accessed: 22-04-2016 00:06 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

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*

Three Inventions. Composed by Arthur Somervell.
[Bosworth & Co.]

Dr. Somervell's pianoforte music has always had a style of its own. With an idiom that irresistibly recalls Handel, he expresses ideas and employs methods of procedure that belong essentially to a later age. The present examples are highly characteristic.

Rêverie d'Amour. Composed by Alfred Hollins.
Grüsse der scheidenden Sonne. Composed by Carl Reinecke.
Sarabande. Composed by W. Wolstenholme.
[The Vincent Music Co.]

Melody is the chief feature of Mr. Hollins's *Rêverie*, which moreover is conceived and carried out with good musicianship. It is not difficult, but the key (G flat) and the part-writing towards the end require experience in the performer.

Herr Carl Reinecke's piece is graceful, expressive, and moderate in its technical demands; it contains passages of original design and agreeable effect.

The sound qualities of Mr. Wolstenholme's writing are well shown in his 'Sarabande,' in which ingenuity in the construction of melody and harmonies of a simple but telling character play an important part.

Symphony in A flat. By Edward Elgar. Arranged for pianoforte solo by Sigfrid Karg-Elert.
[Novello & Co., Ltd.]

Mr. Karg-Elert has transcribed Elgar's Symphony with remarkable skill and attention to detail. He has realised the importance of practicability in the pianoforte arrangement, but has in many places, with good reason, made this feature a secondary consideration. The chief object of the transcription is not to provide a solo pianoforte piece, but rather to represent on two staves what was written on twenty staves in order that those who do not understand a full score may study and improve their acquaintance with the Symphony. The harmonies and interweaving of parts are reproduced as fully as possible, and the tone-colours employed by the composer are indicated by reference to the various instruments or groups of instruments.

PART-SONGS.

Sorrow and pain. Prithee, why? By C. Hubert H. Parry.
Phyllis is my only joy. The pride of youth. By John E. West.

[Novello & Co., Ltd.]

Sir Hubert Parry's 'Sorrow and pain' is described as a Meditation. To the dignified and momentous lines of Lady Charlotte Elliott the composer has wedded musical strains of fitting solemnity, in which the characteristic style of his more serious moments is revealed at its best. The sopranos and basses are divided, and the consequent six-part harmony is majestic, flowing, and, as would be expected by those who are familiar with Sir Hubert Parry's music, coloured by frequent suspensions rather than by the use of extreme chromatic harmonies. There is, however, a striking harmonic progression on the words 'Love, faint with ease, wins Life anew from Grief,' with which the poem concludes. The music twice rises to a climax, but is for the most part directed to be sung *piano*; its solemn and impressive character is preserved throughout.

The words of 'Prithee, why?' are supplied by Sir John Suckling's well-known poem, which has been set to music many times and in many forms. Sir Hubert Parry has himself included it in his 'English lyrics.' His new setting, for mixed voices, is full of humorous touches and dainty effects. It is mainly diatonic, and therefore presents no difficulty to chorists. The artistic character of the music does not fail, as in some settings, on the last four words.

In his two latest part-songs, Mr. West upholds his reputation as a writer of graceful choral music. 'Phyllis is my only joy' is an example of his skill in avoiding

monotony of rhythm and his felicitous invention as a melodist. 'The pride of youth' shows the same characteristics as well as considerable dramatic feeling. Choral societies who study these pieces will find ample repayment in the many interesting points of expression which they present, while there is no great technical difficulty to trouble them.

Edward MacDowell. A Study. By Lawrence Gilman.
[John Lane.]

It is four years since Mr. Gilman contributed to Mr. John Lane's excellent 'Living Masters of Music' series a monograph on his friend Edward MacDowell. Since then that gifted composer and estimable man, after a sad decay of his great mental powers, has passed into the silent land, to the regret of those who knew him and his music. What more natural, therefore, than that Mr. Gilman should enlarge his biography of Dr. MacDowell, by contributing much new matter and revising and extending the critical chapters on the composer's music. The author has discharged his task in the spirit of a hero-worshipper, and yet without seeking to overrate the subject of his biography. He has portrayed the life and labours of a true artist and very lovable man in a manner that merits commendation, therefore the book is one that should attract many readers not only in America, the land of MacDowell's birth, but here in England, which he visited and where his works find favour by those who can appreciate the creations of a thoughtful and ideal-seeking composer.

INSTRUMENTAL MUSIC.

Quartet in B minor. For pianoforte, violin, viola and violoncello. By Thomas F. Dunhill. (Op. 16.)
Sapphic Poem. For violoncello and pianoforte. By Granville Bantock.

