

Review

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consideration the genius of the pianoforte or the abilities of average pianists; but in this instance the capacities of each have been duly observed, and the pianoforte arrangement, while cleverly preserving many characteristics of the orchestral score, secures the *maximum* effect with the *minimum* of difficulty.

*The Philosophy of Voice.* By Charles Lunn.  
[Baillièrè, Tindall and Cox.]

A BOOK which has attained its eighth edition may be said to have passed beyond the pale of criticism. The present edition, however, has been enlarged and contains many quotations of value, and every work that calls attention to the necessity of mental culture is to be welcomed. Mr. Lunn seems to have little faith in the abilities of modern singing masters, and says that "two thousand nine hundred and thirty-six years ago they knew better." Mr. Lunn's experience is larger than ours; but, judging from results to-day, we believe that the knowledge and ability to train voices are at least as great now as they were in the somewhat remote year referred to. Neither do we believe that the old Italian method of voice production is a "lost art." As a matter of fact, the fashion of formal florid flights has passed away and so the capability to perform them is no longer cultivated to the extent it was in the days when Rossini wrote, and, as executive facility was one of the most distinguishing features of the old Italian school, the cry has gone forth, accentuated by the headshakings of our grandparents, that singing is a "lost art." When, however, the reputation of vocalists shall depend upon the number of notes produced per second we may rely upon the "lost art," so called, being found. But we do not yearn for that time.

*Novello's Octavo Anthems.* Nos. 511-519.  
[Novello, Ewer and Co.]

No better proof of the high standard of efficiency attained by our church choirs can be adduced than the high-class nature of the music of this series, which, to judge by its rapid extension, meets an increasing demand. In No. 511 will be found a sympathetic setting by Hamilton Clarke of Psalm 137, which contains a well-written portion for solo quartet or semi-chorus. The 5th, 6th, and 9th verses are omitted, the personal element being thus eliminated and the anthem being pathetically concluded with the last words of the 8th verse.

No. 512, "My Beloved spake," is a very interesting example of the genius of Henry Purcell. It is from an autograph score in the British Museum, and has been carefully edited by John E. West, who has described in footnotes the apparent mistakes in the original MS. which he has corrected in the present edition. The text consists of five verses from Chapter II. of "The Song of Solomon," and the work, which consists of eighteen pages, begins with a symphony of twenty-nine bars, the first of which differ from other published editions. The opening vocal parts are written for a counter-tenor, tenor, and first and second basses. At page 8 these give place to the usual four-part chorus, which is, however, on the next page succeeded by a "verse" section for alto, tenor, and first and second basses. Subsequently there is a tenor solo, the sopranos not being again called upon until the *Finale* is reached. Several instrumental interludes divide the sections and admirably prepare the way for the various changes of sentiment of the text. The spirit of this is reflected with remarkable fidelity in the music, which is dignified, vigorous, and impressive.

"Praise the Lord, O my Soul" (No. 513), is a verse anthem for six voices and chorus, and is not only one of the finest compositions in this form left us by Henry Purcell, but for lofty design and massive grandeur is unsurpassed in church music. This edition has been edited by Professor J. F. Bridge, who conducted its performance at the Purcell Centenary celebration in Westminster Abbey on November 21 last. "Thy Word is a Lantern" (No. 514) is another fine anthem by our great national composer, and has also been edited by Professor J. F. Bridge. It is, however, of less ambitious design than the preceding example, being only written for three voices, counter-tenor, tenor, and bass, and the usual four-part chorus. Purcell's intuitive

appreciation of dramatic effect is noticeable in the setting of the words "Quicken me, O Lord." No. 515, "Through Peace to Light," by J. H. Roberts, is a setting of a sacred poem by Adelaide A. Proctor, with Welsh words by the Rev. W. Williams. The composer has caught the spirit of resignation which permeates the text and the music, which is written for four parts with an independent organ accompaniment, and makes no special demand on the vocalists, save at the close where the ascent, *pianissimo*, to the G above the treble staff is required to give the concluding cadence its due effect.

No. 517 is an anthem for Harvest Festivals by Professor Bridge. It would be highly effective even with a small choir; it is broad in style, fairly easy, and the *verse* parts are confined to tenor and bass. The middle movement is particularly flowing and beautiful.

Nos. 516, 518, and 519 are by Edgar Pettman, and respectively consist of an easy and tuneful Christmas anthem, "There were Shepherds"; "The Miserere," set to two chants suitable for congregational use; and an anthem for harvest festivals of a bright and genial character, entitled "I will open rivers in high places." The last-named has a solo for a bass voice and an effective four-part chorus.

*Solemn March.* By George Miller. Arranged for Pianoforte Solo and Duet from the Military Band Score by the Composer. [Novello, Ewer and Co.]

THIS march, composed by permission of Princess Beatrice as a tribute to the memory of the late Prince Henry of Battenberg, at whose funeral it was played, is an earnest and musicianlike composition of considerable interest. Effective use is made of a ground bass in association with the first subject, and the impressive nature of the music is well sustained throughout.

#### FOREIGN NOTES.

ATHENS.—During the recent gathering in connection with the Olympic Sports, the hymn composed for the occasion by Spiro Samara was performed at the Stadion by 400 singers with good effect.

BARCELONA.—A series of Concert performances, including portions of Wagner's "Nibelungen Tetralogy," has just been given here, under the direction of Señor Nicolau, with a success scarcely to be looked for amongst a Spanish audience.—A new operetta, "El Señor Corregidor," by the popular composer, Alfredo Chapi, bids fair to have a long run at the Eldorado.

BERLIN.—Operatic performances are to be given at the Krollische Theater by the *personnel* of the Royal Opera during the period from the 15th inst. to September 15. It is announced that the theatre in question has been purchased by the crown for the sum of two and a half millions of marks.—Herr Heinrich Barth, the excellent pianist, well known in England, celebrated, on the 1st ult., the twenty-fifth anniversary of his professorship at the Berlin Hochschule.—The bi-centenary of the existence of the Berlin Royal Academy of Arts is to be celebrated this month by a Musical Festival, under the direction of Dr. Joachim, comprising, on the 5th inst., a grand Concert in the Sing-Akademie; on the 7th inst., a performance of Herr Max Bruch's oratorio "Moses," and on the following day a final Concert at the Sing-Akademie.

BRUSSELS.—At the Theatre de la Monnaie, the season of which closes early in the present month, performances were given last month to full houses of "La Vivandière," as well as of "Tannhäuser" and "Lohengrin," with M. van Dyck in the titular parts of the two latter. The excellent Concerts of orchestral and chamber music instituted by M. Ysaÿe have likewise met with a fair share of success during their present first season. At an extra Concert, given by M. Ysaÿe on the 2nd ult., M. Adolphe Samuel's remarkable oratorio "Christus" was produced for the first time in the Belgian capital, when it met with an enthusiastic reception, the performance proving, indeed, one of the principal events of the season.

BUDAPESTH.—An opera, "A Falu Rossza" ("The village vagabond"), by Jenö Hubay, was produced for the