

Review

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"Judith," several cantatas, and various miscellaneous pieces. An eminent London critic said of Dr. Bradford that he "could write fugues and double choruses with ease." The present work is one, according to the title-page, composed in celebration of the previous Jubilee in 1887, and a new edition is now issued for the present year. It is in seven numbers, one of which is mainly founded on the late Prince Consort's tune "Gotha," another on the National Anthem, while the *Finale* is based on the words of the well-known choral "All praise and thanks to God." Dr. Bradford's original music is certainly not pretentious, but it is broad and appropriately cheerful in character. "The Song of Jubilee" should be in request in the autumn, when the choral societies re-assemble.

National Portrait Gallery of British Musicians. With an Introduction by Joseph Bennett. Edited by John Warriner. [Sampson Low and Co.]

THIS volume contains over five hundred portraits of "musicians who are either natives of Great Britain and Ireland or who have permanently settled there, and on whom much of the present and future of musical art depends." With the portraits are given short biographical notices, detailing the leading events of each musician's career. In a prefatory note the editor regrets the omission of several portraits and notices that should have been included, but explains that copyright and other difficulties stood in the way. In the case of certain prominent musicians this is a pity; but otherwise the volume appears to us to err rather in the opposite direction. No doubt it would be far from easy to hit upon a plan of selection that would meet with everyone's approval; but in the present instance the choice seems to have been indiscriminate, and the result is that inclusion in the collection has, in a large number of instances, conferred far greater eminence than had been previously attained. This at least should, we think, have been avoided. The portraits are, in most cases, fairly well reproduced, and are arranged in groups of fifteen on each plate. The most valuable portion of the book is Mr. Joseph Bennett's Introduction, which should at an early date be published separately and in a cheap form. It contains a searching investigation of the racial and temperamental influences which hinder or promote musical development, and adduces facts of such importance that it should be read by every student in the land.

A Daughter of the Sea. Cantata for Female voices, with Pianoforte Accompaniment. Words written by Clifton Bingham. Music composed by Frederic H. Cowen. [Novello, Ewer and Co.]

THE composer has always been particularly successful in works demanding fancy and grace, and this cantata, with its romantic tale of the gentle, golden-haired sea-maid who fell in love with a prince, whom she rescued from a watery grave, has given him an excellent opportunity of showing his taste and skill. The opening chorus is full of light, pleasing melody, interrupted, however, by agitated music descriptive of the storm at sea, which wrecked the vessel bearing the prince. The next chorus and the trio, sung by the sisters, are two dainty little movements. They are followed by a short soprano solo with trio. Soon comes an effective scena between the sea-maid and a sea-witch (contralto, of course), closing with a smooth "sleep" chorus. A choral interlude leads to a bright, tripping chorus, "From a distant land," and then, after another trio and solo, an attractive *Finale*, ending with soft and delicate strains, brings the work to a successful close. Mr. Cowen's "Daughter of the Sea" will prove a welcome addition to the *répertoire* of music for female voices.

Morning and Evening Service, together with the Office for the Holy Communion. Set to music in the key of E. By S. S. Wesley. [Novello, Ewer and Co.]

THIS fine work has been edited, with a Preface, by Dr. Garrett. He justly regards care and reverence in revising as the first duty of an editor; and further, "to make the composer's meaning clear wherever it is not fully expressed." Had no more been said we should hesitate considerably before agreeing with this second duty. Is the editor certain, it might be asked, that he

has grasped the composer's meaning, and that his revision reveals it more fully? Wagner, for instance, suggested certain alterations in the score of Beethoven's Choral Symphony, and for the express purpose of making clearer the master's intentions. And yet there are musicians of standing who refuse to accept these suggestions. Each case, however, must be judged on its own merits, and Dr. Garrett calls attention to Wesley's "extraordinary carelessness in writing." Then again he had often heard the work in question under the composer's own direction, and he thus had special means of knowing how far the written text needed revision. Of the Service itself, "undoubtedly one of the finest compositions of its class," there is no need to speak in detail.

Balaam and Balak. A short Oratorio for Soli, Chorus and Orchestra. Words selected from the Holy Scriptures by Henry Knight. Music by Ferris Tozer. [Novello, Ewer and Co.]

THE familiar story of Balaam, who, being asked to curse the "people come out of Egypt," blessed them, needs no description. This oratorio has a long, carefully written overture, the slow introduction of which commences with a phrase taken from a chorus for male voices to be found near the end of the work. The various choruses display solid and effective polyphonic writing, and the music shows not only skill, but also breadth and dignity. The oratorio was originally composed as an exercise for the degree of Mus. Doc.; of this we find traces in the bold chorale, "O Israel, from the morning watch," in eight parts. The fine opening chorus, also the excellent closing fugal number, were afterwards practically re-written so as to make them more suitable for general performance. The solos are not dry, but are the result—as one might naturally expect—of careful work rather than strong inspiration.

The Jackdaw of Rheims. Legend by Richard Barham. For Chorus and small Orchestra. By William H. Speer (Op. 8). [Novello, Ewer and Co.]

To illustrate by means of the art of tones a poem of this kind is no easy task. The music must not assert itself too prominently, and yet it must have sufficient character to justify its *raison d'être*. Mr. Speer has acquitted himself of his task in skilful manner. There are some effective realistic touches—as, for instance, the hopping, limping, and cawing of "little Jackdaw." But after all, these are small matters. The appropriateness of tone and word is felt all through, and by variety of rhythm and key interest is well sustained. Certain themes, or rather figures, connected with "Jackdaw" are employed in Weberian rather than Wagnerian style; and they, of course, help at times to give the clever accompaniment point and meaning.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE month of June usually brings with it the termination of the musical season. The only events of any interest just now are the out-of-door concerts in connection with our parks and the various concerts organised for the summer months by the managers of the Edgbaston Botanical Gardens.

The musical *matinées* in connection with the Royal Society of Artists' Spring Exhibition were brought to a brilliant close, on the 5th ult., with an excellent concert, at which the following took part: the Birmingham Temperance Philharmonic Choir (conductor, Mr. Graham), Miss Lizzie Chapman, Miss Elsie Hewitson, Mr. Frank Shale (vocalists); Miss M. Henderson Brownlie (violinist); Mr. A. E. Morris (pianist); and Mr. George Halliley (accompanist).

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE May term has not been remarkable for many concerts, but there have been some of an exceptionally interesting character. The annual chamber concert of the Cambridge University Musical Society was given on May 13. The Gompertz Quartet, Mr. Santley, and Miss