[Novello & Co., Ltd.]

Among the rising composers of the day Mr. Thomas F. Dunhill is rapidly taking a place, and his pianoforte Quartet in B minor should bring him many new friends. The work is in many respects pleasurable and refreshing. It lacks, with advantage, the perplexities of key and *tempo* changes too prevalent in ultra-modern music, but gains thereby, as a natural corollary, a healthy, spontaneous utterance which rivets attention from beginning to end. There are the usual four movements. The opening *Allegro* (B minor) is fresh and vigorous, with a second subject theme (D major) which might well be labelled with Elgar's favourite expression—*Nobilmente*. The *Adagio non troppo* (G major) has some highly expressive passages; especially do we like a beautiful episode in E flat major, set at first for strings alone. The *Scherzo* (B minor) which follows, might have been alternated with a second *Trio*, as in so many of Schumann's works; for the theme would well bear the strain of a third repetition. The *Trio* (F sharp major) is particularly bold and resolute, forming a striking contrast to the lighter and more playful mood of the *Scherzo*. The *Finale*—after a short introduction *molto lento, e serio*—opens with a solo on the G string of the violin, with pianoforte accompaniment. This theme—as to a great extent are all the themes—is in diatonic harmony; but as showing that the composer has an extensive command over modern progressions, there are many brilliant harmonic passages throughout the quartet. The greater credit to Mr. Dunhill that he knows how and when to restrain his hand!

Sappho, the Greek poetess, was famed for a 'power of metre that cannot be surpassed,' and in a musical Sapphic illustration one naturally expects vivid rhythmic utterances. Mr. Bantock's 'Sapphic Poem,' for violoncello and pianoforte—originally written for the solo instrument and orchestra—will not disappoint even the most expectant. The initial *tempo* indication— $\frac{3}{4}$ —with its varying triple and duple accents, is maintained more or less throughout the work, the two instruments constantly blending the contrasting rhythms at the same time. This may probably be

taken as exemplifying the peculiar 'Sapphic metre,' in which the *dactyl* foot intersperses with the *trochee*. At one place the unusual *tempo* $\frac{3}{8}$ is adopted. Liszt uses a similar signature in his oratorio 'Christus,' as an express indication that there are to be two groups of three beats each. In the present case the violoncello plays, in $\frac{3}{8}$ *tempo*, six groups of triplet quavers, while the pianoforte ($\frac{3}{8}$) accompanies with two groups of six quavers, which, in the light of the $\frac{3}{8}$ signature, are evidently intended to the subdivided into two groups of three beats. Apart from, or rather in spite of, his intricate rhythmic alternations, Mr. Bantock's music strikingly describes the vivid passion, sincerity, depth of feeling, and haunting, graceful delicacy which are among the chief characteristics of the famous Sapphic lyrics. The violoncello part requires a master-hand for its interpretation.

BOOKS RECEIVED.

The King's Musick. A transcript of records relating to music and musicians (1460-1700). Edited by Henry Cart de Lafontaine. Pp. xii. + 524; 12s. 6d. net. (Novello & Co., Ltd.)

Richard to Minna Wagner. Letters to his first wife. Translated, prefaced, &c. By William Ashton Ellis. With portraits. Two vols. Pp. xx. + 812; 24s. net. (H. Grevel & Co.)

Examination Studies in the muscular discriminations required for touch, agility and expression in pianoforte playing. By Tobias Matthay. Illustrated. Pp. xii. + 142; 6s. net. (Bosworth & Co.)

Piano Playing. A little book of simple suggestions. By Josef Hofmann. Illustrated. Pp. xiv. + 69; 2s. net. (Hodder & Stoughton.)

Obituary.

The following deaths are recorded with regret.

On March 20, at Leicester, at the age of eighty-seven, Mrs. G. A. LÖHR, widow of the late G. A. Löhr, and mother of Mr. Harvey Löhr.

On March 29, at Ashurst Lodge, Worthing, Mr. A. H. COLLET, an amateur well known in London musical circles.

On April 1, at his residence, Spring Bank, Preston, Mr. JOHN GREENWOOD, professor of music and a member of the firm of Messrs. John Greenwood & Son, pianoforte and music dealers, of Preston. Mr. Greenwood, who had recently attained his seventieth year, was formerly organist of two Wesleyan Chapels in the town of which he had long been one of its most respected citizens. An excellent pianist and a composer of merit, he will be greatly missed by a large circle of friends.

