Review

Source: *The Musical Times and Singing Class Circular*, Vol. 42, No. 703 (Sep. 1, 1901), p. 614

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

Stable URL: <http://www.jstor.org/stable/3366039>

Accessed: 28-12-2015 14:39 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>

Mr. Ernest Newton has written a very bright and pleasing little song wherein a lover who can sing up to F sharp will find reasons for his affection which can scarcely fail to satisfy the most exacting *fiancée*. Songs of the morning greatly differ. That composed by Mrs. Goodeve is optimistic in character, and should induce a cheerful frame of mind in the singer and listener.

The style of Herr Meyer-Helmund is too well-known to vocalists to necessitate detailed criticism of 'The Magic of Thy Voice' and 'I am Thine.' The former song is exceedingly graceful, and the voice part possesses melodic charm which is enhanced by the effective accompaniment. It is published in three keys. The second example by the gifted German composer is simple in design and character, but is an elegant and captivating little ditty, 'A Dance and a Dream' is an unpretentious setting of a pleasing sentimental episode. The compass of the voice part is contained in an octave from E to E, and the song merits the attention of baritones.

HYMNS FOR THANKSGIVING.

Praise the Lord. Words by A. C. Ainger. Music by J. Barnby.

Thanks be to God. Words by S. Childs Clarke. Music by George C. Martin.

Lord of Hosts, who hast endured us. Words by Arthur Christopher Benson. Music by Walter Parratt.
(*Novello's Parish Choir Book.*)

[Novello and Company, Limited.]

Now that the termination of the war in South Africa is within measurable distance, the attention of choirmasters may be drawn to the admirable series of thanksgiving hymns for peace issued in convenient leaflet form. The names of the writers of the words and composers of the music are a sufficient guarantee of their appropriateness as well as literary and musical worth. May the time soon come when such hymns shall be heard throughout the length and breadth of our land!

Mazurka. Sérénade Mauresque. Contrasts (The Gavotte, A.D. 1700 and 1900). *Chanson de nuit. Chanson de matin.* Op. 10 and 15. Composed by Edward Elgar, and arranged for a military band by Dan Godfrey, Junr.
[Novello and Company, Limited.]

Bandmasters and conductors of military bands may be glad to have their attention called to this quintet of pieces by Dr. Elgar. They furnish proof that music can be bright, tuneful, and interesting, even to an out-of-doors audience, without being smirched with the least taint of vulgarity. The fact that the military band arrangements of these art creations of a native composer have been made by Mr. Dan Godfrey, Junr., is a sufficient guarantee of their excellence.

How to start a men's choir. By Walter James Kidner. (J. Curwen and Sons, Ltd.) A capital little book; full of useful hints by a practical man who knows his business.—*Manchester Philharmonic Society. 21 Years' Review. 1880-1901.* By Joseph Lawson. (Privately printed.) A souvenir which tells of the coming of age, and the history, of the Society which Mr. G. W. Lane founded, and so skilfully manages and conducts.—*The Fallacy of Modern Music.* By Alfred J. Allen. (Elliot Stock.) A tract on acoustics, containing a suggestion for a re-arranged keyboard.

We are sorry that the name of Mr. Richard Cummings was omitted from the list of the musical staff at Harrow School, in the biographical sketch of Dr. Faning which appeared in our last issue. In addition to being a professor of singing at the Royal Academy of Music, Mr. Cummings teaches that subject at Harrow, and Mr. Greenlees (to whose singing we called attention) is a pupil of his. We may add that Miss Ida Mann who sang so well in the recent performance of 'Mignon,' given by the students of the Royal Academy of Music (see p. 547 of our August number), is also a pupil of Mr. Richard Cummings.

A TWENTIETH-CENTURY PROMENADE CONCERT.

Comparisons are not always odious: they are often interesting and profitable. For instance, the first English Promenade Concert of the nineteenth century—given at the Lyceum Theatre sixty-three years ago—comprised four overtures, four waltzes, four quadrilles, and one instrumental solo. By no means on all fours with this selection was the scheme of the first English Promenade Concert of the twentieth century. Here it is:—

Funeral March ..	Chopin.
(In memoriam the late Empress of Germany.)	
Capriccio Italien ..	Tschaikowsky.
Overture ..	Oberon ..
Two Hungarian Dances ..	Weber.
Scherzo ..	Brahms.
.. A Midsummer Night's Dream ..	Mendelssohn.
Overture ..	William Tell ..
Grand Fantasia ..	Rossini.
.. Cavalleria Rusticana ..	Mascagni.
Hungarian March ..	Faust ..
..	Berlioz.

When to the above are added songs contributed by Madame Amy Sherwin, Miss Jessie Goldsack, and Mr. Gregory Hast, and instrumental solos by Madame von Stosch (violin) and Mr. Jaques Renard (violoncello), any odiousness in the comparison is displaced by that which is interesting and profitable—moreover, does it not furnish matter for congratulation in regard to our improved musical taste?

A huge mass of humanity—for the most part straw-hatted—attended at Queen's Hall on the evening of the 24th ult., to hear the above programme which so successfully inaugurated Mr. Robert Newman's season of Promenade Concerts. How well the orchestra played, and with what artistic enthusiasm Mr. Henry J. Wood (fresh from Bayreuth) conducted his four-and-twenty (and more) fiddlers and others, is an oft-told tale which admits of no variation from the definition 'irreproachable.' For the next ten weeks music-loving Londoners and country-cousins—even once or twice removed—should be moved to attend Queen's Hall, there to enjoy, as the large audience on the opening night enjoyed, and at a modest outlay, the feasts of music which Mr. Robert Newman so lavishly provides.

THE NATIONAL EISTEDDFOD.

A NEW DEPARTURE.

(BY OUR OWN CORRESPONDENT.)

The National Eisteddfod was held at Merthyr Tydvil on the 6th, 7th, 8th, and 9th ult., and proved a success musically and financially.

England again captured the chief prize of £200, and a baton, the winners being the North Staffordshire choir, conducted by Mr. J. Whewall, who had already and upon more than one occasion secured premier position for his choralists. Exceptional interest was evinced in the competition this year, by reason of the new departure as to the conditions, and the number of choirs which had entered. Instead of selecting two or three specified pieces as has been the rule hitherto, the 'Hymn of Praise' was chosen as a work that had to be prepared in its entirety and from which the adjudicators would select two or three choruses on the day of the competition. Ten choirs entered—a considerably larger number than usual, and they all appeared. Although the nine Welsh choirs were beaten, Wales may find encouragement in the fact that those from Swansea and Mountain Ash were bracketed as being only two marks below the winners, whilst Newport came a good third.

In the second mixed-voice choral competition the Cardiff Blue Ribbon choir, led by Mr. J. F. Proud, proved victors, against choirs from Pontypridd, Llanidloes, and Merthyr, the prize being £50. The test piece was 'Brother, thou art gone before us' (Sullivan). Six Welsh male voice choirs contended for the £60 offered for singing Saint-Saëns's 'Soldiers of Gideon,' and a Welsh piece by B. Treharne, Rhymney (Mr. D. Owen) being declared first. Swansea was announced as full worthy of the double prize—£25 in all—offered in the glee class, the test pieces being Faning's 'Song of the Vikings,' and Emlyn Evans's 'How sweet the moonlight sleeps,' and reading a glee at sight. Four ladies' choirs competed on 'The Lord is my Shepherd' (Schubert) and 'The Spinning Chorus' (Wagner);