

Review

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accredited writers will render this proceeding unnecessary by occasionally issuing a collection of their choicest papers in a volume. Mr. Hueffer is an acute and intelligent thinker; and, an advocate of what is termed the "advanced" school of music, never loses an opportunity of endeavouring to prepare the public mind for the representative works of this class now so constantly placed before us. Although there are few articles in the book under notice exclusively upon music, it is easy to perceive that the feeling we have mentioned underlies the whole of them; and notwithstanding that there may be many readers who do not entirely agree with the artistic theory he enforces, there can be no doubt of the attractive character of the illustrations he has selected to strengthen his cause, or of the skilful manner in which he has used them. The paper on "The Poets of Young Italy," which originally appeared in the "Fortnightly Review," gives an admirable sketch of the state of Italian poetry in modern times; and in proof of the sympathetic appreciation of the Wagnerian School of Music amongst the young bards of Italy, we are reminded that "Lohengrin," at Bologna, was received by them with "poetic acclamations of the highest enthusiasm." In "A Literary Friendship of the Fourteenth Century" we have an excellent account of the rare affection which existed between Boccaccio and Petrarch, the bond of union being, no doubt, as our author observes, their "common love of poetry," although their writings proved the essential difference between their real natures. "The Renaissance in Italy" and "Exhibitions of Rossetti's Pictures" will have much interest to all artistic readers, the latter indeed showing most vividly the impression produced upon the author by one of the most original of latter-day painters. "Troubadours Ancient and Modern"—an attempt to disprove the notion that these wandering bards were merely minstrels of love, "going from land to land twanging their guitars with no object in view but the praise of beauty, and no rule to entammel their passionate effusions"—has some very good thoughts on the construction of the Sonnet and Sestina; and proves that the author's knowledge of various verse forms is the result of some years of loving study. "Music and Musicians" is a review of Grove's well-known "Dictionary," to which Mr. Hueffer does every justice. We quite agree with him, however, in saying that a little more prominence might have been given, in an English Dictionary, to Beethoven's relations with this country. We know that the composer was always desirous of visiting England, where his works were so highly appreciated, and in 1824 he wrote to Neate—whom, by the way, Mr. Hueffer calls Sir Charles Neate—respecting an offer made to him by the Philharmonic Society of the sum of 300 guineas and a benefit, guaranteed at £500, on condition that he brought with him a new Symphony and Concerto. Beethoven had accepted these terms, and made arrangements for his journey, but the idea was afterwards abandoned in consequence of a domestic difficulty. "The Literary Aspects of Schopenhauer's Work" is avowedly a sequel to an Essay which appeared in the collection of papers referred to at the commencement of our notice. In this we have a truthful abstract of the doctrines of the Pessimist philosopher, of whom, we fear, too little is generally known. Considering his powerful influence upon the "music of the future," the following paragraph reads strangely: "Of Wagner, the representative musician of modern times, and one of Schopenhauer's staunchest adherents, the philosopher peremptorily declared, 'He does not know what music is,' and of his taste with regard to the fine arts, it may be cited as characteristic that beauty of design appealed to him more than truth and richness of colouring." That he was rarely satisfied with those who professedly based their artistic aims upon his creed is positively asserted by Mr. Hueffer, who tells us that "the most faithful and most intelligent adherents of his philosophy are men whose views of art, literature, and politics he attacks with immoderate warmth." The remaining papers are "Musical Criticism," a Lecture delivered at the Royal Institution, and "Mr. Pepys the Musician," which appeared in THE MUSICAL TIMES from January to July, 1881. The majority of the papers contained in this volume, although really reviews contributed, as we have said, chiefly to periodicals, have not too much reference to the books or events which called them forth

to injure their value as abstract articles; and though termed by their author "fugitive pieces," we shall be glad if the shape in which they are now brought to judgment should effectually arrest their flight, and ensure them a permanent welcome amongst art-loving readers.

*Six Original School Songs, easy of execution.* Written by C. M. L. Composed by Odoardo Barri. [Hutchings and Romer.]

THE necessity of including singing in the educational movement of the present day seems generally acknowledged by teachers, and we are glad to see that composers and authors are lending their aid to the cause by supplying children with songs within their powers both of execution and comprehension. The six little vocal pieces before us are a welcome contribution to the store, for the words are healthy, and just such as a happy child would be pleased to sing. The titles—"The School Treat," "The Monkey," "Skating in the park," "My garden," "The soldier," and "A dream"—sufficiently indicate their character; and we may say that the verses—especially Nos. 1, 4, and 6 on our list—are extremely attractive, and truly sympathetic with the juvenile mind. Mr. Barri has proved a worthy musical ally, for he has not only made the melodies pleasing and singable, but has accompanied them with simple harmonies, which will help the vocalist on his way.

*Eine Studie zum Stabat Mater.* Von C. H. Bitter. [Leipzig: Robert Seitz.]

THOUGH but little known in this country, Herr Bitter has made for himself a reputation in Germany by numerous works, chief among which may be named his "Life of J. S. Bach," his "C. P. E. Bach und W. F. Bach, und Seine Brüder"; and his "Beiträge zur Geschichte des Oratoriums." His present little book—it can hardly be called a volume, as it contains only ninety-two pages—contains in a compressed form the result of a very large amount of research. Few hymns of the Roman Catholic Church have enjoyed a wider popularity than the "Stabat Mater dolorosa," and none probably have been more frequently set to music. Herr Bitter gives a list of more than a hundred different settings, commencing with Josquin de Près and Palestrina, and coming down to the work of Dvorák, recently performed in London. The attractiveness of the text for composers is shown by the fact that several musicians have set the poem more than once, while, to give one remarkable instance, Nicolo Zingarelli is said to have written twenty-eight different versions.

Before speaking of the music Herr Bitter enumerates no fewer than eighty-two different German translations of the poem, most of which have been adapted, with more or less success (often with less), to the various musical settings. As this part of the book will be less interesting to English readers, we pass it over with an expression of regret that the author should have more than once gone out of his way to attack Richard Wagner. The great composer translated the hymn for his edition of Palestrina's "Stabat Mater." Herr Bitter gives Wagner's rendering in full; and, after pronouncing it neither better nor worse than the majority of the others, enters upon a tirade against the diction of the "Ring der Nibelungen," which is entirely uncalled for and out of place.

It would have been, of course, impossible to give any account of all the musical settings of the hymn which our author has catalogued within the limits of this little work; and, as Herr Bitter says, even if possible it would have been tedious both to writer and readers. Only the most important versions are described. We have first a notice of two or three of the simpler choral forms of the hymn; those selected are that of the Paderborn Hymnal (1678), and of Kirnberger, Sebastian Bach's pupil, both of which are given in full. An extract from Steffan's "Stabat Mater" for two voices is in curious contrast to the preceding, being in the melodious form of the old Italian arias. A most extraordinary composition is that by Saracini (1620), in which meaningless, not to say absurd, "divisions," and the most tasteless ornaments abound. The passage "In die judicii" which Herr Bitter quotes is simply astounding, and to our modern ideas absolutely grotesque. The two versions by Palestrina, one for two