

Review

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ballad, which depends for expressive effect more upon the singer than the song. Ambitious music would not in the least have suited so bucolic a theme, and this Mr. Pinsuti had, of course, discernment enough to see.

Love that hath us in the net,  
Can he pass, and we forget?

The two verses beginning thus—from the same poem as the words of the song preceding—were entrusted to Mr. J. L. Hatton, who has done well with them, considering their somewhat jerky character. This is another *allegretto* in F major, and in simple style. But Mr. Hatton rarely composes even an unaffected song without showing the hand of a master, and several points in the present little work at once arrest attention on that account. After the author of "To Anthea" follows Mr. Robert Jackson with the well-known "Death of the Old Year"—

Full knee-deep lies the winter snow,  
And the winter winds are wearily sighing.

In our opinion Mr. Jackson has by no means done justice to the pathetic beauty of his theme. His music is a plainly harmonised melody in C minor, with a chorus in C major of no special character, and made like a Psalm tune to accompany the varying expression of many verses. This lyric has yet to be set. We have next the editor himself, who comes with a part-song, *grave*, in F minor, to the stirring yet majestic lines, beginning—

Of old sat Freedom on the heights,  
The thunders breaking at her feet:  
Above her shook the starry lights:  
She heard the torrents meet.

Mr. Cusins's well-developed composition may not be accused of commonplace; indeed, the first and more serious portion shows rather a determined effort to be distinctive, which in a great measure succeeds. The utterance of the music is bold and sonorous, like that of the verse, whilst an occasional ruggedness of harmony makes the association still more complete. A change to triple time (*andante*), and the tonic major on the words, "May perpetual youth keep dry their light from tears," affords a charming contrast, and altogether this part-song must be accounted a good thing. Mr. Cusins further undertook the setting of some rather unlyrical verses from "Audley Court"—

Oh! who would fight and march and counter-march,  
Be shot for sixpence in a battle-field?

We are inclined to doubt the propriety of selecting these verses at all, but as the Editor gallantly took them himself there is not much cause for complaint, and it must be owned that his dealings with them are not unsuccessful. Nobody could have made the verses entirely acceptable as a song with music. Very different must have been the experience of Mr. Otto Goldschmidt with the delightful lines beginning—

Sleep, Ellen Aubrey, sleep and dream of me:  
Sleep, Ellen, folded in thy sister's arm,  
And sleeping, haply dream her arm is mine.

At any rate the result is very happy. An elegant and flowing melody in 6-8 time (G major), with a not less elegant accompaniment, gives just expression to the feeling of the text; and the entire song, though simple in construction, bears unmistakable signs of taste and skill. In "The Golden Year"—

We sleep and wake and sleep, but all things move;  
The Sun flies forward to his brother Sun—

Mr. Henry Leslie affords another proof of his competence as a writer of concerted vocal music. It contains an episode in unison and harmony, "to be declaimed something like recitative, and in very free *tempo*," which certainly has a striking effect, and points to a new resource in the vocal treatment of freely constructed verse. But the whole composition is vigorously wrought out, and interesting. To Herr Scharwenka was allotted the verses from the story of the "Sleeping Beauty," beginning—

And on her lover's arm she leant,  
And round her waist she felt it fold,  
And far across the hills they went  
In that new world which is the old.

The composer has set them, *moderata assai*, in E major, with freedom but without any extravagance of style. Although the accompaniment is throughout elaborate and somewhat difficult, the principal melody is quite simple, and only in a passionate episodic theme in C major does Herr Scharwenka give the rein to his glowing fancy. We

like the song very much, as one of the best musical illustrations of Tennyson now before the public. The next number is Mr. Arthur Sullivan's "St. Agnes' Eve"—a song already well known, and upon which, therefore, it is now needless to dilate. Mr. Sullivan is also the composer of the number following, in which the bucolic love-story of "Edward Gray"—

Sweet Emma Moreland of yonder town,  
Met me walking on yonder way—

receives sympathetic and appropriate treatment. The composer knows well how to be expressive, and at the same time perfectly natural and unaffected. He is so here. "Edward Gray" is a simple ditty—a true ballad, but it does not contain an unmeaning or matter-of-course phrase, and if it were published in a separate form, popularity would doubtless be its fate. Sir Julius Benedict's "Farewell"—

Flow down, cold rivulet, to the sea,  
Thy tribute wave deliver:  
No more by thee my steps shall be,  
For ever and for ever—

belongs to the most masterly things in the volume; the melody in E flat, 6-4, having well-marked characteristics, while both the "figures" and the harmonies of the accompaniment are distinguished by freedom and boldness. The verses from the story of King Cophetua and the Beggar Maid follow—

Her arms across her breast she laid;  
She was more fair than words can say—

and these have fallen into the congenial hands of Mr. Joseph Barnby, by whom they have been set very gracefully. Equally meritorious of its kind is Mr. John Hullah's music to "Come not when I am dead." Indeed our English composers appear in most of these little works to singular advantage, as though association with the greatest living English poet put them on their mettle.

Next month we shall complete our notice of this beautiful and attractive volume, which, there can be little doubt, will pass from many a hand to many another hand as a seasonable token of Christmas remembrance.

*Original Compositions for the Pianoforte.* By Felix Mendelssohn-Bartholdy. [Novello, Ewer and Co.]

THE publishers of this handsome folio, and of its companion in octavo, issued some time since a complete edition of Mendelssohn's pianoforte works in four volumes, which, no doubt, will ever remain a favourite copy with amateurs. But it was desirable, in the interest of economy, to produce if possible the same works in one book, and this task has been very successfully accomplished. Looking at the mass of matter to be dealt with, the most obvious difficulty lay in compressing it into a handy volume. By dint, however, of a careful selection of paper combining lightness with quality, the obstacle has been overcome, and every bar of Mendelssohn's published music for the household instrument is now brought within one cover. The edition will be a boon to amateurs generally on this account, but it is otherwise acceptable as a beautiful specimen of music engraving and printing. The eye rests on each page with pleasure, not merely because of the legibility of the text, but also because every character is perfectly formed and the whole tastefully displayed. It may be worth while to add, lest the point escape attention, that the edition contains both the Concertos (with their orchestral passages compressed into pianoforte score) and the entire eight books of the "Lieder ohne Worte."

*Watchfulness: The Parable of the Ten Virgins.* A Cantata for Treble and Contralto Voices. The words compiled from the Holy Scriptures by W. A. Barrett, Mus. Bac. The music by Henry Hiles, Mus. Doc., Oxon. [Forsyth Brothers.]

PENDING the composition of a new Oratorio, sacred Cantatas are springing up with a rapidity which convinces us that we have writers in our midst fully capable of supporting the dignity of musical art in this country, and that they only await that encouragement so freely awarded to the composers of other nations to take their true place in the world of art. Dr. Hiles's latest contribution to our fast-increasing stock of such pieces is unpretentious in character, but so well written throughout as to ensure its acceptance