

"The David Bispham Song Book" a Valuable Popular Collection for Mixed Voices

SEVERAL collections of songs for solo voice and piano edited by famous singers have come to hand in the last half-dozen years. And some of them have been really interesting. But we cannot recall a collection of songs for chorus of mixed voices, compiled and edited by a singer of international repute. This is what has come to us, however, in "The David Bispham Song Book," which has just been issued. Mr. Bispham needs no introduction to the readers of this or any other journal. His fame is world-wide, and he deserves every bit of the honor in which he is held. Few singers can point to a career so varied and so distinguished as his, a career in which a David Bispham performance as *Telramund*, as *Alberich*, as *Falstaff*, a Bispham presentation of the rôle of the prophet *Elijah* in Mendelssohn's oratorio, or a David Bispham song recital at Carnegie Hall were all events of outstanding artistic worth, events truly memorable in the musical calendar. Mr. Bispham selected the choruses that make up this book for use in the schools, for community singing and also for use by choral societies. In his pref-

Eminent Baritone Sponsors Volume of Well-known Music Designed to Familiarize Numbers Everyone Should Know—Elliott Schenck Assists Largely in Making Four-part Arrangements—Work Also Contains Interesting Biographical Data Concerning Composers Represented

ace he says: "The present book has been compiled with the purpose of placing before them (the young people of America) some of the songs that will live as long as human voices are uplifted together." The volume is divided into sections, the first dealing with operatic selections, the second with miscellaneous songs, such as Gounod's "Ring Out, Wilds Bells," Barnby's "Sweet and Low," etc. There are popular and folk-songs in Part III, patriotic songs (American and Allied) in Part IV, rounds, catches and a canon in Part V, sacred songs in Part VI, while Part VII, the final division, is devoted to hymns. There will always be those who will object to an arrangement of the Sextet from "Lucia," called "The Tribute of the

Birds," with a text that reads "When the sun in heaven rising," whether it is written by Una Fairweather as in this case or by any one else. *Dalilah's* voluptuous outpourings in the Saint-Saëns opera are by the same token presented here as "When Shepherds Piped Their Lay," a text rather removed from the original "Mon Coeur s'ouvre à ta Voix." But we imagine that this will always be done in books of this kind: we only fear that the young persons will receive some shocks, when in later life they come upon the real texts of these famous operatic pieces! For the sake of record let us add that the operatic composers represented are Gounod, Berlioz, Donizetti, Handel, Saint-Saëns, Verdi, Messager, Bellini, Godard, Bizet, Weber, Mozart, Offenbach, Rossini and Flotow.

"Miscellaneous Songs" includes many a popular favorite; the makeup of this part also proves that Mr. Bispham is as ardent a believer in the American composer as ever. For in this section he has included Arthur Foote's "The Flag Goes By," Laura Sedgwick Collins's "Sing Ho! The Merry Autumn Time," J. Rosamond Johnson's "Yestereve," Elliott Schenck's "When all the World is Young, Lad," William J. McCoy's "May," Rossetter G. Cole's "The Bird of Hope," Fay Foster's "The Nightingales of Flanders," Arthur Nevin's "Lorna Doone's Song," Giuseppe Aldo Randegger's "Nenia," Franklin Riker's "A Gentle Hint" and a clever arrangement by Arthur Nevin of "Home, Sweet Home" and Rubinstein's famous Melody in F, set in counterpoint, the women's voices singing "Mid Pleasures and Palaces," while the tenors and basses sing Rubinstein's sweet old tune on the word "Ah!" the first time and hum it the second time. Alexander Russell is represented in the hymn part of the collection by a carol with two texts, one designed for Christmas use and one for Easter. We call this a first-rate representation for native music and thank you, Mr. Bispham!

In the patriotic section there is a Polish song "Poland Still Lives," arranged by no less a celebrity than Josef Hofmann. And throughout the book the arrangements are worthy of praise. Elliott Schenck has done the greater part of them and in them has again shown himself a finely trained musician. The arrangement of Sullivan's "Lost Chord" is Mr. Bispham's own and an excellent one, and there are also arrangements by Kathleen Narelle, E. J. Biedermann, Walter Damrosch, a modest person "N. T." and George B. Nevin. As to the texts Una Fairweather has contributed many and Mr. Bispham himself is to be complimented on some of the fine versions he has made, simply marked "English version by D. B." in



Photo by Hartsook
David Bispham, Eminent Baritone

the book. We have found but three errors and they are slight: On Page 42 the melody "Banish Thy Sorrow" we know as from Handel's "Rinaldo" not "Semele" as here stated. (It may be possible that old George Frederick used the tune twice!) And on Page 158 the statement occurs: "Erik Meyer-Helmond is best known in this country by his song-cycle 'Eliland'". Eliland" is the work of Alexander von Fielitz, who once lived and taught in Chicago. J. Rosamond Johnson is called "F. Rosamond Johnson."

Mr. Bispham has given us a very valuable book and it is to be hoped that it will be appreciated. A great deal of work has gone into it, we are certain, for in compiling such a volume an artist of Mr. Bispham's importance must be careful not to accept for it anything that falls below a standard. This he has maintained and held high. We had almost forgotten to express our approval of the brief notes in fine type under the titles of many of the songs by contemporary composers, telling about the composer, where he was born, etc., and often a word about the song. Such miniature program notes are always worth while. There is a fine portrait of Mr. Bispham, which serves as frontispiece to the book, with a facsimile of his signature. A. W. K.

THE DAVID BISPHAM SONG BOOK. Compiled and Edited by David Bispham. Cloth. Pp. 313. Philadelphia: The John C. Winston Co.

Tom Burke to Make American Début in Benefit at Saranac Lake, N. Y.

SARANAC LAKE, N. Y., Sept. 8.—Tom Burke, the Irish tenor, who is coming to America this fall for the first time, will make his début on Sept. 24, at the Pontiac Theater in a benefit recital for St. Bernard's Catholic Church which is burdened with a debt of \$50,000. The honorary committee includes Governor Smith and Mayor Hylan of New York who have arranged to be present, and also Internal Revenue Collector William E. Edwards, Colonel Walter Scott, president of the Scottish Society of America, ex-Governor Martin H. Glynn, Mayor Murphy of Troy, and Victor Herbert.

As Coach and Accompanist:

WILLIAM REDDICK

has returned from his summer classes at the Oscar Seagle Colony at Schroon Lake, and reopened his Studio at

104 West 84th St.
Schuyler 6538 New York



October
23rd
1920

October
23rd
1920

Is
your Ad.
booked
to appear

in the
FALL ISSUE
of

MUSICAL AMERICA?

If not, communicate with the
Advertising Department

MUSICAL AMERICA
501 Fifth Avenue
New York City

October
23rd
1920

October
23rd
1920



LEMAN and his
Symphony Orchestra

Steel Pier - Atlantic City, N. J.

THIRD SEASON, FEBRUARY—OCTOBER

Available October 23rd

MYRA LOWE

Popular American Contralto

"An artist of distinction."

"She sings with brilliancy and feeling."

"A voice beaming with sweetness."

MANAGEMENT

F. P. BATES

Box 43, Cambridge
BOSTON, MASS.