Review

Source: *The Musical Times*, Vol. 55, No. 851 (Jan. 1, 1914), p. 32

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

Stable URL: <http://www.jstor.org/stable/905705>

Accessed: 31-12-2015 19:19 UTC

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and bass. There are several references to the syncopated theme from the Creed, referred to above. The graceful ornamental figure in the organ part on pages 27 and 28 is from the same source. A like happy use of material is found in the Gloria. Note, for example, the quotation from the Kyrie at page 33, and on the same page the further use of the ornamental passage from the Agnus Dei, not dragged in, but in each case introduced with regard to the words. The *ostinato* figure from the Sanctus again impressively accompanies the choir at the words, 'For Thou only art holy,' sung *pp*, and leading up to a fine climax. The theme of the *fugato* passage on page 38 refers us again to the opening subject of the Creed, and the Service ends with this emphatic version of the same theme :

Ex. 3.

VOICES IN UNISON. $\text{♩} = 132$.

In . . . the glo - ry of God

Full.

the . . . Fa - ther.

In a word, we have here a setting of the Holy Communion Office which, by virtue of its wholesome vigour, the interest and excellence of its musical content, and the skilful way in which the new is grafted on to the old, may be set down as one of the most notable of modern contributions to Church music.

Ballade ; Serenata ; Intermesso. For violin and pianoforte.
By Tenô Hubay.

[Joseph Williams, Ltd.]

Intimacy with a particular instrument is often a danger to a composer, for by putting the more showy and easily-obtained effects at his fingers' ends it provides him with a very easy method of 'padding' his music. The case is very different when it helps him to adapt good musical ideas and musicianly skill to the style of the instrument. Thus Hubay's knowledge of the violin results in music that is interesting to the general listener as well as to the violinist. Such are the three examples named above, in an order of advancing difficulty. The Ballade, 'Was der mond erzählt,' is developed almost entirely from two or three plaintive melodies over a gentle arpeggio accompaniment, and stops just in time to avoid monotony. The 'Serenata' is adapted from the Scherzo form—G minor with a recurring but altered G major Trio section ; its restraint gives the greater effect to a moment of un-academic modulation and a later moment of decorative work. The Intermesso has less value than the other pieces, as it often strains after elusive inspiration ; but it does not descend to flashy 'violinism.'

SONGS.

London Town. By Herbert W. Wareing.
The County Palatine. By A. Kingston-Stewart.
O Father, all-creating. By C. H. Lloyd.
Wishes ; The pathway through the poppies. By Bothwell Thomson.

[Novello & Co., Ltd.]

To say that Dr. Wareing's 'London Town' is a song that we would be both likely and glad to hear at a smoking concert is high praise, for the double qualification is rarely satisfied. If the singer is well applauded for it, as he is likely to be, and wishes to sustain the buoyancy it has created, he could do worse than to follow with Mr. A. Kingston-Stewart's 'The County Palatine,' whether or no there are Lancashire folk in the audience. Or if it be a 'Ladies' night' concert and he wishes to make a sentimental contrast he might choose Mr. Bothwell Thomson's 'The pathway through the poppies.' This is designed to stimulate but not to cloy the gentler emotions, and musically it proceeds with attractive smoothness. A medium voice is needed for each of the songs hitherto mentioned, but only a soprano or tenor could sing Mr. Thomson's 'Wishes'—a page or two of delicate and pretty nothings that would be sure to make their effect, especially if piquantly interpreted.

Dr. Lloyd's 'O Father, all-creating' is an essay in the style that the more discriminating of our parents loved when they were young. It has a flowing melody of considerable suave beauty, and a natural accompaniment. Here again a high voice is required. It would be an excellent song for a good choir-boy soloist.

Postludium Festivum. (Original Compositions for the Organ, No. 443.) By Charles W. Pearce.

Twelve Miniatures. (Original Compositions for the Organ (New series), No. 27.) By H. M. Higgs.

[Novello & Co., Ltd.]

Dr. Pearce's Postludium is a remarkably bright and attractive piece of work. At the pace marked it is rather difficult, but there can be no doubt as to the results being worth the trouble. It appeared originally in the *Organist's Quarterly Journal*, and well deserves its revival in separate form.

In the 'Twelve Miniatures' of Mr. H. M. Higgs we have a collection of pieces combining in an unusual degree the qualities of simplicity and interest. The average length is a couple of pages, and the degree of difficulty is rather less than that of the 'Twelve Monologues' of Rheinberger. They are thus useful teaching material for the fairly advanced pupil. There is, however, nothing of the study about them, and while all may be used effectively as Voluntaries, a few, such as Nos. 4, 6, and 11, are worthy of inclusion in a recital programme, short and simple as they are.

BOOKS RECEIVED.

Memories of a Musician. By Wilhelm Ganz. Pp. xiv. + 357. Price, 12s. net. (London : John Murray.)

Westminster Abbey and St. Paul's Cathedral (Illustrated). By Jocelyn Perkins and John S. Bumpus. Pp. x. + 306. Price, 2s. 6d. net. (London : Wells Gardner, Darton & Co., Ltd.)

Musical Interpretation. By Tobias Matthay. Pp. xiv. + 163. Price, 5s. net. (London : Joseph Williams, Ltd. ; Boston : G. Schirmer, Ind.)

Les musiciens belges en Angleterre. Par Charles van den Borren. Pp. 123. Prix : fr. 2.50. (Bruxelles : Librairie des deux Mondes.)

How to sing. By Enrico Caruso. Pp. 61. Price, 1s. net. (London : The John Church Co.)

Proceedings of the Musical Association. Thirty-ninth session, 1912-1913. Pp. 182. Price, One Guinea net. (London : Novello & Co., Ltd.)

The Story of the Flute. By H. Macaulay Fitzgibbon. Pp. xvi. + 292. Price, 3s. 6d. net. (London : The Walter Scott Publishing Co., Ltd.)