

Review

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'Oh no, we never mention her' was not composed by Bishop; it was supplied to Bayly by Crofton Croker. 'Isle of the brave and land of the free' is merely a variant of the concluding line in 'The star-spangled banner.' It is almost certain that 'Lovely Peg' is Arne's well-known song, to Garrick's words, in praise of Peg Woffington. 'My heart's in the Highlands' appeared in the 'Scots Musical Museum' in 1790, sixteen years before Captain Fraser's unsatisfactory volume, and is really an Irish air known as 'The strong walls of Derry,' which was printed in 1740. A similar origin must be sought for 'Over the water to Charlie.'

Taken all round this is a charming book, and is one that is sure to find favour with all lovers of Dickens. It will form an indispensable *vade mecum* for those who intend giving readings from Dickens, and will be especially welcomed by the members of the Dickens Fellowship.

Les Musiciens Célèbres: Haendel. Biographie critique. Illustrée de douze planches hors texte. Par Michel Brenet.

[Paris: Henri Laurens, Editeur.]

It is gratifying to find such an admirable volume as the present from the pen of the distinguished French critic, M. Michel Brenet. In a commendably brief *Avant-propos* we are given the *raison d'être* of the book; and the author acknowledges his indebtedness to the works of Schoelcher, Chrysander, and Streatfeild, as also to the writings of MM. Volbach, Robinson, Romain Rolland, and others.

Within the compass of 126 pages, M. Brenet gives an excellent summary of the great Saxon's biography, and a critical appreciation of his operas, oratorios, concertos, &c. The genius of the French language lends itself particularly to striking criticism, and we are presented with a pen-picture of Handel as follows: 'Il est l'homme des chœurs monstres et des *Hallelujahs* écrasants, le poète musical de la Bible, un des prophètes de Jéhovah. Il subjugué plutôt qu'il ne charme, et l'admiration qu'il inspire se mêle de cette crainte sacrée dont les peuples sont saisis en écoutant le langage des oracles ou en assistant aux phénomènes redoutables de la nature. Il parle, et nous cédon's à son éloquence; mais les replis secrets de son cœur et de sa pensée nous sont fermés.'

M. Brenet does not shirk the question as to Handel's 'borrowings,' and quotes from M. Romain Rolland as to the two questions—namely, of art and of morality. Suffice it here to say that the author seems inclined to whitewash Handel, and he avows that the mighty oratorio composer 'transfigured and rendered unrecognisable' the very themes he 'lifted' from other composers. To add to the value of the present work there is a full bibliography and a catalogue of Handel's works. Moreover, there are fine portraits of Handel (including the statues at Halle and Westminster Abbey), and ten facsimiles of autographs, as also views of Chiswick, Vauxhall Gardens, Covent Garden Theatre, and the Foundling Hospital. The name of the composer is spelled 'Haendel' throughout, but British custom inclines to the form 'Handel,' especially as the composer became a naturalised British subject. It may be added that M. Elie Poirée is the general-editor of the valuable series 'Les Musiciens Célèbres.'

The Virgin's lullaby. By Ivor Atkins.

Serenade. By Percy Pitt.

Todes Sehnsucht. By J. S. Bach, with pianoforte accompaniment freely arranged by F. Korbay.

[Novello & Co., Ltd.]

Mr. Atkins has deftly caught the spirit of the words of the ancient carol which he has set as 'The Virgin's lullaby.' His music expresses plaintiveness and religious simplicity, but its ingenuousness does not extend to the texture, which is wrought with subtle art.

Mr. Percy Pitt's 'Serenade' is similarly consistent with its text. It has charming accompaniment, suggestive of serenading, and a warm vocal outline. The words, which are given both in French (François Coppée) and English (Paul England), express the old, incomprehensible desire on the part of poets for amorous lingering in the woods during early spring. The music is, however, jubilant and hopeful, and the song is sure of effect.

Mr. Korbay, in bringing the accompaniment of Bach's 'Todes Sehnsucht' ('Come, kindly death') up-to-date, has steered between undue elimination of self and undue elimination of Bach. In this particular case the beauty of the music lies chiefly in the vocal curve—which, of course, remains. Mr. Korbay's version is a consistent and effective piece of music.

The Story of Music. By W. J. Henderson. (New edition.)

[Longmans, Green & Co.]

Mr. W. J. Henderson's 'Story of Music' was first published twenty-three years ago. It purported to give, within a very little space, a survey of the main periods and tendencies of ancient and modern music. In this new edition (the 12th) the author has done something, but hardly enough, to bring the volume up-to-date. He does indeed tell the student something of the work of the later Verdi and of contemporaries like Strauss, Puccini, and Debussy. The information he gives about these is not copious, but it is reliable and capably expressed. The omissions, however, are notable. In his preface Mr. Henderson says: 'Only the works of those who have created new things in musical art and opened up paths to be trodden by their successors have to be studied in this book.' It is hard to see why, on these lines, there should be no chapter dealing with the modern song, and why the name of decided creative geniuses like Hugo Wolf should be omitted. And whatever economy of plan Mr. Henderson may have imposed upon himself, a book upon musical history cannot be so useful as it might have been if it excludes all mention of people like Brahms and the representatives of the modern Russian, Scandinavian, and Finnish schools. Within its limits, however, the book will be found serviceable to students who are anxious to make acquaintance with the rudiments of musical history.

Allegretto Grazioso, from the fourth Symphony. By Antonin Dvorák. Arranged for the organ by Reginald Goss Custard.

[Novello & Co., Ltd.]

The name of Mr. Goss Custard is a sufficient guarantee that the arrangement is in all respects effective, and that nothing impossible is demanded of the player. So much cannot always be said of this class of work, and thanks are due for the skilful manner in which this charming music is brought under the hands of the organist.

BOOKS RECEIVED.

Mozart's Operas. A critical study. By Edward J. Dent. Pp. xv. + 432. (London: Chatto & Windus.)

The Edinburgh Review—January, 1913. Containing an article, 'New light on Beethoven,' by H. Heathcote Statham. Price 6s. (London: Longmans, Green & Co.)

The Choir. A plea for beauty and refinement in Church music. By C. J. Viner. Pp. 36. Price 2d. (Southbourne-on-Sea: W. Harris.)

Correspondence.

'HIAWATHA' IN CANADA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In connection with a statement made by me in your December issue that Coleridge-Taylor's 'Hiawatha' had not as yet been heard in the prairie provinces of Canada, Mr. Vernon Barford, of Edmonton, has called my attention to the fact that the 'Wedding-feast' was given in that city in 1911. Being in England during the Coronation season, I was not aware of a performance so much to the credit of the Northern capital. But when deploring the lack of an adequate presentation of Coleridge-Taylor's *chef d'œuvre* I had in mind the entire Trilogy of which the second and third portions more particularly convey the prairie atmosphere, while the first is the more characteristic of the Indian racial qualities. 'Hiawatha's Departure' was performed in Winnipeg, in a