

Review

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is most satisfactory of all, far more concerned with bringing out the bright features of Bohemia than with emphasising its irregularities. Mr. Beale does not extenuate the capriciousness of the artistic temperament, but he testifies eloquently to its generous and kindly instincts.

The Renaissance of Music. By Morton Latham, M.A., Mus. Bac., Cantab. [David Stott.]

THE thesis which Mr. Morton Latham has set himself to prove in these interesting chapters is briefly this—that the Renaissance of learning affected music just as much as it did literature, painting, sculpture, and architecture. The Renaissance affected these other arts in two ways: it imbued them with the instinct of truth, the *antiquam exquirite matrem* instinct, as opposed to subservience to tradition and conventionality; and it supplied them with models. Here Mr. Latham's attempt to establish a parallel in the case of music seems to us to break down somewhat in detail. He has no difficulty in showing that the work of Palestrina, Peri, and Monteverde was animated by the spirit of truth and sincerity; but he makes no attempt to show—as Mr. Rowbotham has endeavoured to show, but not very convincingly—that the modern forms are discoverable in embryo in the disputable relics of the music of the Greeks that have come down to us. And this being so, it seems to us rather “a large order,” to use an expressive vulgarism, to assert that “the musicians of that cultivated period (the Renaissance) were as much influenced by the new revelations as their brothers of the brush, the chisel, and the square.” But although we may hold Mr. Latham's theorising to be inconclusive it is impossible not to be struck with the suggestive and thoughtful character of his pages. The “intimate family relationship between Music and her elder sisters” is excellently traced in the chapters on Willaert and the Venetians, a chapter enriched by a characteristic specimen of Willaert's genius—an excerpt from his Dialogue in seven parts, scored from the original parts in the British Museum. Palestrina's reforms are the subject of an interesting chapter in which Mr. Latham has some excellent remarks on the origin of “Plain Song.” Peri and the Florentines, Monteverde and Mantua, Monteverde and the Venetians, The Chiesa Nuova, Passion Plays and the Germans, Cambert and the French, Lawes and the English, are the titles of the remaining chapters, each of which is copiously illustrated with characteristic specimens of the composer named, and, on occasion, with appropriate and humorous anecdotes. Here and there we have noticed an inaccuracy. For example: it was surely Swift and not a violinist who made the famous pun “Mantua, vae miseræ nimium vicina Cremonæ.” But the book on the whole is a solid piece of work and will repay careful perusal.

The Epiphany; or, Manifestation of Christ to the Gentiles. Sacred Cantata for Soli, Chorus, and Organ. Composed by Henry J. Edwards, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

DR. EDWARDS in this new Church Cantata has so arranged his music that it is quite within the capacities of those choirs of moderate aspirations of which so many exist in the country. The vocal parts are easy yet full of well ordered effect, the organ accompaniment is massive and appropriate, and the whole work is full of beautiful thoughts in music, answering to the expressive and devotional words written and selected from Holy Scripture by the Rev. Thomas Russell. The Cantata is arranged so that the congregation may take part in the hymns, and, while it is well fitted to illustrate one of the most important seasons of the Christian year in supplementing a religious service, it may also be employed in secular buildings by omitting certain parts indicated; without “injury to the general structure of the work.”

Novello's Short Anthems, Nos. 22-27.

[Novello, Ewer and Co.]

WE have already drawn attention to the special purpose Sir John Stainer and the Rev. W. Russell have in view in editing this series of Anthems, or rather Introits, and need only speak briefly of the present numbers, which include some pleasing and musically compositions. The first of the

series, “It is of the Lord's mercies,” from Lamentations, set by E. H. Thorne, is appropriately solemn, but, at the same time, melodious. No. 23, “O God, whose nature,” by Alan Gray, is a charming little piece, but, the composer should pay more attention to the accent of the words. The stress laid upon “have,” “to,” and the second syllable of “humble” has an unfortunate effect. No. 24, “Arise, O Jerusalem,” by Oliver King, is a bright little anthem for Advent, distinguished by modern feeling in its harmonies. Similar characteristics are observable in the next number by the same composer, “For it became Him,” suitable for Easter and Ascension-tide. Mr. King also contributes No. 26, “Blessed is the man,” intended for Saints' Days, an extremely melodious example and rather suggestive of Spohr. The last of the present instalment is “The Lord is in His Holy Temple,” by J. W. Elliott, cheerful yet devotional, and suitable for any season.

Paraphrase über Beethoven's Mondschein-Sonate. Erster Satz, Op. 27, No. 2. Für Klavier und Violine oder Flöte, mit Harmonium (oder Orgel) *ad lib.* Von Theobald Rehbaum.

Meditation über Bach's Zweites Präludium. Komponirt von Hermann Schröder (Op. 18).

Various Pianoforte and other Pieces. By several composers.

[Berlin: Carl Simon.]

THE taste which suggests alterations of a composer's idea cannot be commended, although the initiative in these matters has received the sanction of great musicians. The additions to Beethoven's music are clever, they are even admirable as exhibiting great ingenuity on the part of the arranger. The like may be said of the “Meditation” on Bach, and although in both instances the extraordinary skill displayed commands admiration, it cannot but be felt that the ability exhibited has been to some extent misplaced.

In the various pianoforte pieces issued by the same house there is evidence of considerable originality as well as technical knowledge shown. Many players will welcome Ferdinand Hiller's “Prestissimo” in A minor, which the gifted composer was wont to perform so skilfully; the “Romance” and “Ländlicher Reigen” of Adam Ore display both skill and taste on the part of the composer; the “Vielliebchen Ständchen,” for small orchestra, strings, oboes, horns, and triangles, is bright and attractive; the first of the three Rondinos, for two pianofortes, by Edwin Schultz, is distinctly good; and the nine little pianoforte pieces, entitled “Gedenkblätter,” by August Reinhard (Op. 42), have charms all their own, which do not appeal to the lovers of the graceful and elegant in vain.

The little orchestral “Ständchen,” by Richard Schultz Heynertz, will be most useful to the many orchestral societies which are now growing up in various parts of the country.

Beethoven's Unsterbliche Geliebte. Von M. T.

[Bonn: Peter Neusser.]

THIS little brochure, comprising only forty-seven pages, should be read by all those—and who would not be included in the number—who take an interest in the intimate life of the great musician; dealing as it does with a most important and hitherto most obscure episode in his career. In a narrative the most circumstantial, and at the same time most fascinating, the author (a lady) establishes beyond question the fact that the “undying love” of the composer was bestowed upon Countess Therese Brunswick, of Martonvasar, in Hungary, to whom, indeed, he was secretly betrothed in 1806, the fact being known only to the lady's elder brother, Franz, an intimate friend of Beethoven's. As time went on, and the chances of the independent-minded composer ever obtaining a settled income appeared more and more problematical, the engagement was, not without much heartrending on both sides, dissolved in the year 1810. We must refer the reader to the book itself for the further details of this most interesting and touching story. Therese Brunswick never married. Being a woman of no ordinary gifts, and of an active disposition, she interested herself in the welfare of poor children, and eventually established the first institution for the rescue of poor waifs from the