

Review

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Lyte's familiar evening hymn, 'Abide with me,' would seem to have an irresistible attraction to composers. The latest to ally it with music is Mr. Ivor Atkins, organist of Worcester Cathedral, and his setting is another proof of his musicianship. The part-writing is distinguished by melodic independence, and the change of sentiment in the verses is effectively reflected in the music.

Both of the anthems composed by Dr. T. S. Dupuis have been carefully edited by Mr. John E. West, who, while correcting certain errors in the original edition, has conscientiously preserved these mistakes in small notes. 'O God, Whose nature' is written in five parts, the voices including first and second tenors. The music, which is of course contrapuntal in character, is by no means complex and will be found easy to read. The other anthem by this composer is similar in character, but it is in four vocal parts, which are distinguished by dignity and solidity of harmonic effects.

*Richard Strauss.* By Ernest Newman, with a personal note by Alfred Kalisch, and eleven illustrations. 'Living Masters of Music,' edited by Rosa Newmarch.

[John Lane.]

Compared with criticism, biography takes a subsidiary place in this ably-written monograph upon a much-discussed composer of the present day. Of its 144 pages, only twenty-eight are devoted to the life-story; to these must be added the thirteen pages concerning 'Richard Strauss: the man,' contributed by Mr. Kalisch. The chief value of the book, therefore, consists in its critical subject-matter. Mr. Ernest Newman has earned for himself the title of hero-worshipper in a biography associated with his name. In the present instance, however, he wisely adopts an 'independent critical attitude' in discussing the merits and demerits of Dr. Strauss's music. The chapter entitled 'later instrumental works' is particularly interesting and valuable. Though Mr. Newman admires 'the intellectual energy and the technical skill' of the 'battle' section of 'Ein Heldenleben,' he considers it 'a blatant and hideous piece of work'; and in regard to the 'Symphonia Domestica,' while he admits that 'it has its great and uplifted moments,' he is of opinion that 'the instrumental colour is grossly overdone; the polyphony is often coarse and sprawling; and the realistic effects in the score are at once so atrociously ugly and so pitifully foolish that one listens to them with regret that a composer of genius should ever have fallen so low.' On the other hand, Mr. Newman says: 'Strauss is in reality one of the great master-builders.' These quotations will serve to show that this little book furnishes much food for thought on the subject of modern music. Considering the reputation of the author, it is hardly necessary to say that the volume is one that, if only for its literary style, is sure to attract many readers.

#### NEW SONGS.

*When my lady sings.* For baritone. *The trysting tree.* For contralto. By W. H. Walthew.

*I heard a soldier.* For baritone. By Joseph Holbrooke.

*A remembrance.* For contralto or baritone. By Caroline Maude. [Novello & Co., Ltd.]

Gracefulness is seldom absent from Mr. Walthew's songs. It is very prominent in 'When my lady sings,' a setting of a pleasingly amorous poem by D. Donaldson, the music to which echoes the complacent fervency of the lyric. The same poet has supplied the text to 'The trysting tree,' beneath which a lady waits for her lover who cometh not. The song sounds a deeper note, which is faithfully echoed in the music, and the suggestion of the uncanny in the final lines:

'Moon, why smile you so strangely  
Over the trysting tree?'

is effectively emphasised by the composer. Baritones with dramatic instinct will find a highly effective song in Mr. Holbrooke's setting of Herbert Trench's 'I heard a soldier.' Well vocalised, the song would hold the attention of an audience in any concert room. 'Remembrance,' the words by Caroline Maude (Viscountess Hawarden), is a simple ditty

breathing faithful memory of one who apparently loved mankind. The music is unpretentious but melodious and gracious, and the voice part is admirably supported by the pianoforte accompaniment.

*Ev'ry kiss is a song.* (La Mélodie des baisers.) French words by André Alexandre. English version by R. H. Elkin. Music by J. Massenet.

*In a fairy boat.* Words by Bernard Weller. *A Serenade.* Words by Ruffield Bendall. Music by Cyril Scott.

*What's in the air to-day?* Words and music by Robert Eden. [Elkin & Co.]

Mr. Massenet's song treats of a delicate subject in a dainty manner, and provides vocalists with light voices and refined style with a congenial medium for their abilities. The two songs by Mr. Cyril Scott present this young composer in a favourable light. Some of the harmonies are rather far fetched and call for a light touch, but the music possesses originality without eccentricity, and sympathetically rendered the lyrics would charm cultured listeners. The last song in the above list is a joyous ditty of springtime and love, with music as gay as the words.

*Short Setting of the Holy Communion in F.* By Arthur E. Godfrey. [Novello & Co., Ltd.]

To the excellent and useful series of Communion Services edited by Sir George C. Martin, Mr. Arthur E. Godfrey has contributed a setting in F which well merits attention. The music is not only devotional in spirit but combines musicianly skill with melodious expression. The voice parts will be found easy to read and interesting, and the organ accompaniment, while such as to inspire confidence in the singers, possesses considerable independence. Mr. Godfrey has supplied two settings for the *Kyrie*, three offertory sentences, and music for the *Sanctus*, *Benedictus*, *Agnus Dei*, *Pater Noster*, and *Gloria in Excelsis*, and concludes this short service with an impressive two-fold Amen.

#### BOOKS RECEIVED.

*Forty years of music.* 1865-1905. By Joseph Bennett. With twenty-four illustrations. Pp. xvi. + 415; 16s. net. (Methuen & Co.)

*Handel and his orbit.* By P. Robinson, B.A. (Oxon.). Pp. xi. + 223; 5s. net. (Sherratt & Hughes.)

*More truth, wit and wisdom, another mine of information: 650 letters to the Press.* From the pen of Algernon Ashton. Pp. xxiv. + 494; 6s. (Chapman & Hall.)

*Selby Abbey: a resumé.* A.D. 1069-1908. By Ch. H. Moody. With illustrations by E. Ridsdale Tate. Pp. 114; 1s. net. (Elliot Stock.)

*Exposé d'une théorie de la musique.* Par D. de Lange. Pp. 79. (Paris: Librairie Fischbacher.)

*Brahms.* Von Richard von Perger. Mit Brahms Bildnis. Pp. 85; 20 Pfennig. (Leipzig: Philipp Reclam, Jun.)

Miss ELEANOR ANNIE WOODWARD, generally known as Nellie Woodward-Taphouse, died, we regret to record, at Oxford, on September 22, aged thirty-nine. A step-daughter of the late Mr. T. W. Taphouse, she was brought up in his family, and became an excellent performer on the harpischord and spinet. She was closely and skilfully associated with the Misses Chaplin in their concerts of Ancient Music and Dances, and was a prominent foundation member of the Oxford Ladies' Musical Society.

GEORGES MARTY, one of the best French conductors and a composer of considerable renown in his Fatherland, died on October 11, aged forty-eight. Born in Paris on May 16, 1860, he was very successful in his studies at the Conservatoire, where he gained the greatly-coveted Prix de Rome in 1882. He became in succession 'chef du chant' at the Grand Opera, and one of the conductors of the concerts given at that institution; director of the ensemble class at the Conservatoire; conductor at the Opéra Comique, and finally conductor of the famous concerts at the Conservatoire. He was the composer of several operas, many pianoforte pieces, songs, &c., which show the influence of his teacher, M. Massenet.