At the venerable age of eighty-three, GEORGE PERREN answered the call of the great reaper at Hove, on April 7. For many years he had lived in retirement, but there are many who will remember him as an excellent and reliable tenor vocalist. He sang in the choir of Lincoln's Inn Chapel, and was afterwards one of the principal tenors of the Pyne and Harrison English Opera at Covent Garden. He founded and directed English opera at the Crystal Palace, and was an acceptable singer on the concert platform. An artist of genial disposition, Mr. Perren was an amusing raconteur, and he had considerable talent as a painter, both in oils and in water-colours.

JOSEPH HEMING died on April 17, at 46, Burnt Ash Hill, Lee, in the eighty-eighth year of his age. A zealous and artistic amateur with a life-long devotion to music, he was the founder of Henry Leslie's Choir. As one of the earliest pupils of John Hullah, he was associated with him as far back as the year 1843 in the newly-formed choir of King's College Chapel, in the Strand. For thirty years he was a church chorister in London, fifteen of which were passed in the choir of Lincoln's Inn Chapel. An enthusiast in the cultivation of part-singing, Mr. Heming, in 1852, formed a picked choir for the practice of unaccompanied

vocal music. This was conducted at first by Frank Mori, and afterwards by Henry Leslie, who, like Mr. Heming, was an amateur musician. In October, 1855, the choir became the famous 'Henry Leslie's Choir,' managed by a committee of two—Heming and Leslie. For some years Mr. Heming, who had a jewellery business in Conduit Street, took an active part in the management of the choir which he had called into existence, but which is now a thing of the past, yet of pleasant memory.

RUPERTO CHAPI, a distinguished Spanish composer of many operas and zarzuelas, an oratorio, a symphony, symphonic poems, an orchestral fantasia, a serenade, a Pianoforte trio, &c., died at Madrid on March 25. He was born at Villena on March 27, 1851, and studied at the Madrid Conservatoire. Señor Chapi was President of the Society of Authors and Composers, and his local fame was such that thirty thousand people are said to have attended his funeral, which thus assumed a national character.

THOMAS MACE AND 'MUSICK'S MONUMENT.'

At the meeting of the Musical Association held at the King's Rooms (Messrs. Broadwood's), Conduit Street, on April 20, Dr. W. H. Cummings in the chair, Dr. Henry Watson read a paper on Thomas Mace in connection with his historic work, 'Musick's Monument.'

The lecturer treated his subject from a threefold point of view: (1) the Man, (2) the Book, and (3) the Instruments. In the first place he deduced from the internal evidence of the book many details of the life and character of the famous lutenist. From the inscription at the foot of the portrait which prefaces the volume, Dr. Watson inferred that Mace was born in the year 1613. He thence drew the conclusion that Mace was a singing boy in 1626, with some expert knowledge of the lute, which he says he began to learn when he was nine years old. From Mace's statement—'I am as much a Divine (I mean a Priest and son of the Church) as a Master of Musick'—the lecturer felt justified in assuming that Mace was an ordained clergyman of the Church of England. If so, this would explain the serious tone of much of the writing in his book, one that reads like, and probably constitutes excerpts from his religious discourses. From the text of the book it was further inferred that Mace was a member of a distinctly musical family, and that his own passion for music generally, and for the lute in particular, was as unmercenary insatiable as he himself declares it to be.

Dr. Watson dwelt at some length upon Mace's inventive and constructive genius. He referred to the practical instructions which the old writer gives for taking to pieces, repairing, and reconstructing his favourite instrument. Mention was made of Mace's construction of an enlarged form of a newly designed instrument called the 'Pedal,' which was evidently a pedal harpsichord; also of the 'Table Organ,' of which at the time of writing his book, Mace possessed the only examples. The Double Lute or Dyphone was made by Mace's own hand, under the pathetic circumstances of the heroic lutenist's all but total deafness. Reference was also made to the ingenious plan of what was probably the first design of an English Public Concert Room.

The disasters to the professional and pecuniary fortunes of worthy Thomas Mace which his deafness wrought, were dwelt upon, and the suggestion was made that it induced him, with that cheery courage so eminently characteristic of him, to turn his attention to literature for a livelihood.

With regard to Mace's proposed Music-Room, Dr. Watson argued from the contents of 'Musick's Monument,' and especially from the 'Publick Consorts,' to which Mace refers, that public concerts were given in Cambridge, not only in anticipation of those of John Banister and Thomas Britton, in London, but securing for Cambridge the honour that historians have conferred upon Oxford. The lecturer then traced his hero to London, and in touching term, pictured him there, lost in the whirl of the great metropolis.

In the second division of his subject, Dr. Watson briefly summarised the miscellaneous contents of Mace's books making special mention of the author's incorrigible rhyming