Review

Source: *The Musical Times and Singing Class Circular*, Vol. 20, No. 434 (Apr. 1, 1879), p. 220

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

Stable URL: <http://www.jstor.org/stable/3355627>

Accessed: 26-12-2015 09:36 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>

with the vocalist in the effect of the composition. Although undoubtedly the work of a skilled and refined musician, this song is somewhat more conventional than that already noticed. A Recitative is written to the song from "The Princess"—only intended to be sung when it is preceded by "Tears, idle tears," (also composed by Professor Oakeley)—and certainly this introduces the "Swallow Song" with good effect. There is much dramatic power shown in this piece, the varied shades of feeling being most sympathetically expressed in the music, which is throughout of a very high order. The *legato* bass, with the broken phrases of accompaniment for the right hand materially heighten the passionate portions of the song, which is certainly the best of the three under notice. A German translation of the poetry has been ably supplied by Fräulein von Valois; but certainly we should recommend that Tennyson's glowing words be adhered to wherever practicable.

Dixit Dominus. For Double Chorus, Solos, and Orchestra, in C major. Composed by Leonardo Leo. Edited from the autograph in the Fitzwilliam Museum, Cambridge, by C. Villiers Stanford. [Novello, Ewer and Co.]

THE fine opening chorus of this Psalm has previously been published by Messrs. Novello, both in the folio and octavo form; but the entire work now appears for the first time in this country; and, as far as we know, no other complete edition is in existence. The orchestration is for two oboes, two horns and strings, a very excellent transcription of which for the pianoforte has been made by the editor for the octavo edition now before us. The vigour with which the double choruses are written will surprise those who have but an imperfect knowledge of this composer; and a Quintett, "*Dominus a dextris*,"—in the score of which two oboes are added to the strings—contains many vocal passages extremely brilliant and effective. Mr. Villiers Stanford has added some metronome marks which represent to him the times intended for the several movements by the composer; but he modestly says that he does so "without any intention of interfering with the different tastes and opinions of different conductors." He has also corrected some evidently wrong notes; but always informs us as to how they stand in the autograph score.

Lead, kindly Light. Sacred Song, for Contralto. The words by Dr. J. H. Newman; set to music by C. Swinerton Heap, Mus. Doc. Cantab.

[Novello, Ewer and Co.]

THE smooth and placid character of Dr. Heap's music cannot but recommend it to vocalists who seek not after sensational points in compositions of a truly devotional nature; yet we, who calmly listen and think but of the song in relation to art, remain unmoved by its effect, even when the notes are breathed by the purest contralto voice, and their expression is regulated by the highest musical feeling. Something, then, must be wanting more than skilled workmanship can supply—more than a musician of the undoubted talent of Dr. Heap has thrown into his task—to enchain our attention and awaken that truly religious fervour which music, more than any other art, can evoke. The task of the reviewer is indeed a hard one when, with a song before him so tenderly voiced and so carefully harmonised, he feels it his duty to speak these truths; but compositions of this character are so rapidly multiplying—especially by earnest and even clever amateurs—that it is fully time to erect a higher standard; and it is artists like Dr. Heap that we hope to enlist as pioneers in the good cause. Let us, however, in justice to the composer of this song, award unqualified praise to the harmonies and accompaniments, which in many places give much interest to the somewhat conventional vocal theme, more especially from the part marked "a piacere" to the conclusion.

Eight Songs for Three Female Voices; with pianoforte accompaniment. By Ferdinand Hiller (Op. 176). English translation by Julia Goddard.

[Stanley Lucas, Weber and Co.]

THE simple and melodious character of this set of three-part songs should recommend them to professional as well as amateur vocalists. It is perhaps scarcely fair to judge them in their English translations, for well as the meaning

of the words has been preserved, and carefully as the musical accent has been considered, it is absolutely impossible faithfully to reflect the original feeling of the composer—but three competent singers who can pronounce the German words as they should be pronounced in music are not always available; and it is certainly better to hear these graceful compositions sung to an English translation than not to hear them at all. We are inclined to give the preference to No. 2, "Expectation," No. 4, "When the bells are all ringing" (a really charming song), No. 6, "Cuckoo Song," and No. 8, "Play on." But we cordially invite the attention of all music-lovers to the entire collection of little gems; for there are merits in each which will amply repay study. Few difficulties will be encountered in the pianoforte part, but a refined and sympathetic touch is absolutely necessary for the due effect of the music. Germans, as a rule, think as much of the instrument as of the voice, even in their least pretentious vocal pieces; and it may be expected that so accomplished an artist as Ferdinand Hiller will at least do something more than allow his pianist merely to support the voices.

True Love (Treue Liebe). Song. The words translated from the German of E. Ferraud by Natalia Macfarren. The music composed by Willem Coenen.

[Novello, Ewer and Co.]

THE figure commenced in the symphony of this song is so happily preserved throughout the accompaniment of a large portion of the voice part as to lend additional interest to a melody in itself most attractive. A beautiful point, too, is where, after a prolonged pedal on the dominant of E minor, a sudden burst occurs in the tonic major, on the words, "Oh love, have I lost thee?" the effect of which is materially heightened by a passionate triplet accompaniment. The return to the original key and theme is well managed; and a good contrast is obtained by the long holding chords to the placid melody, most sympathetically expressive of the words, with which the song concludes. We cordially invite the attention of those in search of vocal pieces essentially melodious and original in character to this composition; and can assure them that, though unpretentious, as all really good songs are, it is the finished work of a refined and accomplished artist.

Mendelssohn's Original Compositions for Pianoforte Solo. Complete Edition in Five Volumes. Vol. V.

[Novello, Ewer and Co.]

THE publication of the whole of Mendelssohn's compositions for pianoforte solo in an octavo edition, complete in five volumes, will do much towards popularising these works, and enable many to make a valuable addition to their musical library at a small cost. The fifth volume, just issued, contains Three Preludes, Three Studies, Two Sonatas, Album Blatt, Capriccio, and Perpetuum Mobile. Most of these pieces are comparatively little known; but there can be little doubt that they will now shortly make their way; for although of course unequal in merit, they are all instinct with that charming individuality which stamps even the most trifling sketches of their composer. The Album Blatt, in E minor and major, is a perfect gem, and thoroughly worthy of being ranked with the best of the "*Lieder ohne Worte*."

The Morning and Evening Service, together with the Office of Holy Communion, set to music in the key of D. Certain portions of the Office of Holy Communion, intended for Supplemental Use with other Services. By Charles E. Miller. [Novello, Ewer and Co.]

THIS service will require the resources of a large and well-trained choir to perform it with effect. We can scarcely say whether Mr. Miller sometimes purposely breaks well-known rules of harmony or not, but certain it is that the judgment of an experienced master would save him not only from occasional errors of correct taste, but may suggest to him in many cases that he has most certainly and of course most inadvertently transcribed phrases which, though excellent in themselves, are considered the special characteristics of other musicians. We must not be misunderstood, however: notwithstanding the above criticism, there is most undoubtedly much to be admired in this service, especially in the "*Gloria in Excelsis*," which contains excellent points.