

Review

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Mr. Wilson Foster, St. Martin's-on-the-Hill, Scarborough—
Theme with variations, *T. Tertius Noble*.
Mr. H. Gaukroger, St. John's, Windermere—Cantilène in
A minor, *Salomé*.
Mr. W. W. Starmer, King Charles-the-Martyr's, Tunbridge
Wells—Concerto, *John Stanley*.
Mr. J. Stuart Archer, Royal Albert Hall—Allegretto
grazioso and Concert rondo, *Hollins*.
Mr. Evan P. Evans, St. Augustine's, Johannesburg—
Offertoire in A flat, *Read*.
Mr. Stanley Dale, Presbyterian Church, Chester (dedication
of new organ built by Messrs. Rushworth & Dreaper)—
March for a church festival, *Best*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Wenzel Collie (organist) and Mr. W. J. Robbins
(choirmaster), St. Thomas's Church, Wellington, N.Z.
Mr. Herbert Dalton, St. Stephen's Church, Spitalfields.
Mr. Arthur M. Flack, Holy Innocents' Church, Hornsey.
Mr. Francis W. Harris, Stoke Demerel Parish Church,
Devonshire.
Mr. F. J. Proctor, St. Hilda's Church, Wellington, N.Z.
Mr. Edmund Prys Lloyd, St. Edmund's Church, Salisbury.

TWO FESTIVAL NOVELTIES.

SCHUBERT'S 'LAZARUS.'

In spite of the enthusiasm here in England for Schubert's music in the sixties and seventies of the last century, it seems strange that no performance of his unfinished oratorio 'Lazarus' has, so far as can be discovered, ever been given here. To Dr. Sinclair, therefore, will be due the credit of bringing to a hearing a very beautiful and practically unknown work of the once long-neglected master. 'Lazarus, or the Feast of the Resurrection,' really an Easter cantata, is a setting of a poem by August Hermann Niemeyer, professor of theology at Halle. Niemeyer's poem is divided into three parts, of which Schubert set the whole of the first and a great portion of the second, but it is not known whether he wrote music to the third part, that which deals with the Resurrection.

The work, dated February, 1820, was written during a year of great activity, one that included the lovely setting of the 23rd Psalm. Schubert was then aged twenty-three. The manuscript of Part II. remained undiscovered until it was unearthed through the instrumentality of the indefatigable Thayer in 1861. The first performance of the cantata took place at Vienna, March 27, 1863, thirty-five years after the composer's death, and in 1866 the score was published by Spina, of Vienna. An English version, by Mr. W. G. Rothery, the music edited by Mr. Ivor A. Atkins, has been specially prepared for the approaching Hereford festival, whereby the work will be available for performance in this country.

Part I. of the cantata deals with the death of Lazarus, Part II. with his sepulture and a funeral elegy by his friends. The characters are Lazarus (tenor); Mary, Martha, and the daughter of Jairus (sopranos); Nathaniel, a disciple (tenor); and the Sadducee Simon (bass). The music, like all that poured forth from the genius-endowed brain of Schubert, speaks for itself in its tenderness and delicate orchestration. Prominent features are the arioso and recitative, lovely melodies full of character and rich in their devotional expression. What little the chorus have to do is very interesting—to wit, the impressive treatment of men's and women's voices, separately and combined, in the final number:

The mortal strife did sorely maim thee,
Thy burden filled the narrow way,
Eternal rest from toil doth claim thee,
Calmly sleeping, after life's short day.

Special mention must be made of the beautiful dirge for the orchestra which opens Part II. Here the music in this unfinished cantata is typically Schubertian and worthy of the composer of the Unfinished Symphony. Although the work is naturally cast in a sombre mould, it is wonderful to what a degree Schubert has succeeded in introducing life into death.

ELGAR'S 'GO, SONG OF MINE.'

Dated 'Careggi, 1909,' this unaccompanied chorus is a setting of a little poem, only seven lines in length, by Guido Cavalcanti (1250-1301), and translated into English by D. G. Rossetti:

Dishevelled and in tears, go, song of mine,
To break the hardness of the heart of man:
Say how his life began
From dust, and in that dust doth sink supine:
Yet, say, the unerring spirit of grief shall guide
His soul, being purified,
To seek its Maker at the heavenly shrine.

That these words of the 13th century Italian poet should strongly appeal to the composer is a foregone conclusion. The music, laid out for seven voices (soprano, two altos, two tenors, and two basses), breathes that mystical spirit which has found its fullest expression in Sir Edward's larger works. To analyse such strains would be to detract from their poetic significance and reflective beauty. Suffice it to say that a splendid climax attends the words 'To seek its Maker at the heavenly shrine,' and mention must be made of a beautiful effect at the words 'His soul, being purified,' where the sopranos and first basses sing a sustained and *diminuendo* passage, above and between the other voices. The ending, too, with its final quaver chord, sung *pianissimo*, to the word 'go,' is fully characteristic of the composer. The chorus, which will be heard for the first time at Hereford next month, is dedicated to 'Alfred H. Littleton.'

Reviews.

While the earth remaineth. By Herbert W. Wareing.

Give ear, O ye heavens. By Walter G. Alcock.

[Novello & Co., Ltd.]

Dr. Herbert Wareing has been so successful in his compositions for the Church, that any fresh product from his fertile pen at once commands respect and attention. The harvest anthem before us is laid out on broad lines. First a chorus set to the opening words, then a solo, for soprano or tenor ('For My thoughts are not your thoughts'), to which succeeds another chorus section leading to a canon in the octave, between soprano and tenor, either solo or all the voices in each part. At the words 'The mountains and the hills shall break before you into singing,' the full chorus is employed and the work is brought to an imposing conclusion. For a modern composition this anthem is remarkably free from extraneous modulation, but it is none the worse on that account, and difficulties are practically non-existent.

As the anthem by Dr. Alcock forms the special musical supplement in the present number, our readers can form their own judgment as to its merits. Suffice it to say that the organist of the Chapel Royal has combined variety with skilled musicianship in setting the verses he has chosen. A good point is the modulation at the words 'Thou crownest the year with Thy goodness,' a brief section assigned to tenors and basses. The pastoral atmosphere is well portrayed in the drowsy accompaniment to 'The pastures are clothed with flocks,' and the concluding chorus is quite Elvey-like in its vigorous simplicity and healthy part-writing. Need anything more be said?