

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 37, No. 643 (Sep. 1, 1896), p. 605

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

Stable URL: <http://www.jstor.org/stable/3367322>

Accessed: 04-01-2016 12:04 UTC

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REVIEWS.

The Evolution of the Art of Music. By C. Hubert H. Parry. Vol. LXXX. of "The International Scientific Series." [Kegan Paul, Trench, Trübner and Co.]

THIS volume is a second and much cheaper edition of the now famous book which, three years ago, Dr. Parry gave to the world under the title of "The Art of Music." When reviewing it in these columns (see our Jubilee number, June, 1894) we remarked: "The title of this book by no means does justice to its contents. 'The Evolution of Music' would have been more accurate." We are pleased to know that Dr. Parry agrees with us, a fact which he makes clear, not only by his altered title, but by the following statement in his Preface to the new volume: "The title under which the book was first published in 1893 was evidently misleading, and has therefore been slightly amplified, with a view of suggesting the intention of the work more effectually." The inclusion of Dr. Parry's finest literary achievement in a series of standard works—many of them among the finest scientific works of the day—is a source of strong satisfaction to those who, having the welfare of music at heart, have also realised the "epoch-making" character of the book. It will now appeal to a much wider circle of readers than before, and will probably induce many to take an interest in music who have never regarded the art as worthy of serious study or attention. Dr. Parry tells us, in his preface, that his book was undertaken, at the invitation of Mr. Kegan Paul, about twelve years ago, and though the subject was almost constantly under consideration, the mass of material to be dealt with was so vast that nine years elapsed before the MS. was ready for publication. No one possessing even a superficial acquaintance with the difficulties involved in a study of the origin and growth of a great human power of such universal and varied use as music will be inclined to complain that the time occupied was excessive. It should be stated that the re-publication of his book has enabled the author to make a few slight changes and additions here and there, among the latter being a curious example of savage music, taken by phonograph from the performance of some Zuni Indians in the Southern States of North America.

The Orpheus (New Series). Nos. 287-299.
[Novello, Ewer and Co.]

THE recent additions to this fine collection of part-songs decidedly increase the value of the series. No. 287, "In the pleasant summer day," is a glee for men's voices, written by W. E. Baker and set to music by William Beale. The varying sentiments of the words are well reflected in the music, which is grateful to sing and should be pleasing to hear. No. 288 is an excellent setting for male voices, by J. Varley Roberts, of John Suckling's "I prithee send me back my heart," which will be found arranged for mixed voices in No. 739 of Novello's "Part-song Book." Of course the words are much more forcible when sung by men, and male quartets will find a very effective and charming composition in Mr. Roberts's version. Familiar words have been taken by Jacques Blumenthal, who, in No. 289, has set for two tenors and two basses George Withers's piquant little poem "What care I how fair she be?" The composer has caught the spirit of the words in an admirable manner, and the music most happily reflects the half-serious, half-bantering sentiment of the text. The manner in which the second bass now and again gives his opinions is genuinely humorous. "While my lady sleepeth" (No. 290), by Percy Pitt, is a serenade for alto, tenor, and two basses. The music is appropriately suave and dainty, and well in keeping with the poetical and fanciful character of the lines, which have been translated by J. G. Lockhart from the "Romancero General," dated 1604. The same composer has supplied No. 291, "A cavalier's song," written for the same voices as the preceding, the words being by G. J. Whyte-Melville. This song is as reckless and animated in character as the most hot-headed cavalier could have wished, and, sung with spirit, would quicken the pulse of an audience. "The Flirt" (No. 292),

by J. Frederick Bridge, and described as a "humorous part-song" for alto, tenor, and two basses, is a most diverting example of its kind. The words have been written by H. Devey Browne, and the composer has never more happily caught the spirit of his text. The way in which each part relates its woes while the others sing a long sympathetic "Ah!" is inexpressibly droll. The Meister Glee Singers should promptly add this part-song to their somewhat limited repertory. The three following numbers, for tenors and basses, have been composed by C. H. Döring, and have German words with an English translation by the Rev. J. Troutbeck. In No. 293, "The leaves to one another say," the fanciful nature of the text is well expressed by the music, which is of an appropriately gay and delicate nature. No. 294, "The moon looks down," is tinged with humour, and the music is graceful and richly harmonised. No. 295, "Far down the green valley," is in dance rhythm, and is an exceedingly bright and blithesome ditty. No. 296, "Street Music," by Hamilton Clarke, is a humorous setting for men's voices of some diverting words written by H. D. Browne. The music is of a popular character, and if the performers enter into its spirit the risible faculties of an audience could scarcely fail to be considerably exercised. The next two numbers are written by the late Joseph Barnby, and are respectively entitled "The Kiss" and "In Laudem amoris." Both are glees for an alto, two tenors, and a bass. The words of the former date from the end of the sixteenth century, and the music happily echoes the quaint piquancy of the text. "In Laudem amoris" is also indebted for its text to the sentiment of our forefathers. The music is extremely graceful and sympathetic and possesses much charm. The part-writing is admirable. No. 299, entitled "There's life to be seen," is the sailors' chorus from the cantata "The Armada," composed by George Miller. This is a very spirited setting of some highly patriotic words. The diatonic character of the music and the directness of the harmonic changes make the glee easy to read and effectively illustrative of the text.

Alexsis. A Cantata for tenor voice, with Pianoforte Accompaniment and Violoncello *obbligato*. By John Christopher Pepusch. New arrangement by Dr. Cruise.
[Schott and Co.]

MUSICAL antiquaries will find much to interest them in this example of Dr. Pepusch, who was a contemporary of Handel and Bach, having been born in Berlin in 1667. He came to England in 1700, and after filling many appointments, including director of the orchestra in the theatre of Lincoln's Inn Fields and organist to the Duke of Chandos, took, in the year 1713, the degree of Doctor of Music at Oxford. Pepusch wrote much, and was the arranger of the overture and airs of the famous "Beggar's Opera." Finally he became organist at the Charterhouse, and devoted the latter years of his life to teaching, amongst his pupils being Travers, Boyce, and Cooke. The cantata—or, as we should now call it, song—"Alexsis" is one of six compositions of like character which he published in 1712, and of which the one under review became the most popular. Apparently the violoncello *obbligato* has never been published until now, having hitherto been played from the figured bass. No little of the interest of the present edition, however, results from this *obbligato*, which supports and follows the voice in a very effective manner, especially in the *Largo*, which is the most attractive portion of the song.

Serenade. Words by Sarah Marshall. Music by Alice Borton.
Rêverie Passionnée. For Pianoforte Solo. By Tito Mattei.
[Edwin Ashdown.]

THE Serenade is a contented little song, the burden of which is "She loves me," which statement the singer makes to the "breeze," the "bees," and the "trees," and sundry other objects. The music is melodious and suitable for a tenor voice.

Signor Mattei's "Rêverie Passionnée" is of a popular character, and its "passion" is chiefly illustrated by excursions into extraneous keys. In common with most of this composer's writings the piece possesses much brilliancy and many effective passages.