Review

Source: *The Musical Times and Singing Class Circular*, Vol. 16, No. 381 (Nov. 1, 1874), p. 689

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

Stable URL: <http://www.jstor.org/stable/3352795>

Accessed: 29-12-2015 21:44 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>

form, but in the style of one who is not sufficient master of counterpoint to grapple with this difficult form effectively. If, as we surmise, the anthem has been written for love, the same love will impel the composer to write very much more, and this practice may give him the freedom of thought which we feel to be wanting in his present essay.

Amelia; Allegretto Grazioso à la Valse, pour Piano, par Wilhelm Schulthes.

If the lady who gives the title to this little sketch be not an ideal personage created by the composer, she has every right to be gratified by Herr Schulthes's musical offering. The absence of pretence throughout the piece is one of its greatest recommendations; for all whose duty or pleasure it is to linger over modern compositions must know that too many writers, having but small faith in their melodious powers, are apt, even in trifles with the mildest possible titles, to entangle themselves in a perfect labyrinth of keys for the mere purpose of showing how they can get out of them, and to exhibit their contrapuntal and harmonic knowledge in passages where such display becomes positively absurd. The subject of the graceful piece before us is extremely attractive, and a good contrast is gained by the second theme, in the subdominant, which is first played with an accompaniment above the melody, and afterwards an octave higher with an *arpeggio* bass. For the cultivation of a refined touch this Waltz—for the composer is not ashamed so to call it—will be found highly useful.

May-day. Tarantelle for the Pianoforte. Composed by Charles Joseph Frost.

THOSE who know Mr. Frost's compositions need scarcely be told that the piece before us evidences the skill of a trained musician throughout; but the themes, although lively, do not appear spontaneous enough to make us believe that the talent of the composer has been especially directed to this class of music. Vivacious triplets in a minor key, with a modulation into the tonic major, will always make a tolerably good Tarantella; but the power of inventing subjects which, like those in the ballet music of Auber and Rossini, seem to flow naturally, instead of being built up, is given but to few. We do not like the passing D on the chord of E minor leading to the harmony of C major, in the principal theme, nor the chromatic G sharp immediately preceding the close in E minor, in the 14th bar; but with these exceptions, the Tarantella is smooth enough, both in the melody and harmony. There are some characteristic bits where the key changes to C major, and there is much spirit in the close of the piece, which we may here mention ends in the tonic major. Pianists with agile fingers will find in Mr. Frost's Tarantella both good practice and good music.

There is an hour, a pensive hour. Four-part Song. Poetry by Mrs. Hemans.

Fair is the Swan. Four-part Song.

Composed by Charles Salaman.

MR. SALAMAN is one of the few composers who seem to write rather for the art than the market, and we are always ready, therefore, to accord him a hearty welcome. The multiplication of his vocal compositions seems, however, to prove that he is gradually gaining the ear of the public, for we can neither hope nor believe that he will continue a patient martyr in the cause. No. 1 of the two Part-songs under notice is dedicated to Henry Leslie, a compliment which we trust may be responded to by such a rendering of the composition before a public audience as we know can always be depended upon by the excellent choir under his direction. The subject is extremely melodious, and has the additional merit of admirably expressing the words throughout. The voices flow mostly together in simple but appropriate harmony, and the parts are so carefully written as to give but little trouble to the vocalists. As we presume the tenors and basses are to sing the *A's* as dotted quavers followed by semiquavers, in the first bar of page 2, the passage should be immediately altered, as we think the effect would be bad if executed as it is printed. "*Fair is the Swan*" is more ambitious in the contrapuntal writing,

and contains many excellent points. The composition is scored for alto, tenor and two basses, and has been already sung by the "Orpheus Glee Union." We do not very much like the constant repetition of the name *Isabel*, at the conclusion of each verse, especially as the voices so often answer each other: there is indeed some unexplainable confusion in the third and fourth bars of page 9, for the tenor says, "But fonder is my I of Isabel;" this should be remedied, for the song is too good to be trifled with.

Spring. Four-part Song. Words by Francis James Calthrop.

Autumn. Four-part Song. Words by F. P. A.

Composed by P. H. Diemer.

POETS appear never to tire of writing about the seasons, and composers never to be weary of setting their verses; but whether anything novel can be said upon them, either in poetry or music, appears somewhat doubtful. All that we can hope for, therefore, is that old ideas may be arranged in sufficiently new forms to pass with the general public for modern works; and, viewed in this light, we see no reason why the Part-songs before us should not take a place amongst the mass of Spring and Autumn music to be found in the *répertoire* of every Choral Society in the kingdom. No. 1 has a bright and genial melody, well suited to the words, and the voice-parts are written throughout with the skill of an accomplished musician. The conventional character of the verses can scarcely be expected to favour inspiration in the composer; but the music is at least refined and graceful. "*Autumn*" has somewhat more character. The theme, in E minor, commencing unharmonised, well expresses the verses, which lend themselves better to a musical setting than those in the song just noticed. A very good effect is gained by changing the melody into the tonic major, on the words "The scarlet berries brightly gleam;" and there are some excellent points of imitation. We also like the sequence of seven-sixes, which are given first to the Soprano, Alto and Tenor, and afterwards to the Alto, Tenor and Bass. Without much claim to originality, this song may be confidently recommended as an exceedingly effective composition, and one thoroughly within the grasp of amateur part-singers.

C. JEFFERYS.

Gems of Sacred Art. Nos. 4, 5 and 6. Transcribed for the Pianoforte by Louis Dupuis.

THE exquisite illustrations in colours on the front page of these pieces should alone secure for them an extensive sale. It is not often that we have to speak in praise of what may be called "Picture Music," but these beautiful views of Cathedral interiors, independently of their value as faithful records of the places they represent, form most appropriate introductions to the "*Gems*" so ably transcribed by M. Dupuis. No. 4, Munich Cathedral, contains subjects from Spohr's "Last Judgment;" No. 5, Freiburg Cathedral, selections from Travers's "Ascribe unto the Lord;" and No. 6, Rheims Cathedral, R. A. Smith's Anthem, "How beautiful upon the mountains." All these form effective pieces for young players, and may be recommended as good exercises for the practice of the *legato* style.

L'Ombre. Fantaisie Brillante, pour Piano, par J. Leybach.

ALTHOUGH it is easy enough to string a number of airs together without any attempt at form or method, it is a task of some difficulty to write an effective operatic Fantasia. The arranger of the piece before us has already established so good a name for this class of composition that he rarely disappoints us; but in this Fantasia, from Flotow's tuneful Opera, he has been more than usually successful. The themes are well chosen and well treated, and to amateurs who want a pleasing "drawing-room piece," this brilliant little composition will be most welcome.