Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 339 (May 1, 1871), p. 85

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3351950>

Accessed: 07-12-2015 04:47 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

are quite as effective as in their original form, for male voices only. The sixth volume contains thirty-five songs, twelve of which are re-arrangements of a portion of those written for male voices in Volume 7. The world-wide celebrity of Mr. Hatton's Part-songs will render it unnecessary to review them in detail; but we cannot refrain from drawing attention to "When evening's twilight," "Absence," "Good Night," "The Sailor's Song," "Stars of the Summer night," "Jack Frost," "Bird of the wilderness," "If thou art sleeping," and "Hark, the Convent bells are ringing," as most exquisite models of what unpretentious and melodious part-music should be. We need scarcely say that we have only selected these as specimens of the gems in the casket; but those who possess themselves of the entire collection will find every variety of musical feeling amply appealed to. Where accompaniments are used in some of the songs contained in Volume 7 (for male voices only) the direction that "the right hand must be played an octave lower than written," should be carefully attended to, or the effect will be completely marred.

Scherzo in D minor (Quintet, Op. 18) by Felix Mendelssohn Bartholdy. Transcribed for the Pianoforte by E. Pauer.

Those acquainted with Herr Pauer's excellent arrangements and transcriptions of the best classical works will be glad to find this well known Scherzo from the Quintet adapted for the Pianoforte by so practised a hand. To give it due effect, it will unquestionably demand a true finger and fluent execution; but all who can command these qualifications will both give and receive pleasure in its interpretation. Performers will be glad to find that wherever a doubt might arise, the fingering is marked,

Aubade, pour le Piano.

La Kermesse. Scène Rustique, pour le Piano.

Composées par Adolphe Schloesser.

We have placed these pieces together as being in effective contrast for performance. The first is full of animation, and excellently descriptive of its title. The double pedal at the commencement is of course common property in the composition of pastoral music, but it is effectively treated, and ceases before it becomes wearisome. The first theme is characteristic and melodious, and the second subject, in the subdominant, moving in vigorous chords in both hands, gains interest by the semiquaver passages which take us back to the original melody on the key-note pedal, by the simple means which such simple music demands. Well played, this unpretending composition cannot fail to be successful. The second piece is a very graceful and expressive song without words, given to the left hand, with a *staccato* accompaniment for the right. As in the first composition, no attempt is here made at a display of profound erudition; the subject flows on quietly and naturally, the harmonies are appropriate, and the modulations never unduly forced. Where the theme is taken in octaves with the two hands, the passages are by no means awkward to play, the management of the touch being the principal difficulty. The conclusion of the piece, in which the subject gradually dies off, is extremely effective.

LAMBORN COCK AND CO.

Favorite Airs from Wagner's Opera "L'Olandese Danato" ("Der Fliegende Holländer") Arranged as Solos and Duets for the pianoforte, By Arthur O'Leary.

Wagner's operas are scarcely suited to be cut up into "Books of Airs," for the dramatic action is so interwoven with the music throughout that it is difficult to get a continuous piece to set before an amateur in the drawing-room. Mr. O'Leary has however performed his task admirably, and indeed has succeeded in managing his materials so cleverly that the melodies played through as they stand will form a much more satisfactory reminiscence of the opera than a so-called "Fantasia," with all the arpeggios and shakes usually employed in the manufac-

ture of these works. The arrangement of the airs is excellent; and we cordially recommend the piece to all who desire to make acquaintance with Wagner's highly imaginative and characteristic composition, although we need scarcely say that it is only on the stage that the genius of the composer can be truly manifested.

Poppies, pale, on thy pillow weep. Serenade. Words by Florence Percy.

Do not look at Life's long sorrow (One by one). Written by Adelaide A. Procter.

Composed by Kate Lucy Ward.

Both these songs show more feeling for melody than harmony. The first has a pleasing vocal theme, but it is accompanied feebly. There is nothing, however, incorrect in the harmony to the voice-part; but we must take exception to the progression in the last bar of the opening symphony, where the contrary motion is kept up to the close on the key-note, in spite of what happens in the progress of the parts. We like the second song better. The melody is flowing, and it is more thoughtfully accompanied than the Serenade. Let the composer, however, try the effect of the $\sharp$ on E, instead of the $\natural$ on C, in the first crotchet of the 4th bar, page 3. Many improvements of this kind may be effected with a little care,

E. W. ALLEN.

The Sequential System of Musical Notation. By William A. B. Lunn. Fifth Edition.

This system of musical notation was first published in 1843 (under the *nom de plume* of "Arthur Wallbridge") other editions having since appeared in which the method has been gradually improved. For obvious reasons, we can deliver no opinion on the merits of Mr. Lunn's reform; but must content ourselves with the following quotation, which throws some light upon the claims of the new system to public attention, "An arbitrary arrangement of sounds has hitherto prevailed, which renders change of key clumsy and difficult. Even the human voice, the most flexible and perfect of all instruments, to which every key is equally 'natural,' has been subjected to this bondage. In the Sequential System no such necessity is recognised. Vocal music is written independently of all artificial considerations; and it is only in *instrumental* music that the peculiarities of the instrument for which it is intended need be thought of." The various laudatory opinions of the press, which are appended to this new edition, bear ample testimony to the favour with which the leading principles of "Sequentialism" have been formerly received by the most competent critics; and there can be little doubt that this latest development of the system must ensure at least an equal amount of careful and impartial consideration.

WEEKES AND CO.

The Emperor. Grand Fantasia Heroique on "*Die Wacht am Rhein*." Expressly composed for and dedicated to Herr Louis Lee, by Albert Pieczonka.

We do not know who Herr Louis Lee (for whom this piece is said to have been expressly composed) may be, but if he finger the chromatic scale as he is here directed to do, we think the "*Glissandissimo*," marked over the passages must be somewhat difficult to attain. The composer, however, (whose name is new to us) has produced a good showy Fantasia which, well played, may successfully stir up the German patriotic feeling, and this is we presume what is principally aimed at. The passages are exceedingly well written throughout, and lie well under the hand.

BRUTON AND CO., BRISTOL.

A moonlight Song. Notturmo, for Piano; by A. Whitaker.

It is perhaps unnecessary to multiply pieces of this class—seeing that pianoforte "Songs" are written for every part of the day, and partly through the night—but if more are