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Review

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some resemblance to the first movement. The music is immensely spirited, and the interest is never allowed to flag; on the contrary, the leading theme rushes wildly to a resounding *fff* climax, and thus by way of a breathless *Coda*, *Presto* to a most effective end. Taken as a whole the Sonata is a notable effort, foreshadowing even greater creative achievements. The work may be most strongly recommended to pianists endowed with brilliant technique. Its difficulties—such as good pianists delight in—are cunningly devised by a musician who thoroughly understands the technique of writing for the pianoforte: to overcome them brings its own reward.

In the South (Allassio). Concert-Overture. By Edward Elgar. Arranged as pianoforte duet by Adolf Schmid.

Canto Popolare (from the above). For pianoforte solo. By Edward Elgar.

In Moonlight. Song, arranged from the *Canto Popolare*. By Edward Elgar.

[Novello and Co., Ltd.]

It is seldom that a modern orchestral work can be satisfactorily arranged for pianoforte solo, but four hands offer greater possibilities, and a good example of what may be accomplished is shown in the duet arrangement of Sir Edward Elgar's 'Allassio' Overture. The issue of the work in this and in solo form is specially to be commended, because the Overture is essentially one of those compositions which require to be intimately known to be appreciated at their full value; therefore no better preparation for the enjoyment of an orchestral performance of the Overture could be devised than playing the pianoforte arrangements, which moreover are effective pieces.

The 'Canto Popolare' is the section under this name in the above Overture, and at the hands of a sympathetic pianist the piece would give enjoyment to player and listener. It is very easy to read and presents no executive difficulties.

'In Moonlight' is an adaptation by the composer of the folk-song which forms so attractive a feature of the 'In the South' Overture. The strain is adapted to Shelley's poem 'In Moonlight,' and the result is a charming song full of grace and most expressive. It is written for a soprano or tenor voice.

Vesperale. (Op. 40, No. 2.) For the Pianoforte. By Cyril Scott.

Shadow Dance. (From Op. 39.) For Pianoforte. By Edward MacDowell.

[Elkin and Co.]

Mr. Cyril Scott is one of those creative musicians whose compositions bear the stamp of earnest endeavour and independent thought. 'Vesperale' is a simple little piece that the majority of pianists will be able to read easily at sight; but it possesses individuality, particularly in its harmonic scheme, which lends itself to sympathetic treatment.

Dr. MacDowell's 'Shadow Dance' is No. 8 of a set of twelve studies, but it is by no means scholastic in style. On the contrary, it is a delicately vivacious piece, calculated to fascinate, *if* played as intended by the composer!

CHURCH MUSIC.

A Short Setting of the Office for the Holy Communion, in the key of B flat. By Horatio Parker.

The Office of Holy Communion, in the key of F. By J. H. Maunder.

Let the Heavens be glad. Composed by H. M. Higgs.

Like as the hart. Composed by Hamilton Clarke.

[Novello and Co., Ltd.]

Professor Horatio Parker's composition forms No. 43 of the series of Communion Services edited by Sir George Martin, the object of which is to provide short settings of the Office that are devotional, interesting to choirs, and not difficult of execution. These objects are happily attained in the music before us. Earnest in conception and of finished workmanship, Dr. Parker's writings invariably appeal to musicians, while making their influence felt on all who possess refined tastes. The composer in setting the Sanctus and Benedictus

shows originality of thought by his beginning the Gloria in Excelsis *pianissimo* and continuing it in subdued tones until the words 'For Thou only art holy,' which are announced *forte* with the tempo changed from *Andante* to *Allegro*. The effect at the opening is most impressive, and the close dramatic.

Still more simple and unpretentious is the music composed by Mr. Maunder. This includes two Offertory Sentences, Sanctus, Benedictus, and Agnus Dei, and also a Communion hymn, a setting of 'Bread of Heaven, on Thee we feed.' Although the composer has written in a restrained manner, his strains are always devotional and agreeable to the singers in every way.

A well-trained choir is required to do justice to the first of these two anthems, but cultured choristers will be interested in the music, for it demands alertness and intelligence in its interpretation. The composition, which is eminently suitable for church festivals, includes a quartet or semi-chorus which furnishes an effective contrast to the main section.

Mr. Hamilton Clarke's anthem is laid out for soprano solo and four-part chorus. The soloist opens the work in a theme which is both graceful and pleading in expression, while the impressive *finale* is dramatic in character.

NEW VOCAL PART-MUSIC.

Come Sleep. By Alfred G. Wathall.

Thou didst delight my eyes. By Gustav von Holst.

Sweet Content. By W. G. Alcock.

Sir Harold, the hunter. By John E. West.

Dear in Death. By C. H. Lloyd.

Under the greenwood tree. By A. W. Ogilvy.

[Novello and Co., Ltd.]

Mr. A. G. Wathall has gone to good old John Fletcher for the text of his part-song, and in so doing has culled an excellent example from this 17th century worthy. The music is as graceful and soothing as are the lines inviting sleep with its 'fair deceiving.' A sharp harmonic transition from the chord of a dominant seventh on E flat to the key of B major is a clever employment of the expressive power of harmony, and the return to the initial key (E flat) is no less effectively contrived.

Mr. Gustav von Holst is one of the many clever young men at the Royal College of Music, and his setting of the lines by Mr. Robert Bridges bears witness to the young composer's talent, for the music combines simplicity with effectiveness to a degree that sets forth with peculiar significance the diffident spirit underlying the words.

'Sweet content' will express the state of mind of the listener whenever Mr. W. G. Alcock's five-part madrigal is well sung. To accomplish this will need careful rehearsal, more especially to secure due balance of tone and expressiveness than to overcome technical difficulties, for the parts individually are easy to read. The words, by Thomas Dekker, show that even in the 16th century it was perceived that honest work is the surest road to 'Sweet content.'

Mr. John E. West's 'Sir Harold, the hunter' proclaims its character by the title thereof. Eliza Cook's lines contain a warning, or teach a wholesome lesson to bachelors, according to the point of view taken therefrom, for while in the first verse Sir Harold is full of confidence that he will live a 'hunter free,' in the third verse he declares life is 'a joyless boon' unless a certain 'Ella' will listen to his serenade. The music is delightfully jovial and merry, save when the verse relates the 'Ella' episode, when Mr. West's strains become agreeably tender and sympathetic.

'Dear in Death' is a setting of Swinburne's poem from 'A Century of Roundels,' and the tender and pathetic sentiment is reflected in Dr. C. H. Lloyd's music in a manner that increases the significance of the lines. The part-song would make an excellent study for *legato* choral singing and precision of attack.

Mr. A. W. Ogilvy's setting of Shakespeare's 'Under the greenwood tree' will delight well-trained choirs, for the part-writing possesses considerable independence and each part seems to go on its own way rejoicing. The *finale*, if crisply sung, would be particularly effective.